PHOTOGRAPHIC RECORDS
WORKING GROUP

NEWSLETTER AUGUST 2003

EDITORIAL

As the new Co-ordinator and continuing Assistant Co-ordinator of the Photographic Records Working Group (PRWG) we would like to thank Susie Clark for her excellent work in leading the group for the last three years. In addition to her excellent Newsletter compilations and the interim PRWG meeting, her magnificent organizational skills were clearly manifest in the highly successful program in the Rio de Janeiro Meeting in September. Big applause for Susie!

Plans for the present three year term include the following.

Mogens Koch has agreed to continue as the producer of the Photo Group’s Newsletter. In the Newsletter we will present reports of ongoing projects in photograph conservation internationally. The Newsletter will be published only in electronic form and distributed to members via e-mail. For those members not having yet submitted their e-mail addresses, a printed version will be sent by mail. The issues will also be available on the ICOM-CC web site (http://www.icom-cc.org). Warm thanks to all the contributors for this issue and also to Mogens Koch for preparing the issue for distribution.

The next issue of the Newsletter will come out in November 2003. We urge all members to share their work with the group. The deadline for submissions will be October 30th but contributions are welcome at any time before the deadline. Please contact either Riitta or Nora for further information.

The next Interim Meeting of the Photographic Records Working Group will be held in Amsterdam, October 4-5, 2004. Clara von Waldthausen is our local organiser and she has promised to arrange visits to interesting places. It is likely that the program will include a day of papers and meetings and a day of tours, as well as much enjoyment all around. Please let us know if you would like to present a paper or know of someone whose work should be showcased. A number of individuals have already stepped forward, but there is still room for more! Details about the program and registration information will be printed in the coming issues of the Newsletter.

The Multilingual Conservation Dictionary (presented in the April 2002 Newsletter) is still under review. I hope many of our working group members have had a chance to comment it, specially the parts concerning photographs. If you would like to examine the Dictionary, please send an e-mail to Dr. Vasiliki Argyopoulos, T.E.I. Athens, bessie@teiath.gr. The schedule for the next version is not known, but hopefully we will have an updated report on it for the next issue of this Newsletter.

The next ICOM-CC meeting will take place in The Hague, The Netherlands, September 12-16, 2005. The theme of this 14th Triennial Meeting is “Our Cultural Past – Your Future!” and its main goal will be the exploration and design of different strategies and methods to achieve an active involvement of the public in the integral process of Cultural Heritage and its preservation. More detailed information and an official call for papers to the Meeting will be sent in the near future.

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The ICOM-CC 13th Triennial Meeting in Rio de Janeiro - September 22nd-27th, 2002

The meeting in Rio de Janeiro last September was a very pleasant experience. The program was excellent throughout the week: presentations, posters, official, and unofficial visits and receptions. It all was organised with Latin Americans’ warm hospitality and relaxed reliability. Even the “program” for the free evenings was spontaneously heart warming: lots of salsa, good food and nice local colleagues as company. We would like to thank the local organisers and our colleagues for a memorable week!

The Photographic Records Working Group Presentations Session

Five interesting papers were presented in the Photographic Records working Group session on Monday, September 23rd.

Dusan Stulik, Herant Khandjian, Alberto de Tagle and Alexandra M. Botelho: l e g a f l e a - L -M a e -E g e e D e g a d a h g e e e : a - d e c e a a c

Clara von Waldthausen and Bertrand Lavédrine: A e g a a c d a e a e f a g a c h e a e

Jesper Stub Johnsen and Karin Bonde Johansen: C d e a d e a a a e g e a h D a h F d e c e a

Ilonka Csillag: D e a d e a P e e a c d e Pa F g c e C e e

Debra Hess Norris and Nora W. Kennedy: R e c e a d d a c e a d f e d e c h e d c a d a g f h g a b c e a

A big thanks to our previous Co-ordinator, Susie Clark for the work commitment involved in screening the papers to be presented in the session and in editing them for the Preprints.

Among other interesting papers we should mention Pau Maynés and Grant Romer’s paper: D c e g c e a h a c a d e d , which was presented in the
Theory and History of Conservation-Restoration presentations session.

In the poster department Sandra Baruki presented: C d a f d a d a e d a aged e g a b c : c d a a c a g a e b e We have the pleasure of publishing Sandra’s work in the following pages. The abstract is not included in the conference proceedings.

In addition to the presentations and posters, we were offered the chance to visit some wonderful places, as reported below by Mark Strange of New Zealand.

Notes on visits to collections and conservation labs in Rio de Janeiro

Members of the ICOM-CC Photographic Working Group were generously welcomed by several of Rio’s photographic collections and conservation laboratories. Highlights among these were the Instituto Moreira Salles, the Centro de Conservação e Preservação da Fotografia, the Iconographic Division of the Biblioteca Nacional, and the Arquivo Nacional. The great variety of purpose, scale of activity and funding of these four institutions seemed to characterise, in a small way, the cultural and economic diversity of this vast and spectacular country.

The Instituto Moreira Salles - Wednesday 25th September 2002

Founded in 1990, the privately established Instituto Moreira Salles promotes and develops cultural programmes, focusing on photography, cinema, literature and music recordings. The IMS has four cultural centres and runs cinemas in 10 other locations throughout Brazil. The photographs collection was established in São Paulo in 1995, and the purchase of a major collection of nineteenth century photographs of Rio de Janeiro saw the collection relocated to the present site in Rio’s Gávea district.

At the IMS Rio, it was the architecture and landscaping that were most startling at first. The Institute is housed in the luxurious 1950s modernist buildings that were the private residence for the Moreira Salles family. Within the high walls around this property, is a magnificent bushy garden, streams and an invitingly under-utilised swimming pool.

An additional building is the Photography Archives and Research Centre, built in 1999. The Centre includes a gallery, collection storage space, conservation laboratory, darkrooms and a chemistry lab. Its double exterior walls contribute to energy efficiency and the climate stability for collection storage. This must be among the best-looking conservation facilities in the world and for its size, among the most comfortably funded. If conservator, Sergio Bergi ever leaves, there will be no shortage of applicants for his job!

Sergio discussed the new building, the collection, its storage (and room for growth), and its use. He made observations about the condition of the 100,000 images (mostly nineteenth century prints and albums) and their deterioration that was characteristic of the local climate. Loose prints were in poorer condition than those in albums and prints in albums frequently showed edge fading.

Seven staff work on the photographs collection, and recently this work has included image digitisation for the IMS image database. The facility uses a hybrid approach to film duplication; writing scanned images to film. As well as examination and cataloguing work, the Instituto also supports biographical and photographic history research that has lead to the publication of several books.

The IMS is funded by Unibanco, one of the largest banks in Brazil. The bank’s support is facilitated by cultural incentive programmes under the Ministry of Culture. The funding is sufficient for the IMS to run its programme completely independently and to make its services and products publicly available at no charge.

In its publicity brochures, IMS points out that its Archives and Research Centre are the largest dedicated the preservation of Brazilian photography and to the visitors on this tour it certainly appeared to be one of the most adequately equipped. This enviable facility seemed to have even more potential than was presently being used and maybe in future its conservation activity will come closer to its capacity.

Centro de Conservação e Preservação da Fotografia - Thursday 26th September

The Centro de Conservação e Preservação da Fotografia (CCPF) was established in 1987 and is funded by Funarte, the National Arts Foundation, which is a part of Brazil’s Ministry for Culture. It is housed in a nineteenth century merchant home in the leafy suburb of Santa Teresa, that rises above the city.

The CCPF provides remedial and preventive conservation services to private and public collections from throughout Brazil. It has no collection of its own. As well as conservation services, staff at the CCPF provide condition surveys and collection cataloguing as well as photographic copying and negative duplication, (using reversal processed Kodak T-Max).

There are seventeen staff, including eight conservators and, at the time of our visit, two students. Chief Conservator, Sandra Baruki, introduced us to the activities and history of the CCPF, then guided us around the building to see the facilities and the some of their conservation treatment work. We saw albums under repair, Cirkut camera negatives and photographic reproduction work. Conservator Ana Saramago, and conservator and photographer, Daniela Cristina Silva gave an enthusiastic explanation of some of their work. Clearly the people in this organisation were using a modest budget to maximum effect, to meet a great range of needs. This workplace had an infectiously friendly atmosphere and its commitment to assisting photographic collections throughout the country, was deeply impressive.

One of the outstanding outcomes of the CCPF is the number of students it has trained. In its fifteen years of operation, it has trained some eight hundred students at CCPF and in workshops throughout Latin America. Many graduates from conservation courses come to the centre for internships or to work on specific projects. Training is also supported by the CCPF’s published reports and papers in Spanish and Portuguese about collection preservation as well as case studies in remedial conservation.

After a couple of hours of seeing first-hand what their work involved, we were taken on a short walk to a local restaurant for a wonderful lunch and an opportunity for some music and craft shopping on the way.
Divisão de Iconografia, Biblioteca Nacional. - Friday 27th September

In the centre of town, facing the Praça Floriana, Rio’s main square, is the Biblioteca Nacional. While we did not see the Biblioteca’s conservation facility, this was amply made up for by an effervescent presentation from Joaquim Marçal Ferreira de Andrade, Chefe da Divisão de Iconografia. The Iconographic collection has an extraordinary provenance: it includes the royal collection of Don Pedro Segundo, brought from Portugal and donated when he was expelled, on Brazil’s becoming a republic.

Joaquim described the history of the photographs collection, some of its contents and his efforts to preserve, conserve and bring order to it. His own desire for access to study the collection had motivated his years of commitment to this task.

Joaquim argued that Don Pedro’s collection is the most comprehensive created by a single head of state. The king was an inquiring man with an acquisitive manner and his collection included all fields of knowledge. He became interested in photography in 1839, at fourteen, and just months after it was announced to the world, was the first Brazilian to make a photograph by the newly announced process. Subsequently he purchased some 25,000 prints and albums.

Having a receptive audience, Joaquim pulled out some fine albums and prints to give us a first hand glimpse of this marvellous and unfamiliar material. We saw the locally made enclosures, storage cabinets and observed the practical challenge of creating a safe storage environment in a space that doubled as a work-space within a nineteenth century building in a tropical climate. It was raining heavily that morning and the circulation fans were working hard.

The collection has been undergoing a preservation and conservation project since 1989 in a collaborative project between the Library, Funarte and Fundação Banco do Brasil. The project has continued in spite of serious political and economic changes since then.

The king’s collection is the work of one passionate collector and the Biblioteca Nacional has found itself a manager with an equal passion to organise and preserve it.

Arquivo Nacional - Friday 27th September

The Arquivo occupies a modern, seven-storey storage building, adjacent to the (re)construction site of their new public and administration building, to be opened shortly. Adriana Lucia Cox Hollós kindly enabled us to see the storage, conservation, preservation and laboratory areas throughout the collection building.

The Archives building has had cool storage for its film collections since 1995. The HVAC system that monitors and controls the climate and fire detection, called CLIMUS, was developed in Brazil.

In the film storage area, metal film cans are being replaced with colour-coded (for negative or print) HDPE cans. More than 50% of the film collections have already been copied onto video. A large project to process the collection of the Cinematic Museum of Modern Art was underway. Material was being identified into base types and into condition categories for appropriate storage.

A new 10,000m² storage area for b/w and colour films should be completed soon. The climate will be -3°C, 30%RH.

Adriana had used the Time-Weighted Preservation Index to successfully argue the case for this development.

Some 1,500,000 photographic prints and albums are housed in cool storage (17°C, 40%RH) as well. The Archives has no preservation plan for its photographs yet. Their major investment has recently gone into upgrading of the photographic lab with the purchase of a state-of-the-art Phase One camera for copying. They will be contracting thirty people to do conservation and reformatting work.

Conservation work at the Arquivo Nacional was on an industrial scale, unfamiliar to many of us. While undertaking familiar programmes, on familiar materials, with the same standards of care, the size of the staff (60 in the preservation dept) and the scale of their work was impressive, if not daunting. We only glimpsed the vast scale of this country’s records.

And it was here too that we saw the role that conservation science has played in the production of new materials with their development of banana leaf pulp for conservation.

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Captions:

1. The building and garden of the Instituto Moreira Salles.
2. The building and garden of the Instituto Moreira Salles.
Photographic Conservation And Preservation
At Instituto Moreira Salles, Rio De Janeiro, Brazil

Instituto Moreira Salles (IMS), a non-profit Brazilian Institution devoted to the support of cultural activities, with its main focus on photography, has been actively acquiring significant Brazilian photography collections, including the Gilberto Ferrez collection which contains the works of Marc Ferrez, with more than 4,000 original glass plate negatives and hundreds of vintage prints made by this very important 19th century photographer.

The IMS Photography Archives and Research Center in Rio de Janeiro, built to house the Instituto Moreira Salles’ 19th and 20th century Brazilian photographic collection, is a unique structure with approximately 600 square meters which incorporates the most modern technological concepts for the storage, preservation, cataloguing/indexing of historical and contemporary collections of original photographic prints and negatives.

IMS presently holds a photography collection of more than 120,000 photographs, which is being processed - reproduced, catalogued, indexed and automated. The access to the photographic archives is being made available for scholars and researchers through scheduled appointments.

IMS is already a recognised institution in the field of photography in Brazil and will further develop its objectives through continued acquisitions, exhibitions and publications of the most representative works of 19th and 20th century Brazilian photography. Our photographic activities are broad and will be intensified by joining technical expertise on the field of photographic conservation, photographic technology, image databasing, collection management and curatorial research on the works of individual photographers, so that we will be able to provide training programs in these areas at a post-graduate level in the near future.

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Consolidation of mould and water damaged silver gelatin photographic prints: consolidant application using a nebuliser

Abstract:
The research, proposal and testing of a conservation technique - consolidant application using a nebuliser - and materials for consolidation of mould and water damaged silver gelatin photographs on paper are the main focus of this paper presented at Camberwell College of Arts MA Conservation Program at The London Conservation Institute, London, UK, in July 2001. Gelatin emulsion can reach a very severe degree of deterioration, exhibiting flaking, cracking and powdering, due to water and biological attack. One protein based (gelatin), three cellulose derivatives (methyl cellulose, Klucel G, water-soluble ethyl
hydroxyethyl cellulose) and one acrylic resin dispersion (Lascaux 498 HV) were tested as consolidants in order to investigate their efficiency whilst applied as a mist produced by a small air-pressure nebuliser. The tests were based on the consideration of three criteria: colour and gloss changes as well as adhesive strength.

**Introduction**

This paper – part of my MA project at Camberwell College of Arts - is centred on the research, proposal and testing of the consolidation of mould and water damaged silver gelatin photographs on paper using a nebuliser. Relevant papers and articles were found in the various fields including not just photographic conservation and paper conservation but from other areas of conservation as well. Views discussed in tutorials and in conversations with practising photographic conservators and scientists were also considered.

One protein based, three cellulose derivatives and one acrylic resin dispersion were tested (gelatin, methyl cellulose, Klucel G, water-soluble ethyl hydroxyethyl cellulose and Lascaux 498 HV) in order to investigate their efficiency whilst applied as a consolidant mist produced by a small air-pressure nebuliser equipment. Colour and gloss changes as well as adhesive strength were evaluated by colour and gloss measurements before and after consolidation as well after artificial ageing and by using the Post-it™ test method devised by Grantham (1999, 25). Visual examination through a stereomicroscope was also carried out.

The paper is divided in five sections. Section 1 presents the objectives of the research while section 2 shows the justification and motivation for choosing the subject of the paper. Section 3 develops the methodology carried out in the research and section 4 discusses its results. Finally, section 5 presents the main conclusions of the research.

**1 Objectives of the research**

Severely deteriorated gelatin photographic prints are a very common, complex and challenging problem in conservation. Mould and water damaged silver gelatin photographs are usually the result of poor environmental storage conditions as well as of improper handling and disasters such as floods. The range of deterioration produced can vary from minimal to severe. Gelatin emulsion may be only stained (some spots) or may reach a powdering stage in severe cases of deterioration.

Historical and contemporary photographic processes have complex multi-layered structures formed by support, binder and final image material. Paper has been the most traditional support in photographic history. Regarding binders, the contemporary photographic processes use gelatin, which was only introduced in the last decades of 19th Century. Gelatin is extracted from animal skins and bones (Reilly 1986, 28). The last photographic structural element to be mentioned is the final image material. Metallic silver is the most important one to be listed. Silver gelatin photographic prints can be divided into silver chloride contact printing papers (gaslight or developed-out papers (DOP) and printed-out papers (POP)), chlorobromide (contact paper and developing-out papers (DOP)) and silver bromide (DOP) (Kingsley 2000, 3).

Photographic materials can deteriorate due to external or internal factors. Changes in size and shape of the objects, chemical reactions and mould, bacteria and insects flourishing are the main problems related to high humidity levels. Mould can damage the gelatin emulsion making it water-soluble and also staining it irreversibly. Flaking, powdering and fragile emulsion surfaces are usually a result of such deterioration factors. Gelatin is one of the most humidity-sensitive organic materials and as a general class, photographic materials are known to be extremely sensitive to humidity variations (Smith 2000).

The procedures to be carried out during the preparation of samples must be very well clarified with regard to the objectives of the research. Consolidants were tested as well as the conservation application method using the mist produced by a small air-pressure nebuliser equipment. Aesthetic and ethical factors must be considered during the choice of the material and method to be applied in actual cases.

**2 Justification and motivation for choosing the subject**

During the last few years in the Centre of Photographic Conservation and Preservation (CCPF) in Brazil there has been a great concern with regard to both preventive conservation and interventive conservation of flaking, powdering and mould damaged photographs. In 1997 this relevant subject was discussed in a workshop co-ordinated by the American conservator Nora Kennedy with the title “Brainstorming: conservation treatments for mould and water damaged photographs” that occurred in CCPF as part of an international seminar programme supported by Funarte. The workshop programme embraced several different techniques of cleaning and consolidation for mould and water damaged photographic materials in order to try to develop ideas and ways of solving such problems. That workshop was the starting point of this research. Since then some materials and methods have been tested and applied in routine conservation treatments carried out at CCPF by its staff. However, those consolidants have been evaluated only through visual and aesthetic examination of the results performed until now. Complementary scientific tests should be performed at CCPF in order to investigate this subject.

This subject was once again a concern during the development of a studio conservation project while attending the Camberwell College of Arts MA programme. The conservation project was supervised by Corinne Hillman and consisted of the treatment of 63 mould and water damaged black and white silver gelatin photographic prints.

During attendance at a workshop co-ordinated by conservator Dr. Sandra Grantham at the Victoria & Albert Museum Paper Conservation Department for Camberwell MA students, entitled “Lining, Vaccum and Nebuliser Techniques” consolidation was again a subject. Consolidation using nebulisers and humidity chambers was discussed as a treatment for flaking paint layers, based on the extensive research conducted by Grantham during her studies at Royal College of Arts – Victoria & Albert Museum Joint Course (1999, 20-21). We were able to practice the technique and to compare treated samples under magnification. The main question the workshop suggested for this author was: were these techniques applicable for testing the consolidation of photographic surfaces?

Treatment of severely deteriorated gelatin photographic prints is a conservation area that needs further research. It is also a critical
research topic with wide application to many countries, as discussed in conversations conducted with some conservators and scientists as well as in published technical papers (Norris 1995). All of these experiences led and motivated the choice for testing consolidation misting applied to damaged photographic surfaces as a Master’s program subject topic.

3 Methodology

3.1 Sample preparation

According to the research objectives, two sets of samples were prepared to evaluate ageing characteristics and to check the effectiveness of consolidants on moisture and mould damaged surfaces. The staff team of CCPF supplied black and white photographic samples on Ilford matte paper, for testing colour and gloss changes. They were cut to a size of 4.0 x 4.0 cm. A total of 30 white paper and 30 black paper specimens were prepared. Each set of specimens (i.e. 30 white and 30 black) were divided into 6 sample groups of 5 specimens. One group would remain untreated as a control and the other five groups would be treated with the consolidants (see below). The codes were chosen to correspond to the consolidants (for example M1 to M5 for methyl cellulose, G1 to G5 for gelatin, etc.).

Finding the suitable damaged specimens was a more difficult step. In order to acquire such specimens, three paths were considered: 1) samples could be selected from original mould and water damaged silver gelatin photographic prints, 2) they could also be produced by innoculating samples with mould growth and allowing them to incubate (Holt 1995) or 3) they could be produced by damaging gelatin photographs with water. Proper storage for the samples at College would have to be provided and a health and safety risk assessment for the project would have to be prepared and approved since the research was to be centred on mould damaged materials. Because of health and safety considerations the inoculation technique was quickly rejected.

Eventually suitable damaged samples were found during a visit to The Heinz Archive and Library at the National Portrait Gallery (NPG) in London. The institution kindly donated these samples for this research project and gave permission for them to be destructively tested. They were part of a group of hundreds of photographs damaged by water and stored in cardboard boxes. On arrival at Camberwell College of Arts these photographs were checked under ultra violet light to check for the presence of active mould. Some presented some fluorescence under UV. Further examination was carried out under stereomicroscope. The gelatin emulsion was very deteriorated, with cracking, flaking and powdering areas.

According to conservation guidelines and the project objectives, the photographs were cleaned in order to effect mould reduction. They were first air dried in a fume cupboard for several hours with first recto and then verso uppermost. They were then cleaned (particularly on the verso) using a museum vacuum cleaner. Binder surface cleaning was avoided due to the fragility of the deteriorated emulsions. The commonly used technique of solvent cleaning using a solution of IMS and water (70%) applied with cotton swab was avoided as well, due to fragility of emulsion surface. This process could destroy the damaged areas and some of the interesting samples would as a result be lost.

The photographs were carefully examined in order to define the areas from which specimens were to be cut. Mainly areas with powdering deteriorated surfaces were selected, although some cracked areas of emulsion were also chosen. Thirty specimens were cut from the material donated. They were cut to the following size 2.8 X 12.5 cm. The specimens were divided into 6 sample groups of 5 specimens each. One sample group was to remain untreated and the remaining 5 sample groups were consolidated using the consolidants detailed below. The specimens were coded as before. Some samples were selected to be photographed under stereomicroscope magnification (20X) according to the predominant deterioration problems detected. Photographs were taken for further comparison after treatment and artificial ageing.

3.2 Consolidants tested

As noted above, five consolidant mixtures were chosen for testing. These are listed along with reasons for their selection. Gelatin 1% w/v in water: this was chosen because of its use as a consolidant over many years and because it matched the binder of the photographic material of interest. Methyl cellulose 0.5% w/v in water: this adhesive has been used in CCPF/Brazil during the last fifteen years and has been found to have good resistance to biological attack. Water soluble ethyl hydroxyethyl cellulose 0.5% w/v in water: this material was investigated by Grantham as part of her research and the author wished to examine its applicability as a consolidant for use with photographs. Klucel G 0.25% w/v in IMS. Lascaux 498 HV in water (mixture 1:6). These last two consolidants were tested at the request of colleagues from CCPF as well as being proposed during the aforementioned workshop activities.

3.3 Preparation of consolidated specimens

Firstly all of the above consolidants were briefly tested with the nebuliser in order to make sure that in each case it was possible to efficiently produce a mist and that the mist produced delivered consolidation to the surface to which it was applied. The mode of application of consolidant was based on Grantham’s (1999, 13-15) recommendations, which suggested that one should aim to apply the consolidant in stages rather than all at once. Furthermore the number of applications should not exceed six as Grantham found that “…beyond this number, visible changes in the paint layers were clearly beginning to occur and a significant improvement in adhesion was often achieved with fewer applications”. This approach was followed and consolidant was applied to specimens six times with a minimum duration of five minutes between each application in order to allow the consolidants to dry. Each sample group of specimens were treated in sequence. Grantham recommends humidification of gouache paint surfaces prior to treatment in a controlled humidity chamber with the R.H. set to 69%. This was not done in this case as it was feared that mould growth would be triggered by this R.H. level and that furthermore the gelatin layers of the specimens (particularly those from the damaged photographs from the Heinz Archive) would undergo deterioration due to differential movement of substrate and binder.

3.4 Tests

3.4.1 Colour and gloss measurement

The newly prepared white and black samples were measured in terms of colour and gloss prior to application of the consolidants.
A Minolta chromameter (model CR 300) was used for colour measurement. The Lab colour space was used and the results were recorded. Gloss was measured with a gloss head connected to a reflectance spectrophotometer (Unigalvo DS29). Gloss values were recorded as a percentage of light specularly reflected calibrated against a standard surface assumed to give 100% specular reflection. These measurements were then repeated after application of consolidants and the results were recorded. These specimens were then artificially aged for 14 days in a Gallenkamp humid ageing oven at a temperature of 80 °C and a relative humidity of 65%. After removal from the oven colour and gloss measurements were repeated and the results were recorded.

### 3.4.2 Visual assessment and Post-it™ testing

The Heinz archive specimens were assessed visually prior to treatment using the naked eye and by examination under an Olympus SZ-PT stereomicroscope at 20X magnification. Photographs were taken through the stereomicroscope in order to allow visual comparison with the specimens after consolidation and artificial ageing. These specimens were consolidated and then artificially aged for 13 days in a Gallenkamp humid ageing oven at a temperature of 80 degrees Celsius and a relative humidity of 65%. After removal from the oven they were again visually assessed using the naked eye and the stereomicroscope and photographed through the stereomicroscope.

In order to assess the effectiveness of the consolidants in terms of adhesion a version of the Post-it™ test was used (Grantham 1999). The artificially aged specimens and a block of Post-it™ adhesive note labels were then conditioned for 24 hours in a environmentally controlled room (23°C ± 2, R.H. 50% ± 4). Each specimen was assigned a Post-it™ note which was weighed to the nearest µg using an Oertling analytical balance located in the same room. Each weight was recorded. The adhesive strip of the assigned label was then gently applied to the consolidated surface of the specimen. A small cylindrical stainless steel weight (20 g) was then rolled twice over the region of the adhesive strip. The Post-it™ note was then removed by peeling back gently from the specimen. Prior to their initial weighing the notes were cut (identically) so that their length was slightly shorter than the length of the specimens. This ensured that the same area of adhesive strip was applied to each specimen. After removal from the specimen the notes were reweighed and the new weight recorded. The increase in weight calculated was regarded as an indication of the adhesion of the consolidated surface i.e. the bigger the weight change, the greater amount of loose surface material picked up.

### 4 Results

#### 4.1 Visual assessment of the Heinz Archive specimens after ageing

In all cases the application of consolidants seemed to have failed to relax flakes of emulsion and baryta layer. They could still be seen in raking light standing proud of the substrate. The results were more satisfactory in the case of areas which were powdering instead of flaking. The consolidants did seem to enhance the visual unity of these surfaces. A qualitative assessment was that the Lascaux, Klucel G and water soluble EHEC gave the best results in this context, followed by methyl cellulose. Gelatin was judged to be the least effective.

#### 4.2 Post-it™ test results

Weight increases in grams are tabulated (table 1) below as means with sample standard deviations for each sample group of five specimens.

#### 4.3 Gloss test results

Gloss changes are tabulated (tables 2 and 3) below as means with sample standard deviations for each sample group of five specimens. In all cases the gloss decreased after consolidation followed by ageing. The gloss of the unconsolidated specimens also decreased.

#### 4.4 Lab colour space measurements

Mean values were calculated for each sample group using the Sigmastat 2.03 statistical software package (table 4). The means were then used to calculate colour differences for each sample group between the unconsolidated, unaged state and the aged state using the colour difference formula $\Delta E = \sqrt{(L_2 - L_1)^2 + (a_2 - a_1)^2 + (b_2 - b_1)^2}$.

<table>
<thead>
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<th>Table 1</th>
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<th>sample group</th>
<th>mean weight increase (g)</th>
<th>standard deviation (g)</th>
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<tr>
<td>unconsolidated</td>
<td>0.022</td>
<td>0.014</td>
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<td>methyl cellulose</td>
<td>0.017</td>
<td>0.008</td>
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<td>Klucel G</td>
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<td>0.006</td>
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<td>water soluble EHEC</td>
<td>0.015</td>
<td>0.013</td>
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<tr>
<td>Gelatin</td>
<td>0.028</td>
<td>0.013</td>
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<tr>
<td>Lascaux</td>
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| Table 2. Gloss change of white photographic surfaces. |

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<th>sample group</th>
<th>mean gloss change (%)</th>
<th>standard deviation (%)</th>
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</thead>
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<td>0.25</td>
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<td>methyl cellulose</td>
<td>1.66</td>
<td>0.2</td>
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<td>Klucel G</td>
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<td>water soluble EHEC</td>
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<tr>
<td>Gelatin</td>
<td>1.76</td>
<td>0.3</td>
</tr>
<tr>
<td>Lascaux</td>
<td>2.98</td>
<td>0.16</td>
</tr>
</tbody>
</table>
### Table 3. Gloss change of black photographic surfaces.

<table>
<thead>
<tr>
<th>Sample Group</th>
<th>Mean Gloss Change (%)</th>
<th>Standard Deviation (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>1.2</td>
<td>0.14</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>1.42</td>
<td>0.13</td>
</tr>
<tr>
<td>Klucel G</td>
<td>1.54</td>
<td>0.29</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>1.34</td>
<td>0.17</td>
</tr>
<tr>
<td>Gelatin</td>
<td>1.46</td>
<td>0.09</td>
</tr>
<tr>
<td>Lascaux</td>
<td>1.48</td>
<td>0.19</td>
</tr>
</tbody>
</table>

### Table 4. White photographic surfaces L.

<table>
<thead>
<tr>
<th>Sample Group</th>
<th>Mean L Value Before Consolidation</th>
<th>Mean L Value After Consolidation and Ageing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>97.65</td>
<td>97.71</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>97.90</td>
<td>97.54</td>
</tr>
<tr>
<td>Klucel G</td>
<td>97.90</td>
<td>98.21</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>97.87</td>
<td>97.41</td>
</tr>
<tr>
<td>Gelatin</td>
<td>97.79</td>
<td>97.45</td>
</tr>
<tr>
<td>Lascaux</td>
<td>97.70</td>
<td>97.37</td>
</tr>
</tbody>
</table>

### Table 5. White photographic surfaces a.

<table>
<thead>
<tr>
<th>Sample Group</th>
<th>Mean a Value Before Consolidation</th>
<th>Mean a Value After Consolidation and Ageing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>0.07</td>
<td>-0.03</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>-0.05</td>
<td>-0.07</td>
</tr>
<tr>
<td>Klucel G</td>
<td>-0.06</td>
<td>-0.17</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>0.00</td>
<td>-0.10</td>
</tr>
<tr>
<td>Gelatin</td>
<td>-0.06</td>
<td>-0.15</td>
</tr>
<tr>
<td>Lascaux</td>
<td>0.01</td>
<td>-0.16</td>
</tr>
</tbody>
</table>

### Table 6. White photographic surfaces b.

<table>
<thead>
<tr>
<th>Sample Group</th>
<th>Mean b Value Before Consolidation</th>
<th>Mean b Value After Consolidation and Ageing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>2.08</td>
<td>2.32</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>2.24</td>
<td>2.80</td>
</tr>
<tr>
<td>Klucel G</td>
<td>2.19</td>
<td>0.86</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>2.09</td>
<td>2.73</td>
</tr>
<tr>
<td>Gelatin</td>
<td>2.22</td>
<td>2.78</td>
</tr>
<tr>
<td>Lascaux</td>
<td>2.24</td>
<td>3.20</td>
</tr>
</tbody>
</table>

### Table 7. Black photographic surfaces L.

<table>
<thead>
<tr>
<th>Sample Group</th>
<th>Mean L Value Before Consolidation</th>
<th>Mean L Value After Consolidation and Ageing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>26.36</td>
<td>26.61</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>26.49</td>
<td>26.54</td>
</tr>
<tr>
<td>Klucel G</td>
<td>26.51</td>
<td>25.56</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>26.50</td>
<td>26.32</td>
</tr>
<tr>
<td>Gelatin</td>
<td>26.46</td>
<td>27.32</td>
</tr>
<tr>
<td>Lascaux</td>
<td>26.56</td>
<td>26.41</td>
</tr>
</tbody>
</table>
Table 8. Black photographic surfaces a.

<table>
<thead>
<tr>
<th>Sample group</th>
<th>Mean a value before consolidation</th>
<th>Mean a value after consolidation and ageing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>0.27</td>
<td>-0.22</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>0.27</td>
<td>-0.37</td>
</tr>
<tr>
<td>Klucel G</td>
<td>0.28</td>
<td>-0.01</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>0.35</td>
<td>-0.31</td>
</tr>
<tr>
<td>Gelatin</td>
<td>0.36</td>
<td>-0.05</td>
</tr>
<tr>
<td>Lascaux</td>
<td>0.28</td>
<td>-0.40</td>
</tr>
</tbody>
</table>

Table 9. Black photographic surfaces b.

<table>
<thead>
<tr>
<th>Sample group</th>
<th>Mean b value before consolidation</th>
<th>Mean b value after consolidation and ageing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>-0.18</td>
<td>-0.02</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>-0.27</td>
<td>0.22</td>
</tr>
<tr>
<td>Klucel G</td>
<td>-0.27</td>
<td>0.13</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>-0.36</td>
<td>0.26</td>
</tr>
<tr>
<td>Gelatin</td>
<td>-0.26</td>
<td>-0.16</td>
</tr>
<tr>
<td>Lascaux</td>
<td>-0.31</td>
<td>0.32</td>
</tr>
</tbody>
</table>

Table 10. ∆E values for the white sample groups.

<table>
<thead>
<tr>
<th>Sample group</th>
<th>∆E values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>0.07</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>0.56</td>
</tr>
<tr>
<td>Klucel G</td>
<td>1.37</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>0.79</td>
</tr>
<tr>
<td>Gelatin</td>
<td>0.66</td>
</tr>
<tr>
<td>Lascaux</td>
<td>1.03</td>
</tr>
</tbody>
</table>

Table 11. ∆E values for the black sample groups.

<table>
<thead>
<tr>
<th>Sample group</th>
<th>∆E values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsolidated</td>
<td>0.57</td>
</tr>
<tr>
<td>Methyl cellulose</td>
<td>0.81</td>
</tr>
<tr>
<td>Klucel G</td>
<td>1.07</td>
</tr>
<tr>
<td>Water soluble EHEC</td>
<td>0.92</td>
</tr>
<tr>
<td>Gelatin</td>
<td>0.96</td>
</tr>
<tr>
<td>Lascaux</td>
<td>0.94</td>
</tr>
</tbody>
</table>

5 Discussion and conclusions

From the point of view of the adhesive power of the consolidants none of the consolidants were shown to enhance the resistance of the surfaces to the Post-it™ test. The results were analysed statistically using the Sigmapstat 2.03 software package. The differences in mean weight gain between all six sample groups were not found to be significant. Although this test is fairly severe in that the adhesive labels are quite tacky it was also noticed that with all the consolidated specimens it was still possible to remove material from the specimen surfaces just by lightly running a finger across them.

In all cases gloss was found to decrease after consolidation and ageing. Gloss was also found to decrease on the untreated specimens after ageing although the decrease was slightly less than the consolidated samples. In the case of the black sample groups, when analysed statistically (again using Sigmapstat 2.03), the difference in the means was not found to be significant. In the case of the white sample groups a significant difference in means was found between the mean gloss decrease for the Lascaux sample group and the mean gloss decrease for all other sample groups. The loss in gloss for this group was nearly double that of the group with the next largest gloss decrease. A significant difference was also detected between the gelatin sample group and the unconsolidated sample group.

The Lab colour measurements indicated that on the whole the consolidated specimens compared favourably with the unconsolidated specimens with only small colour changes as a result of artificial ageing. Delta E values were small with only three sample groups showing changes greater than 1 (the white Klucel G and Lascaux sample groups and the black Klucel G group). On the basis of the observations made during this project the following tentative conclusions may be drawn. The combination of nebuliser with the consolidants used does not seem to physically consolidate the surfaces. It was particularly noticeable as mentioned above that the flaking surface areas did not relax back down onto the substrate and this would make it difficult for the small amount of consolidant delivered to the surface to adhere these areas to the substrate. Even the powdering surfaces remained friable after consolidation. On the other hand no drastic changes in colour or gloss occurred after consolidation and ageing.

The question of whether the nebuliser technique for the application of consolidants is appropriate for friable photographs remains an open one. Further research is needed to provide an answer. Firstly the tests carried out above should be carried out again to see if the patterns of results are repeatable. Secondly testing could be extended by varying the conditions of application by varying the concentrations of consolidants in solvents, varying total application times, trying other consolidants and possibly experimenting with humidification prior to application. It might also be useful to extend the microscopic examination of surfaces before and after
conservation in order to explore the ways in which consolidant is deposited using the nebuliser technique.

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Holt, J. G. A E a a f A c r T e a e f M d- Da aged Pn g a r C P e E . Unpublished manuscript. Delaware: University of Delaware/ Program in the Conservation of Art and Historical Objects, 1995.


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Notes

1 The Centre of Photographic Conservation and Preservation (Centro de Conservação e Preservação Fotográfica - CCPF) of the National Foundation of Arts (Fundação Nacional de Arte – FUNARTE) was created during the 1980’s in Rio de Janeiro, Brazil, as part of a National Program for Photographic Preservation and Research. FUNARTE belongs to the Ministry of Culture of Brazil. The author has been a member of the technical conservation staff since 1986.

2 Application of consolidants by brush, airbrush and ultrasonic misting were proposed, considered and tested for photographic prints according the workshop coordinator’s guidance. The ultrasonic misting equipment was prepared based on the method of applying consolidation solutions to powdery surfaces that was developed at the Canadian Conservation Institute in 1989 (Mickalski and Dignard, 1997, 109).

3 Personal communication via e-mail with Conservator Nora Kennedy, The Metropolitan Museum of Art, New York, February 2001.

4 Personal conversations with Bertrand Lavédrine, Director of CRCDG, Paris, November 2000.

Acknowledgements

I am very grateful to Mark Sandy and Corinne Hillman, my tutors at Camberwell College of Arts, for their assistance, encouragement and guidance; Alan Elwell, Dave Garnett and Mike Yianni, technicians at Camberwell; Aneta Tsouka, my fellow, for her encouragement, help and friendship throughout the project, and all my fellows at the MA course; Mr Terence Pepper and Claire Freestone, from the National Portrait Gallery, Heinz Archive, for supplying samples for the research; Bertrand Lavédrine, Director of the Centre de Recherches sur la Conservation des Documents Graphiques (C.R.C.D.G), Paris; Nora Kennedy, The Metropolitan Museum of Art, New York; and Riitta Koskivirta, The Photographic Museum of Finland, for their technical orientation whilst preparing the proposal; my fellows at the Centre of Photographic Conservation and Preservation (CCPF), especially Ana Saramago, Clara Mosciaro, for their technical orientation and supplying me with materials and a bibliography, and Daniela Silva and Devani Ferreira, for preparing and sending me samples; Fundação Nacional de Arte and Fundação VITA/E, for their financial support. All remaining errors are, of course, my responsibility.
Activities Around the World – News and Reports

The Andrew W. Mellon Foundation Funds a Third Cycle of the Collaborative Workshops in Photograph Conservation

In 1998 the Andrew W. Mellon Foundation generously provided the funding for two two-year cycles of Collaborative Workshops in Photograph Conservation. To date seven of the eight workshops have been presented to augment the education and training at the Advanced Residency Program in Rochester, New York, U.S.A., as well as to provide continuing professional development for experienced conservators across North America and world-wide. In September of 2002, The Andrew W. Mellon Foundation awarded funding to support a third two-year cycle, which will include three workshops.

The final workshop in the second cycle, PPs g a h C e a , will be coordinated by Andrew Robb and James Reilly and hosted by the Library of Congress in Washington, D.C., September 8-10, 2003. This three-day workshop will address the three key activities surrounding the care of photographic materials: environmental assessment and control; enclosure materials and housing; and emergency planning and response. The aim of the workshop is to provide a firm understanding of the fundamentals of current research and recent developments in each topic, along with an understanding of implementation within an institution. The vulnerabilities and needs of photographic materials will be emphasized in relation to these crucial preservation activities and their success in practice.

This workshop is geared toward caretakers of photographic collections including conservators, archivists, librarians, curators, whether staff, consultant, or contractor. The format will be morning lectures followed by afternoon panel discussions with experts from conservation, science, engineering, administration, curatorial, and library science. Instructors and guest speakers will include James Reilly of the Image Permanence Institute (IPI) discussing the hazards of a “normal environment” for photographic materials. The pros and cons of various assessment tools will be reviewed, with emphasis on the intricacies of data collection and analysis. Peter Herzog of Herzog-Wheeler will describe the range and functioning of a variety of heating ventilating and air conditioning systems. The panel will address the goal to maximize environmental capability of the institution, all the while balancing budgetary concerns. Jean-Luis Bigourdan of IPI will discuss enclosure materials and designs, the effect of enclosures on RH and temperature equilibration, and the overall coordination of macro- and micro-climate. Collections managers and a manufacturer’s representative will be available for the panel discussion on housing and materials. Constance McCabe of the National Gallery of Art will present practical implementation of cold storage to suit a variety of collection needs. Gregory Hill of the National Archives of Canada and Andrew Robb of the Library of Congress will lead the session on disaster preparedness and response, covering case studies, research, types of emergency structures, the use of various freezing options, and lead a demonstration of salvage and recovery. Other Library of Congress staff will participate in the afternoon panel discussions.

Other Collaborative workshops in the series have been open to relatively small groups of photograph conservators. In this instance we have been happy to open participation to professionals responsible for the care of large photographic holdings, whether as consultants, contractors, or staff members.

The third cycle of Collaborative Workshops will include the following:

- **Damaged and Deteriorated Photographic Print Materials: Compensation for Loss**
  Coordinated by Marc Harnly, hosted by the J. Paul Getty Museum, scheduled for the spring of 2004

- **Pictorialist Processes of the Photo-Secession**
  Coordinated by Nora W. Kennedy, hosted by The Metropolitan Museum of Art, scheduled for the fall of 2004

- **Photographic Negatives**
  Coordinated by Mark Osterman and Jonathan Kline, hosted by the George Eastman House, scheduled for the summer of 2005

Workshop participation is by application only. Announcements for the workshops are published in the American Institute for Conservation Newsletter and the Conservation Distribution List ("ConsDist List") on the internet. Further information is available from Debra Hess Norris or Nora Kennedy.

Submitted 20 May 2003

**Nora W. Kennedy**
Sherman Fairchild Conservator of Photographs
The Metropolitan Museum of Art
1000 Fifth Avenue, New York, NY 10028, U.S.A.
The Advanced Residency Program in Photograph Conservation, George Eastman House

In 1997 the Advanced Residency Program in Photograph Conservation was established with funding from the Andrew W. Mellon Foundation, under the auspices of the George Eastman House and in collaboration with the Image Permanence Institute in Rochester, New York (cf. ICOM-CC Newsletter April 2002). Through the leadership of the co-directors Grant Romer, James Reilly, and the faculty, the Advanced Residency Program has successfully completed its first two cycles. Based upon the achievements and experiences of the program’s first four years, a refined and strengthened curriculum has been designed to provide the core basis for a more collaborative research endeavor, combining the strengths of the fellows with those of the faculty and institutional resources available to the program.

Characterization of 20th century print materials will be a common focus of program research in its third cycle, while individual professional development and research projects will be facilitated. Coursework, introduction to research methods and treatment practicum are still mainly delivered during the first year of the two-year residency.

The broad international interest and need for the program continues to be reflected in the applicants. The third-cycle class will be composed of Fellows from six countries: USA, Mexico, France, Denmark, Finland, and Australia. Wide relevance is a prime goal of the program, as is reflected in the research projects of the second-cycle fellows.

Existing collaborations with other programs of education, research and practice, such as those established with the Getty Conservation Institute, The Metropolitan Museum of Art, the A e e de Re a a e de C e a de P r g a h e de a V e de Pa , the C e e de R e c e c e a C e a de D c e G a h e , and the I F a a a Re a a a de O e e d A in Paris will be strengthened. Further, the Advanced Residency Program will contribute to the progress of the newly established San Sebastián International Restoration and Conservation Center for photography in Spain through educational exchange.

The current Residents (below) are finishing their capstone research project. The abstracts are included below and will also be available online at www.arp-geh.org

Jiuan-jiuan Chen
“The Evaluation of the Surface Change of Silver Gelatin Prints under the Influence of Wetting/Drying/Flattening” jiuanchen@yahoo.com

Kate Jennings
“Research into the Conservation of Paper Negatives” kejennings@hotmail.com

Hanako Murata
“Investigation into Traditional and Modern Daguerreotype Housing Systems from Conservation Viewpoint” hanakomu@yahoo.com

Sara Shpargel
“Collections management through the Climate Notebook” sskshpargel@hotmail.com

Elena Simonova-Bulat
“Conservation issues of French tissue stereo-transparency” elenasimon@aol.com

Fernanda Valverde
“Guide for identification and preservation of negative collections” fvalverde@geh.org

The future Fellows with their countries of origin and current affiliation are listed below:

Claire Buzit, France
Assistant Photographic Conservator
Atelier de Restauration et de Conservation des Photographies de la ville de Paris, Paris, France cbuzit@hotmail.com

Corinne Dune, France/United States
Assistant Conservator
Harry Ransom Humanities Research Center, University of Texas at Austin, Austin, TX cdune@mail.utexas.edu

Lydia Eggunnike, Australia
Senior Conservator
Collection Preservation, State Library of Queensland, South Brisbane, Australia legunnike@slq.qld.gov.au

Lene Grinde, Denmark
Soon to be graduated from the School of Conservation, The Royal Danish Academy of Fine Art, Copenhagen, Denmark lene@jones.dk

Taina Meller, Finland
Photograph Conservator
The Finnish Museum of Photography, Helsinki, Finland tainameller@yahoo.com

Phillipa Morrison, Australia
Paper Conservator
Ian Potter Art Conservation Centre, the University of...
Melbourne, Victoria, Australia
hk@unimelb.edu.au

Mariana Planck González-Rubio, Mexico
Researcher on Photograph Conservation
National University Historical Historical Archive, Centro Cultural Universitario, Mexico City, Mexico
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Ralph Wiegandt, United States
Objects Conservator in Private Practice, formerly Conservator at the Rochester Museum and Science Center, Rochester, NY
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Submitted by Grant Romer
Director, Advanced Residency Program in Photograph Conservation
George Eastman House
900 East Avenue, Rochester, New York 14607
+1 585 271-3361 ext. 324
fax +1 585 271-3970
romer@geh.org

ARP 2nd Cycle Fellows
Abstracts of their Capstone Research Project

May 30, 2003

Jiuan-jiuan Chen: “The Evaluation of the Surface Change of Silver Gelatin Prints under the Influence of Wetting/Drying/Flattening”

The surface qualities of gelatin emulsion papers are an essential element of their aesthetics, as important to its “look” as the imaging materials. Photographers have carefully selected papers with particular surface characteristics in order to achieve particular effects essential to their message. Alterations of original surface characteristics can seriously change print aesthetics. Preserving, controlling, and remedying such changes are an essential aspect of photograph conservation.

Wetting/drying/flattening is a standard conservation practice that has a great potential to compromise the surface aesthetics of silver gelatin prints. Conservators have been aware of the potential damage. However, no approach or research has been developed to systematically and quantitatively document the changes.

In order to gain practical understanding of how treatments affect gelatin surfaces, a series of experiments replicating typical wetting/drying/flattening procedures are to be conducted on freshly prepared samples and historic objects from the study collection at the ARP. The surfaces of all samples will be documented and evaluated before and after treatment.

Visual observation, Hunter glossimeter, and Edge Reflection Analysis (ERA) are to be employed to evaluate the treatment results. ERA was developed by Klaus Pollmeier, a Mellon fellow of the first cycle at the Advanced Residency Program (ARP), and Jonathon Arney, a professor of Image Science at Rochester Institute of Technology, to characterize gelatin surfaces graphically and mathematically. This research investigates ERA’s viable application in documenting and analyzing surface changes.

Evidently, wetting/drying/flattening procedures do alter gelatin surfaces. The degree and types of alteration depend on differing procedures. The results of this research will lead to better understanding the affect of these treatments on gelatin prints, and help photograph conservators to better manage potential changes.

jiuanchen@yahoo.com

Kate Jennings: “Research into the Conservation of Paper Negatives”

Paper negatives have recently become more generally appreciated by historians, curators and collectors, and are now appearing frequently in exhibitions. In 2001 Hans P. Kraus, Jr, Inc, New York staged a groundbreaking exhibition B Pa e Nega e : 1839-1864, which was accompanied by a scholarly catalogue written by Larry J. Schaaf and Roger Taylor (Sun Pictures, Catalogue 10, 2001). Last March a significant number of paper negatives were included in the Sotheby’s Paris sale of the Marie-Thérèse and André Jammes collection, and many of these were sold for record prices with several surpassing the $100,000 mark. As these objects rise in importance and value, conservators will increasingly be asked for their opinion with regards to process, condition, treatment, and exhibition guidelines.

The George Eastman House has a collection of approximately 641 paper negatives from a variety of different countries, by both known and unknown photographers including John Shaw Smith, Henri Le Secq, Benjamin Brecknell Turner and Dr. Thomas Keith. It provides the perfect opportunity for an in-depth study of these early photographic artifacts which have not been extensively studied. The research will focus on aspects of characterization and influences of treatment and exhibition.

An increased knowledge of the physical characteristics of paper negatives is essential to aid identification and develop a better understanding of the effects of treatment and exhibition. The ability of both a compound microscope and SEM (Scanning Electron Microscope) to distinguish between the variant processes will be investigated. In particular, I hope to pinpoint the differences between e- and - waxed negatives.

In order to gain a practical understanding of how treatments affect paper negatives a series of experiments replicating procedures involving heat, washing and solvents will be carried out on facsimile negatives made with popular nineteenth century recipes. The effects of exhibition lighting will be assessed in two ways: monitoring the changes of real time exhibition on a paper negative by John Shaw Smith on display at the George Eastman House and accelerated light aging tests on facsimiles carried out at the Image Permanence Institute.

The aim of this research is to provide a more sophisticated understanding of the physical structure of paper negatives and demonstrate changes that could occur as a result of treatment and exhibition.

kejennings@hotmail.com
Daguerreotypes without proper protection exist in most collections. For many, the original packages/cases have been damaged and cannot be reused. Some have never been packaged. Those plates without their case or frame require housing to protect them from the deteriorating effects of handling, environment, display and transportation. These plates are especially sensitive to environmental change and contaminants such as ammonia, ozone, sulfur dioxide and nitrogen oxide compounds and humidity.

Since the early photographic conservation era of the 1970s, rehousing such disassembled or unprotected daguerreotypes has been a regular concern and practice. Various housings have been designed and improved upon by institutions (George Eastman House was one such pioneering institution) and individual conservators.

There have been multiple investigations into daguerreotype deterioration. These have focused on cleaning methods of the plates, glass deterioration, and tarnish by atmospheric pollutants. Many believe that the movement of air and moisture in the package is one of the elements of plate deterioration, but there has been very little investigation into housing and sealing methods for daguerreotype packages.

This project aims to understand housing issues and to develop an improved sealing method to be used by conservators, curators, archivists, collectors and other who have caretaker ship of housed and unhoused daguerreotypes.

What to improve in package design, in other words, understanding ‘housings’ and how to improve will be determined through the examination of traditional housings focused on cases and replacement housing designs. This project will attempt to determine how air and humidity enter and move inside traditional and replacement housings. Also, it will develop proper testing methods to evaluate the housings. Testing methods will include airtight test using A-D strips and vapor-tight test using humidity detector and the PAT (Photographic Activity Test) to evaluate materials. New sealing procedures will be tested with these techniques to determine their appropriateness.

Hanako Murata: “Investigation into Traditional and Modern Daguerreotype Housing Systems from Conservation Viewpoint”

Daguerreotypes have been designed and improved upon by institutions (George Eastman House was one such pioneering institution) and individual conservators.

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Sara Shpargel: “Collections management through the Climate Notebook”

Climate control is essential for the long-term preservation of museum and library collection materials. Inappropriate environmental conditions can shorten the life of artifacts and cost the institution valuable dollars in energy consumption. By instituting a routine environmental monitoring program, museum staff can be alerted to potential problems and prevent unnecessary deterioration of collection materials.

The Climate Notebook software program was designed by the Image Permanence Institute to organize information obtained from a variety of temperature and relative humidity monitors. The program can help institutions make graphs and reports from this data, compare climates in different areas of the museum, determine how collections are affected by the environment, and better preserve collections by providing information on material properties and storage recommendations. This information is useful for conservators, collections managers and engineers who need to make critical decisions regarding environmental conditions.

A survey of museum collections at the George Eastman House was conducted by the fellows of the first cycle in November and December of 1999. Among the most urgent preservation concerns were maintaining stable temperature and relative humidity conditions in exhibition areas, improved storage conditions, and updating and eventually replacing the current HVAC system. The need for a routine environmental monitoring plan at the George Eastman House is critical for identifying specific problems within the museum and for understanding the state of our collections.

The goal of this research is to test the application of the Climate Notebook software to monitor environments and learn about correlating effects on photographic collections using the George Eastman House as a model. Data obtained from Preservation Environmental Monitors, hygrothermographs, and other monitoring systems in the museum will be stored and interpreted with the aid of Climate Notebook. The material records database will be expanded to include deterioration characteristics, preservation concerns and recommended storage parameters for photographic materials not currently listed in the Climate Notebook. Regional climate systems will also be studied to better understand changes in the museum environment. With this information, possible short and long term solutions for improving and maintaining stable environments for artifacts at the George Eastman House can be implemented. The experience gained during this research will be used to teach other institutions how to initiate preservation management of their photographic collections and identify the most threatening conditions they face. This will be accomplished through procedural demonstrations, presentations on research findings, and a final written paper or manual providing critical commentary on the Climate Notebook as a tool for collections management.

Elena Simonova-Bulat: “Conservation issues of French tissue stereo-transparency”

J. L. Tardieu demonstrated in 1853 that tinted paper photographic prints could be mounted in a frame and viewed with interesting effects through back lighting in the long tradition of illusionist transparent picture shows such as Diorama.

Soon thereafter, “French Tissue” stereo cards became a popular novelty. A thin albumen print was mounted in a cut-out cardboard frame, tinted from the rear and backed with a diffusing mask. It was viewed alternately in reflected and transmitted light, giving surprising visual transitions from monochrome to color. From the 1850’s to the 1870’s, French Tissues were produced in great number and distributed world-wide.

Although recognized as a beautiful novelty, the French Tissue has not received formal study, placing it in historical context and evaluating its conservation needs. Doing so would promote the significance of this form of photography and advance conservation of hand colored photography.

A conservation study will be made of the George Eastman House’s French Tissue stereo card collection, numbering 522...
items. The focus of this project will be to understand the individual characteristics of the French Tissue, its deterioration and its conservation needs.

A literature search will be conducted for historic and conservation related information. A short history of the French Tissue stereo transparency will be written to summarize history, techniques, aesthetic and materials. A few modern “French Tissues” will be produced to provide deeper understanding of these objects. The most important collections of this photographic format will be located in the USA and Europe. Several French Tissues will be treated to improve their physical stability and aesthetic appeal.

These case studies will highlight the common problems encountered with this photographic format, and also formulate recommendations for preservation, treatment, exhibition and storage of French Tissue stereo transparency cards.

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Fernanda Valverde: “Guide for identification and preservation of negative collections”

Negative collections are frequently neglected due to their vast numbers and access limitations. They often lack appropriate care, storage and handling. It is the purpose of this project to contribute to the general appreciation, understanding and care of negative collections. The end product will be a published guide and an illustrated chart (poster) on the evolution of the photographic negative, showing the distinctive characteristics of the different processes and their manifestations of deterioration. This will provide illustrations to support the step-by-step procedure for identification, and deliver information on the chronology of negative processes, their nature and main deterioration concerns.

A second guide, to be completed after the Mellon Advance Residency Program, will be devoted to the preservation, access and management of negative collections. This will assist these professionals to address common problems and develop strategies for a preservation plan. The audience for these publications will be archivists, librarians, historians, curators and conservators seeking a concise but informative tool to learn the basics about negative images, and find practical solutions for storage, use, and collection management.

This project will articulate information provided by experienced professionals, who are currently involved with or have been in charge of large negative collections. Expertise from the program directors and teachers devoted to the history and technology of photographic processes, and to the printing and duplication of negative collections, will add value to the content of the guide.

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Advanced Residency Program in Photograph Conservation announces launching of web site.

May 20, 2003

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Update on Activities at the Image Permanence Institute, Rochester, New York, U.S.A.

Research projects at the Image Permanence Institute (IPI) are heading into a planned slow-down. The lab will be expanding, increasing its current size by roughly one third to one half. A number of office and lab areas need to be packed into boxes for the pending destruction and construction.

The Environmental Monitoring Field Trial project is currently winding down. Out of approximately 180 participating institutions, about 90% sent collected data back to IPI as was requested for analysis. Roughly 70% of the institutions returned the required survey forms, an evaluation of the Preservation Environment Monitor (PEM) and the Climate Notebook software. The Preservation Environment Monitor is a temperature and humidity datalogger designed through a grant from the National Endowment for the Humanities specifically directed towards preservation. The Climate Notebook was originally designed as the analysis software for the PEM, but it has evolved beyond this role. IPI is now looking into follow-up projects. Quite a number of institutions expressed interest in learning more about how to evaluate their environments based on their collected data. One possible project will be to run more advanced workshops to train people how to understand their environmental data and how to make their own recommendations for improvements. IPI is also looking into the idea of running a service, at the request of some institutions, in which IPI installs a number of PEMs in the institution, collects data from the units periodically, evaluates the monitored spaces and makes recommendations for improvements. In this scenario, IPI maintains ownership of the PEMs.

Related to the field trial is IPI’s environment optimization project funded by the Andrew W. Mellon Foundation and the National Endowment for the Humanities. This demonstration project was intended to show how environmental management could allow institutions to improve the storage environments for collections without any capital costs and with minimal increases
Coatings on Photographs – Update on the project

As many of you are aware, Connie McCabe, photograph conservator at the National Gallery of Art in Washington, DC, is coordinating a publication project, “Coatings on Photographs.” The goal of the project is a book that will address the history and practice of coating photographs, the physical and chemical properties of coatings, identification of coatings, and conservation treatment issues related to coated photographs, and will serve as a resource for photograph conservators. Contributors to this project include photograph conservators, conservation scientists, and photo historians from around the world.

There are a still a few gaps in the contents that should be filled in terms of content, and there will be room for short entries including observations of working methods of specific photographers, and treatment case studies.

Please consider sharing your experience with treatment and/or connoisseurship of coated photographs, or your knowledge of the working methods within a photographic studio.

Please review the following table of contents, and if you are interested in contributing to this collaborative effort, please contact either Connie McCabe at c-mccabe@nga.gov or the appropriate author directly.

Coatings on Photographs
A Resource for Photograph Conservators

Part I: Materials and Practices of Photographers

General Statement – Historical Context

The History and Conservation of Coated Daguerreotypes
Adrienne Lundgren, Library of Congress, Washington, DC

Paper Negative Coatings
Lee Ann Daffner, Museum of Modern Art, New York

Coatings on 19th-Century Salted Paper and Albumen Prints:
Clara C. von Waldhausen, Photograph Conservator, Amsterdam

Platinotypes
Hanako Murata, Advanced Residency Fellow in Photograph Conservation, George Eastman House, Rochester

Surface Coatings (1900-1950): A Historical Overview
Julie DesChamps, Metropolitan Museum of Art, New York

Surface Manipulation of Photographic Prints, Print Burning and Ferrotyping
Mark Osterman, Advanced Residency Program in Photograph Conservation, George Eastman House, Rochester

Glass & Film Negative Coatings
Jesper Stub Johnsen (liaison), National Museum of Denmark
Karen Brynjolf Pedersen, National Museum of Denmark
Ulla Bogvd Kejser The Danish Royal Library
Mads Chr. Christensen, National Museum of Denmark

Glass & Film Negative Coatings
Jesper Stub Johnsen (liaison), National Museum of Denmark
Karen Brynjolf Pedersen, National Museum of Denmark
Ulla Bogvd Kejser The Danish Royal Library
Mads Chr. Christensen, National Museum of Denmark
Fernanda Valverde, Advanced Residency Program in Photograph Conservation, George Eastman House, Rochester

Lantern Slides
Brenda Bernier, National Archives and Records Administration, Washington, DC

(Collodion Positives)
Contributors to be determined

Coatings on Autochrome Glass Plates
Bertrand Lavédrine, Centre de Recherches sur la Conservation des Documents Graphiques, Paris
Clara von Waldthausen, Photograph Conservator, Amsterdam

(Other Color Screen Processes)
Contributors to be determined

Color Film — [slides, negatives]
Contributors: University of Delaware/Winterthur Museum Art Conservation Training Program TBD

Coatings on Polaroid Photographs
Teresa Mesquit, The Getty Research Institute, Los Angeles
Barbara Lemmen, Center for Conservation of Art and Historic Artifacts, Philadelphia

Coatings for Hand-Coloring and Retouching Photographs
Sarah S. Wagner, Photograph Conservator, Silver Spring, MD
Monique Fischer, Northeast Document Conservation Center, Andover, MA

Manufacturer-applied Coatings on Photographic Prints
Andrew Robb, Library of Congress

Contemporary Practices for Coating Photographs since 1980
Sylvie Pénichon, Amon Carter Museum, Ft. Worth
Martin Jürgens, Conservator, Hamburg, Germany
Gawain Weaver, Institute of Fine Arts, NYU, New York

Survey of Contemporary Photographers’ Practices
Kate Jennings, Advanced Residency Program in Photograph Conservation, George Eastman House, Rochester
Cynthia Karnes, Library of Congress, Washington, DC
Nora Kennedy, Metropolitan Museum of Art, New York
In progress

Part II: Material Properties and Analysis of Coatings on Photographs

Chemical and Physical Properties of Print Coatings
Scott Williams, Rochester Institute of Technology, Rochester

Analysis of Coatings on Photographs
Christopher McGlinchey (Liaison), Museum of Modern Art, New York
Christopher Maines, National Gallery of Art, Washington, DC
Thea van Oosten, Netherlands Institute for Cultural Heritage, Amsterdam

Mads Chr. Christensen, The National Museum of Denmark
Dusan Stulik, The Getty Conservation Institute, Los Angeles

Part III: Observations and Conservation of Coated Photographs

Debra Hess Norris, University of Delaware
Nora Kennedy, The Metropolitan Museum of Art, New York

Case Studies

Case Study: Josef Marie Eder Collection of Daguerreotypes
Andreas Gruber, Conservator of Photographs, Vienna

Case Study: William Henry Fox Talbot’s The O w D
Tania Passafiume, Art Institute of Chicago

Identification of a yellow coating on three waxed-paper negatives by Dr. John Murray
Marie-France Lemay, Conservator, Montreal

Conservation Treatment of Paper Negatives
Juan-Juan Chen, Kate Jennings, Gary Albright, Advanced Residency Program in Photograph Conservation, George Eastman House, Rochester

Vé c and Adrien Tournachon
Julie DesChamps, The Metropolitan Museum of Art, New York

Coatings on the Photographic Prints of Gustave Le Gray in the J. Paul Getty Museum Photographs Collection
Marc Harnly, Martin Salazár, The J. Paul Getty Museum, Los Angeles

Crystalotypes of Whipple & Black
Paul Messier, Conservator of Photographs, Boston
Sally Pierce, Boston Athenaeum
Christopher Steele

A Pictorialist Collaboration: The Cramer-Thompson Series
Julie DesChamps, The Metropolitan Museum of Art, New York

Arnold Genthe
Andrew Robb, Library of Congress, Washington, DC

Coatings on Alfred Stieglitz’ Photographic Prints
Constance McCabe, National Gallery of Art, Washington, DC

Case Study: Edward Steichen’s C a a S e e e e e B f O a ge
Tania Passafiume, Art Institute of Chicago
Outline to be submitted

Treatment of a Lewis Hine Gelatin Photograph to Reduce Silver Mirroring
Toshiaki Koseki, Photograph Conservator, New Jersey
News from the Victoria & Albert Museum

In May 2003 the New Photography Gallery opened. For the preceding year climate monitoring was carried out at regular intervals to ensure that a stable environment was being maintained. There are some 70 photographs from the permanent collection illustrating a breadth of processes and techniques from early beginnings to contemporary photographs. This display will be rotated regularly. One section of the gallery is devoted to small displays which will also rotate. The current show being Gustave Le Gray with Photojournalism, Alfred Stieglitz and Bill Brandt to follow. Other large exhibitions (mainly loaned objects) are being displayed in the Contemporary Galleries, the first being Guy Bourdin which opened in April 2003. Visit: http://www.vam.ac.uk/vastatic/microsites/photography

Conservation Science is also involved in LiDo project. See: V&A Conservation Journal SPRING 2003 no., 43, e-mail: conservation_journal@vam.ac.uk, or http://www.lido.fhg.de/

The Getty Conservation Institute Portable Laboratory

Due to major advancements in miniaturization and computerization of analytical instrumentation the instrument which several years ago needed a substantial portion of laboratory space can be packed into a suitcase to travel. The scientists of the Getty Conservation Institute researched and assembled a series of portable analytical instruments to form a very powerful Portable Laboratory to facilitate their research in the conservation of photographs. A great advantage of such a Laboratory is the fact that its use eliminate a need for precious art to face the risk of travelling.

The Getty Portable Laboratory at this point includes a portable X-ray Fluorescence Spectrometer. This instrument, based on the same technology used in the Mars Rover which landed on Mars and analyzed remotely selected rocks from the planet surface, allows for analysis of majority chemical elements which play a major role as image forming elements or elements which were used to modify stability or tonality of the resulting photographic image.

The second major instrument in the Getty Portable Laboratory is the ATR-FTIR infrared spectrometer. This instrument uses the same analytical technology recently used by UN inspectors in their search for weapons of mass destruction in Iraq. This instrument is used to analyze all organic components of studied photographs. The analysis takes just several seconds and the Getty scientists have trained the instrument to recognize all major photographic processes and many process variants.

Analytical information from portable instruments is supported by microscopic inspection of the structure of a photographic image and its recording using both digital camera and highly sophisticated measuring, image processing and cataloging software.

The optical properties of any photograph under study can be measured using a small, computer mouse-sized, instrument which represents not only one instrument but a combination of three very useful optical instruments densitometer, colorimeter and reflection spectrophotometer.

The Getty scientists are using their Portable Laboratory in both their in-house research and in a number of collaborative research projects with major museums of photography and photographic collections both at home and abroad.

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Submitted June 6, 2003 by
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News from the Harry Ransom Center, University of Texas at Austin: At First Light. Niépce and the Dawn of Photography


Co-organized by the Harry Ransom Center and the Getty Conservation Institute, November 20 through 23, 2003, Austin, Texas, USA

The Harry Ransom Center (HRC) and the Getty Conservation Institute (GCI) invite you to At First Light: Niépce and the Dawn of Photography, to be held at the HRC in Austin, Texas, November 20-23, 2003.

Symposium Objective and Goals

At First Light will include presentations of unpublished results and findings from the first in-depth scientific examination of the First Photograph (“Point de Vue du Gras”) of Joseph Nicéphore Niépce. Information about the development of a new conservation strategy for its long-term preservation will be provided. There will also be a discussion of results of the latest historical and art historical research focused on the beginnings of photography.

Additionally, a number of new research initiatives and ongoing research projects related to the First Photograph and the work of Joseph Nicéphore Niépce will be considered. The symposium will also re-address some basic questions relating to the meaning of photography: past, present and future. During
the course of the symposium, the new official reproduction of
the First Photograph will be presented for the first time.

An evening reception will begin the conference on
Thursday, November 20, and the conference program will run
from Friday morning through Sunday at noon. For further
information, including program schedule and registration
details, go to http://www.hrc.utexas.edu/AFL/

Or contact:
Telephone: 512.471.9124, Fax: 512.232.2152
email: AFL@nora.hrc.utexas.edu

Barbara Brown
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University of Texas
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Workshops for the Preservation and Management of Photographic Archives in Italy

The series of workshops in photograph preservation and
management organized by Giulia Cucinella Briant were
conceived to respond to the growing needs of those responsible
for the artistic and historic photographic patrimony in Italy. The
seminars are intended for curators, librarians, archivists and other
institutional staff such as historians, conservation professionals,
and photographers, the latter particularly those concerned with
the digitization of collections. The design of the seminars into
daily modules allows for flexible participation depending on
the participants’ interests and needs.

The modules are intensive and include theoretical and practical
sessions in which participants have the opportunity to train under
the supervision of the instructors. At the conclusion of every
session, there is time provided for discussion about the diverse
experiences amongst the group as well as exchange of ideas and
approaches. The restricted number of participants (8-12) fosters
a rich interchange between the participants and the instructors.

The instructors are professionals with many years experience
who have developed their specialization in either a public or
private capacity, nationally and internationally and include Giulia
Cucinella, Lorenzo Scaramella, and Lorenza Fenzi. The program
of the seminars for the Module A began in 2002 with three basic modules
(see “Module A” below). This was followed in 2003 with the
addition of Module B. The seminars have taken place in the
locality of Bologna or near other locations based on the needs
of a specific topic. The language of communication is Italian.
The scientific direction of the seminars and the organization is
handled by Giulia Cucinella Briant, based in Paris, France.

Workshops in the Preservation and Management of Photographic Archives: Module A

The objective of this seminar is to enable the participants to
to identify various photographic techniques; to understand the
sources of deterioration of photographic collections; the selection
of preservation materials and the safe handling of photographs
during the inventory, cataloging and digitization of the collection.

Module A.1. Identification of Photographic Techniques

This module covers the history of photographic techniques
from the earliest to contemporary processes. Tools and methods
of identification are explored. Participants have the opportunity
to practice identification of diverse components of the
photographic medium. The course notebook includes a detailed
bibliography and technical information about identification.

Module A.2. Principle Causes of Deterioration and Preservation

Materials

The second day covers the sources and manifestations of
physical, chemical, and biological damage and deterioration in
photographic prints and negatives. The participants learn to
choose preservation materials according to the diverse needs of
their collections. The course notebook contains a detailed
bibliography as well as samples of archival products.

Module A.3. Handling, Stabilization and Emergency Preparedness

Module 3 covers the safe handling and various stabilization
methods for photographs in tandem with the inventory, cataloging
and digitization of collections. The course notebook includes a
detailed bibliography and samples of stabilization products.

Workshops in the Preservation and Management of Photographic Archives: Module B

Module B.1.

Negative Archives: Identification of Techniques and Preservation

Module B.2.

Color Photography: Identification and Preservation

Module B.3.

Pigment Prints: Identification and Preservation

Module B.4.

Digital Prints: Identification and Preservation

Module B.5.

Photographic Reproduction Processes: Identification and Preservation

Module B.6.

Survey and Inventory: Issues and Methods of Organization

Module B.7.

Aspects of Cataloging, Description and Labeling

Module B.8.

Digitization of Photographic Archives: Positives and Negatives

Module B.9.

Exhibition: Organization, Preparation and Transport

Module B.10.

Presentation of Photographs: Materials and Solutions for Preservation and Exhibition

Module B.11.

Re-creation of Historic Photographic Processes: Printed-Out Processes

Module B.12.

Re-creation of Historic Photographic Processes: Carbon Photographs

The workshop series has already taken place in the 3-day format
in September and November 2002 and January and May of
In general the participants have included keepers of collections as well as students in their last year of university studies who seek to specialize in the preservation of photographs. Recently the need has become evident for skills in inventory, cataloging and digitization, for which the ability to understand the photographic object is also essential.

The participants have been very enthusiastic because of our efforts to make the sessions as practical as possible, leaving plenty of time for the many questions that are brought to the table. The cycle of workshops will resume in the fall of 2003, allowing time to prepare additional cycles (see above).

The cost of the seminars has been 130 Euros each if taken consecutively and 160 Euros individually. For further information on costs, on future workshop offerings, or on seminar content, please contact:

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Photographic Conservation Training Workshops in Australia

In 2002 the Australian Institute for the Conservation of Cultural Materials (AICCM) Photographic Special Interest Group - PHOTON received a grant from the Getty Grant Program of US $145 690 to fund a series of mid-career training workshops on photographic conservation for conservators based in Australia and the surrounding region. A series of four workshops over a 3-year period starting in July 2002 were organised as part of this series. The workshop series was possible due to the Getty Grant Program and the generous support of the National Museum of Australia, ScreenSound Australia, the National Gallery of Victoria, the Public Records Office of Victoria, the National Library of Australia, the National Archives of Australia and the University of Canberra. This collaboration ensures that conservators throughout the region gain knowledge and skills required to give major photographic collections the highest possible care.

The grant, which brings acknowledged international experts to Australia to provide training in photographic conservation, aims to increase the level of knowledge and expertise in Australasia and the pacific region in the field, by making training accessible.

Eligible participants were also able to credit the workshops towards a postgraduate qualification from the University of Canberra. This was possible due to the dedication and work of Tracey Golds, the lecturer in paper conservation.

The workshops selected were based on results of a survey conducted at an AICCM National Conference in 1998 on the needs of conservators working with photographic collections. The grant application and workshops was compiled by a steering committee comprising of Detlev Lueth, National Museum of Australia; Mick Newnham, ScreenSound Australia; and Angeletta Leggio, National Gallery of Victoria.

The first workshop in the series was presented by Douglas Nishimura, a Research Scientist at the Image Permanence Institute at Rochester Institute of Technology, NY. The response to this workshop on P e e e P w g a i e C e a a . held in July 2002, exceeded Photon’s expectations with 90 participants coming from every Australian state, from New Zealand and Singapore.

Participants attending the workshop were employed by a number of institutions and worked in private practice. Institutions included libraries, archives and numerous state and regional galleries and museums. Participants were not limited to photographic conservators, but also included those specialising in paper, book, objects and preventive conservation. Registrars, archivists, librarians, curators and collection managers who have a responsibility for photographic material were also represented.

In November 2002 Paul Messier, co-founder of Boston Art Conservation in the USA, and Martin Jürgens, Conservator in Private Practice, Hamburg, Germany, presented the second workshop on C P a w a d D g a P C e a a . This intensive week-long workshop outlined the technology and materials used in producing colour photographs and digital prints with a special emphasis on identification of these process. The workshop included a combination of lectures, practical sessions, and informal discussions. Samples of various colour processes were provided, along with course notes. Topics covered during the workshops included:

- History, technology, and identification of colour photographs and digital prints.
- Preservation and display issues for colour photographs and digital prints.
- Conservation treatment options or issues for colour photographs and digital prints.

The third workshop, on A d a c e d C e a T e a e M e s d will be held July 14th-19th 2003 at the National Archives of Australia in Canberra. This workshop will be co-presented by Debbie Hess Norris and Nora Kennedy. Debbie is the Chair and Director of the Winterthur/University of Delaware Program in Art Conservation, and Nora Kennedy is the Sherman Fairchild Conservator of Photographs, at the Metropolitan Museum of Art in New York.

This will be an intensive hands-on workshop combining lectures, demonstrations, and practical conservation treatment work. Participants are expected to contribute to the workshop by discussing problems and issues they have encountered relating to the photographic treatment topics discussed. A number of topics will be covered, including identification, repairs, consolidation, retouching, surface cleaning, and humidification and flattening.

Demand for the workshops has far exceeded available places and a formal selection process was undertaken for the second and third workshops. One of the major outcomes of this training plan was to provide knowledge and skills to as many locations around the Australasian region as possible. Therefore part of the selection processes was based on an applicant’s plan for disseminating the information and skills covered during the workshop to colleagues in local and regional areas. Successful applicants were required to provide a written report on the training sessions they hold after the workshops to help provide a clear picture of how the skills and knowledge have been passed on. This information will be used to plan any further training that may be arranged.
The final workshop in the series will be held in July 2004 at the National Library of Australia and will be co-presented by Franziska Frey, Assistant Professor Printing Management and Sciences at the Rochester Institute of Technology and Michael Hager, Director of Museums Services, both of Rochester, New York, U.S.A. This workshop will discuss Duplication by Traditional Photographic and Digital Methods. It will outline techniques used to duplicate photographic materials and provide technical considerations involved in producing and managing high quality duplicates.

For further information please contact:
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Angeletta Leggio, National Gallery of Victoria
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The large number who have shown interest in these workshops, testify to the need of conducting workshops in the conservation of photographs in Australia, which has been lacking and difficult to obtain in the region in the past. It is hoped that the interest shown in these workshops will encourage conservators in the region to continue to grow and develop their interest in the field of photographic conservation.

Angeletta Leggio

From September 26 to 28, 2003, the First European Continuing Education Workshop in Photograph Conservation will take place in Hamburg, Germany. This workshop is being organized to respond to a need in the field for professional development and advancement of the knowledge base for our profession, as well as to enhance communication between photograph conservators in European countries.

The focus of this three-day workshop will center on contemporary color photographs and black and white RC prints and problems that are encountered in their treatment. The interactive workshop structure encourages sharing treatment experience and carrying out joint experiments with materials and techniques.

The eight participants, practicing photograph conservators, will submit a topic related to the subject and conduct independent research culminating in a presentation to the group of assembled conservators. Through this approach we hope to contribute to the body of knowledge already existing in published literature.

The workshop is being fully funded by the Kulturstiftung des Bundes (Federal Cultural Foundation) in Halle/Saale, Germany. This foundation, financed through the German federal government, sponsors cultural events that, in 2003, specifically embrace pan-European themes and participants. It is hoped further financing will be available in the next years to continue this type of continuing education workshop.

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The NYU Conservation Center

The graduate program in conservation at the Conservation Center at New York University (NYU) currently has one major in photograph conservation, Gawain Weaver. Gawain is from northern California, where he studied art history and chemistry at Sonoma State University. He has completed his second year of the four-year graduate program at NYU’s Institute of Fine Arts, which leads to a Master’s Degree in Art History, as well as an Advanced Certificate in Conservation. Next year, he will continue to focus on photograph conservation before commencing his final internship year.

In addition to classes in art history and conservation theory, Gawain has been studying paper and photograph conservation with Professors Margaret Holben Ellis and Nora Kennedy. He has done internships in photo conservation at the Northeast Document Conservation Center working with Monique Fischer on silver gelatin prints, and the Museum of Modern Art working with Lee Ann Daffner on spectrophotometric readings for a natural aging test on face-laminated photographs. Last summer he photographed his grandmother with the Conservation Center’s 8x10 view camera (see photo), preparing the negatives for historic process re-creations with Nora Kennedy. This summer he will be working on his contribution to the Coatings
Gustave Le Gray Salted Paper Research Project

Beginning in November 2002, I began working at the Metropolitan Museum of Art, New York City on a research project studying the image tonality of nineteenth-century French photographer Gustave Le Gray’s salted-paper prints. The project is in collaboration with and funded by the Getty Conservation Institute (GCI) and investigates Le Gray’s innovative methods from the 1850’s to produce an exceptional spectrum of salted-paper print-out colors. The early portion of the project included the detailed study of several editions of Le Gray’s treatise *Traité et pratique de photographie sur papier et sur verre* in English, as well as a number of contemporary English translations. Based on Le Gray’s detailed directions, Nora Kennedy, Sherman Fairchild Center Conservator of Photographs at the Metropolitan Museum of Art, and I worked under the guidance of vintage media printmaker Doug Munson, Director of the Chicago Albumen Works, to re-create Le Gray’s methods. These samples and the original Le Gray photographs in the Met’s collection are being analyzed with spectrophotometry and X-ray fluorescence (XRF) analysis. Analytical and re-creation results are periodically discussed with Malcolm Daniel, Associate Curator in Charge of the Department of Photographs, for curatorial input. Another exciting portion of the project will take place this summer when I head to Los Angeles to work with Senior Scientist Dusan Stulik at the GCI for two weeks on the XRF of photographs. My thanks to the GCI for their generous funding and to the many colleagues who have provided input and advice over the past few months.

Lisa Barro
Assistant Conservator
Endowment for the Humanities. Institutions are encouraged to send a pair of participants to realize the maximum benefit from the managerial and technical tracks that will be incorporated into the program. This limited enrollment workshop has a registration fee of $750 per participant. Registration is now open for the August workshop. A second workshop is scheduled for October 13-17 (registration will open this summer). There will be three workshops in 2004.

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From the Digital-Preservation Announcement and Information List. email list archive: www.jiscmail.ac.uk/lists/digital-preservation.html

Changing images. The role of photographic collections in the digital age


The Finnish Museum of Photography will be hosting this conference as part of the project Safeguarding European Photographic Images for Access (SEPIA) funded under the European Union’s Culture 2000 Programme. In this project 19 institutions in 11 countries cooperate on several aspects relating to preservation and digitization of (historical) photographic collections that are an essential part of the European cultural heritage <http://www.knaw.nl/ecpa/sepia>. The results of the SEPIA project will be presented at the conference.

The conference will pay attention to the role of heritage institutions, which is at the moment undergoing a change in that public access, also through digitization, and the use of collections are becoming more and more important factors and affect management and budgeting. Institutions have to find a way to reconcile traditional functions with these new roles. How use changes as a result of digitization and which effects this has on use and preservation of originals will be explored. To what extent digitization contributes to commercial use of photographs for multimedia applications and toward use for educational purposes and by (amateur) researchers will be other topics for discussion.

The conference language will be English.

Costs and registration

The conference fee will be 195 euros; this includes coffees, teas, and lunches, plus a reception. Reduced fees of 150 euros are available for staff of ECFA contributors and ECFA subscribers. Please use the electronic registration form at http://www.knaw.nl/cfdata/conference/conference_entryform.cfm

The conference website can be found at http://www.knaw.nl/ecpa/sepia/conference.html

European Commission on Preservation and Access (ECPA)
P.O. Box 19121, NL-1000 GC Amsterdam,
visiting address: c/o KNAW, Trippenhuis, Kloveniersburgwal 29,
NL-1011 JV Amsterdam, The Netherlands
tel. ++31 - 20 - 551 08 39 fax ++31 - 20 - 620 49 41
URL: http://www.knaw.nl/ecpa/

GEH/RIT seminar: Preserving Photographs in a Digital World

George Eastman House in Rochester, New York
August 23 – 28, 2003

With the increased use of digital imaging technology, today’s collection managers need up-to-date information on how to care for their collections and make them accessible for research. This program combines lectures and workshops in traditional preservation techniques with the theory and practice of digital imaging. The two aspects of the seminar are complementary— and concerned collection managers cannot afford to be uninformed in either area.

The Program: A week-long program of lectures and workshops on traditional photo collection preservation techniques will expand your expertise on what materials are typically found in photo collections, how they deteriorate, how to store and protect them, and how preservation fits in with other collection activities.

Throughout the week, you’ll also learn about the basics of digital imaging and how various image-capture, storage, display, and output strategies compare. In addition, presentations will explain the design and application of image database systems - always keeping in context the balance that must be struck between traditional and digital preservation and access.

The week also offers two optional - but highly recommended - evening sessions that focus on special aspects of preservation.

Who Should Attend: Curators, archivists, librarians, conservators, and others responsible for photographic collections owned by libraries, galleries, historical societies, and private and governmental archives will benefit from this program. Because the program is an introduction - in layman’s language - to photographic preservation technology, digital imaging and archival practice, you do not need extensive experience or knowledge.

This unique seminar is designed to keep you well-informed about changes in the fields of photographic conservation and digital imaging. Our materials are continually updated. Every year, we review topics and listen to the feedback we get from professionals like you to make sure we are providing the information you need.

Program Co-chairmen

James Reilly
Director, Image Permanence Institute
Rochester Institute of Technology (RIT)
Rochester, NY

Grant Romer
Director, Mellon Advanced Residency Program in
Photograph Conservation George Eastman House
Rochester, NY

To register, please phone, fax, or e-mail:
Tel: +1 585-271-3361 ext. 420
Fax: +1 585-271-3970
seminar@geh.org

Program Fee and Payment: The program fee is US$1,400. This fee includes the cost of all instructional materials. You may pay with Visa, MasterCard, or American Express. If you include credit card information with your registration, please include the card number and expiration date.

You may also pay with a check, payable to George Eastman House, and sent to:

Theresa Gardner, Education Department
George Eastman House
900 East Ave.
Rochester, NY 14607-2298, U.S.A.

For information on staff, facilities, and other seminar information, see: <URL:http://www.rit.edu/IPI> and URL:http://www.eastman.org

Next offering: To help you plan ahead we’ve already scheduled our next program date for this unique offering: August 21-26, 2004.

Douglas Nishimura
Senior Research Scientist
Image Permanence Institute
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From the Conservation DistList, Instance: 16:69

ERPANET Training Seminar: Metadata in digital preservation - Getting What You Want, - Knowing What You Have, - and Keeping What You Need

The ‘Archivschule’ Marburg, Germany
Wednesday 3rd – Friday 5th September 2003
The registration fee is 150 Euros
www.erpanet.org

ERPANET is pleased to announce its training seminar on “Metadata in Digital Preservation “. It will discuss various perspectives on metadata to facilitate preservation, issues on interoperability, the role of standards and schemas, costs aspects, as well as other state-of-the-art developments. The expertise of the speakers, together with the experiences and topics to be discussed will offer seminar participants insight and a framework for implementation of metadata in relation to digital preservation.

This seminar is aimed at all people involved in the management of digital information, IT- and metadata specialists, and preservation staff from any community. The seminar will provide participants with an overview of the many aspects of metadata, such as the different roles, interoperability, standards, schemas, and cost aspects, and will provide a firm basis for developing and implementing metadata strategies.

During the 3 day seminar 4 sessions on different aspects will be held with prominent experts. Expert speakers will include Michael Day (UKOLN, University of Bath), Wendy Duff (University of Toronto, Faculty of Information Studies), Steve Knight (National Library of New Zealand), Heike Neuroth (Goettingen State and University Library), Thomas Severiens (Institute for Science Networking Oldenburg GmbH), and Andrew Wilson (National Archives of Australia). These sessions will be followed by one discussion panel and two practical sessions for discussion of issues indicated in the briefing paper and sharing experiences between participants. The seminar is designed to be as interactive as possible.

For any additional information, please contact dutch.editor@erpanet.org

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ICN-international master class - Conservation of digital prints

Instituut Collectie Nederland, Amsterdam
June 24-27, 2003
Price: 695 euros

An increasing number of graphic documents is being generated digitally, including photographic images, fine art prints, reproductions, advertising posters, letters, prints, journals, office documents, price labels, and product packaging. In addition the technology of digital printing has developed at a very rapid pace over the last 20 years and it can be very difficult to keep up to date with the newest trends. As digital prints constitute a major part of our current and future social and cultural heritage, it will be important in the long term to gain an understanding of their structure, materials and long-term stability. This goal is based on our ability to differentiate between different output technologies.

In this workshop lectures will be interspersed with hands-on sessions on identification, using a large sample collection and experimental treatments. Topics covered include the history and applications of digital printing, the technology and materials of the processes available today, the identification of digital prints, the deterioration of materials found in digital prints such as substrates, colourants and coatings and finally the preservation of digital prints, including exhibition, storage, treatment and disaster recovery.

The workshop is for conservators of paper, photographs and contemporary art. The instructor in the workshop will be Martin Jürgens, photograph conservator, Hamburg (Germany).

For more information contact:

Angeniet Boeve
Publications Out- and Online

ICOM-CC Newsletter
The ICOM-CC Newsletter the N. 22, March 2003 is available on the ICOM-CC website (http://www.icom-cc.org).

Isabelle VERGER
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ICOM-CC 2002 Pre-prints available at ICCROM

The ICOM-CC pre-prints from Rio de Janeiro, a two-volume publication offers a unique opportunity to discover the current status of activity world-wide and across the full range of conservation disciplines at the highest level:


A special price, limited to 50 volumes only, is US$ 135.00 + postage.

To order / pour commander :

ICOM-CC Pre-prints
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00153 Rome RM, Italy.
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e-mail: publications@icccrom.org

Practical Experiences in Digital Preservation

The full proceedings of the Conference, jointly organized by the National Archives and International Council on Archives, at the National Archives in Kew April 2-4, 2003 are now available online.

http://www.pro.gov.uk/about/preservation/digital/conference/proceedings.htm

Digital-Preservation Announcement and Information List
e-mail list archive: www.jiscmail.ac.uk/lists/digital-preservation.html

Klaus B. Hendriks - A Life Remembered

The work and life of Doctor Klaus B. Hendriks is remembered in a memorial volume published by The Royal Danish Academy of Fine Arts, School of Conservation, in 2002. Mogens S. Koch, a colleague and a close friend of Klaus is the editor of this beautiful book.

Klaus B. Hendriks began his career in conservation at the National Archives of Canada in 1975. Besides being an outstanding conservation scientist he was also a talented educator and dedicated mentor, valued consultant and energetic lecturer and writer. Furthermore, Hendriks was the driving force behind the formation of the Photographic Records Working Group under International Council of Museums - Committee for Conservation.

The book is divided into two sections. In the first section Hendriks’ colleagues and friends share their memories of him. The papers written by Mogens S. Koch, Bertrand Lavedrine, Brian Thurgood, Debra Hess Norris, Douglas W. Nishimura, Joe Iraci, Paul Bégin and Nora Kennedy tell us about a person whose impact to the development of the photograph conservation is very important. Through small stories we also learn to know a warmhearted human being and an enthusiastic admirer of nature and wildlife.

In the end of the first section there is a comprehensive bibliography of Klaus B. Hendriks’ publications compiled by Geneviève Samson-Hendriks. The second section consists of a selection of Hendriks’ most important articles as reprints. The articles have been scanned and OCR-read to match the uniform layout of the publication.

The book is available in two editions. In the limited, collectors’ hard cover edition there is a pasted-in potassium iodide stabilized photogenic drawing, printed by Doug Munson and Dan Karp from The Chicago Albumen Works, U.S.A. (prize 290 DKK, incl. VAT and handling). The soft cover edition has the same image printed in colours (price 150 DKK, incl.VAT plus handling).

For further information, please contact the editor

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‘This film is dangerous: a celebration of nitrate film’

FIAF Nitrate Book - ‘This Film Is Dangerous: A Celebration of Nitrate Film’ - has now been published and is available through the FIAF Secretariat in Brussels at a price of 60 Euros + mailing costs. (60 Euros is currently equivalent to about 69 Dollars; mailing costs reflect the fact that the book is large: 720 pages, weighing 2.4 kilos/5.25 pounds.). FIAF’s website at http://www.fiafnet.org/uk/publications/book_general.cfm shows the book’s cover; http://www.fiafnet.org/uk/news/shownews.cfm?id=3D55 has a report of its London “launch”. I can send the text of FIAF’s Press Release/Announcement (or an order form!) to anyone who cannot make the website work - please let me know.

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Message forwarded from AMIA-L, the listserve of the Association of Moving Image Archivists.
Sepia-List 19.5.2003

GETTY CONSERVATION INSTITUTE LAUNCHES MAJOR ONLINE CONSERVATION RESOURCE

The Getty Conservation Institute, in association with the International Institute for Conservation of Historic and Artistic Works (IIC), is bringing the comprehensive reference series Art and Archaeology Technical Abstracts (AATA) to the World Wide Web as a free service to the international conservation community.

AATA Online: Abstracts of International Conservation Literature (aata.getty.edu) will offer all 36 volumes of Art and Archaeology Technical Abstracts and its predecessor, IIC Abstracts, published between 1955 and the present. For decades, AATA has been a major tool for the conservation field; conservators have relied upon the diverse and specialized summaries of conservation literature contained within its volumes to locate important information for research and practice. Since 1983, AATA has been published semiannually by the Getty Conservation Institute in association with the IIC. Abstracts from the 20 AATA special supplements and almost 1,400 abstracts published between 1932 and 1955 by the Fogg Art Museum at Harvard University and the Freer Gallery of Art in Washington D.C. will be added to the new site. Before the end of 2002, more than 100,000 abstracts related to the preservation and conservation of material cultural heritage will be accessible through AATA Online.

AATA has long been recognized for the quality of its abstracts, which are submitted by volunteer abstractors and peer reviewed by experts in the conservation community who serve as editors, further ensuring the material’s quality and relevance. As the field expanded and generated an ever-increasing body of information, the efficacy of presenting the data through Web technology became apparent.

In developing the project, the Getty Conservation Institute spent a great deal of time listening to the concerns of the field, convening focus groups, evaluating available technology, and conducting extensive user testing. The knowledge gained from these activities guided the final development of AATA Online. The site will run on recent versions of Internet Explorer and Netscape on both PC and Mac platforms.

Another significant change for researchers occurred in May 2002, when BCIN, a database managed by the Canadian Heritage Information Network on behalf of the Conservation Information Network (CIN) which brings together bibliographic holdings and abstracts produced by several of the world’s major conservation centers completed its redesigned Web interface and became a free service with its own Web site (www.bcin.ca). Together with the BCIN database, AATA Online provides professionals with access to thousands of abstracts and bibliographic records related to conservation and management of material cultural heritage.

The launch of AATA Online is part of the ongoing process of improving AATA’s service to the field. New abstracts will be added regularly and the interface will continue to be refined in response to user comments. Most importantly, the GCI will work to expand the coverage of literature in AATA Online. For example, subject areas such as conservation management and cultural tourism will be amplified to reflect the growing scope of conservation-related literature. In addition to broadening coverage and adding subject editors to represent newer areas of conservation practice, the goal is to extend the network of abstractors who identify and abstract literature, and to engage diverse institutions, professional associations, and publishers in contributing abstracts. With the collective efforts of the field, AATA should continue to be an important information resource, supporting both research and practice in all areas of conservation.

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RLG DigiNews

The February and April 2003 issues of RLG DigiNews are now available at

http://www.rlg.org/preserv/diginews/ (from North American, and other world sites) or
http://www.rlg.ac.uk/preserv/diginews/ (from UK Janet sites) or
http://www.ohio.rlg.org/preserv/diginews/ (from most European sites)

Volume 7, Number 1 includes:
Feature Article 1:
  Debunking of Specsmanship: Progress on ISO/TC42 Standards for Digital Capture Imaging Performance, by Don Williams
Now entering its seventh year of publication, RLG DigiNews is a bimonthly web-based newsletter intended to:

* Focus on issues of particular interest and value to managers of digital initiatives with a preservation component or rationale.
* Provide filtered guidance and pointers to relevant projects to improve our awareness of evolving practices in image conversion and digital preservation.
* Announce publications (in any form) that will help staff attain a deeper understanding of digital issues.

For more information about RLG or RLG’s preservation community, please contact Robin Dale (Robin.Dale@notes.rlg.org).

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From the Digital-Preservation Announcement and Information List
e-mail list archive: www.jiscmail.ac.uk/lists/digital-preservation.html

DPC/PADI “What’s New in Digital Preservation”

DPC/PADI “What’s New in Digital Preservation” bulletin issue no.3, July-October, issue 4, November 2002- January 2003 and Issue no. 5, February-May 2003 are available on the Digital Preservation Coalition Web site, linked from:

http://www.dpconline.org/graphics/whatsnew/

Contents of the current issue (no. 5) are as follows:

1. Organisations
   1.1 UNESCO
   1.2 JISC
   1.3 CLIR
   1.4 OCLC
   1.5 National Center for Biotechnology Information
   1.6 National Library of the Netherlands
   1.7 National Diet Library Japan
   1.8 National Archives of Australia
   1.9 National Archives (UK)
   1.10 Computer Science and Telecommunications Board

2. Specific Initiatives
   2.1 OCLC/RLG Preservation Metadata Group
   2.2 Copyright and Licensing for Digital Preservation Project
   2.3 The Camileon Project

3. Specific Areas of Activity
   3.1 Web-archiving
   3.2 e-science and preservation of scientific data
   3.3 Institutional repositories

4. Other Recent Publications

5. Events
   5.1 Recent Events
   5.2 Forthcoming Events

The publication is a quarterly summary of selected recent activity in the field of digital preservation, compiled jointly by the Digital Preservation Coalition and the NLA from the National Library of Australia’s Preserving Access to Digital Information (PADI) gateway, the digital-preservation and padiforum-l mailing lists, and other sources.

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From the Digital-Preservation Announcement and Information List
e-mail list archive: www.jiscmail.ac.uk/lists/digital-preservation.html
Cellulose Acetate Web Site

The National Library of Australia is pleased to announce the launching of the new web site:

ANICA : Australian Network for Information on Cellulose Acetate

The ANICA web site provides a forum point for sharing information and accessing resources about preserving cellulose acetate collections in Australia. The creation of the ANICA web site fulfils one of the recommendations in the National Strategy for Cellulose Acetate Collections, released in 2001, and supports the vision:

“That Australian institutions will implement strategies to ensure continuing access to the portion of our documentary heritage on cellulose acetate.”

The information gathered on this network is intended to help collection managers and preservation staff make informed decisions about preserving their cellulose acetate collections.

Documents on the site include:

* National Strategy for Cellulose Acetate collections
* Assessment Guidelines - Designed to assist with evaluating cellulose acetate materials in collections and the identification of appropriate strategies to deal with these collections
* Storage of Cellulose Acetate Collections: A Preliminary Survey of Issues and Options
* An Annotated Bibliography of resources related to cellulose acetate preservation

Other information presented includes:

* Register of Expertise listing institutions which have developed expertise in various aspects of dealing with deteriorating cellulose acetate materials
* Status of Collections — information about cellulose acetate collections in Australian institutions
* Strategies and Policies that have been developed for dealing with cellulose acetate collections

If you would like to become involved in this national initiative, or would like further information about this project, please contact our office:

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Web site on silver mirroring

I am pleased to announce the presence on the web of a site on silver mirroring <URL:http://www.abmt.unibas.ch/~dipietro>, in particular on silver gelatin glass negatives. The web site contains a gallery of about 50 images of silver mirroring degradation patterns and the PDF version of the PhD thesis “Silver mirroring on silver gelatin glass negatives” defended at the Department of Chemistry of the University of Basel by Giovanna Di Pietro. A copy of the dissertation is present on the official site of the University of Basel <URL:http://www.unibas.ch/diss/2002/DissB_6232.htm>. For further information contact me directly at giovanna.dipietro@unibas.ch

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From the ConsDistList March 10, 2003

CAMiLEON - “Migration on Request”

CAMiLEON has released details of its new preservation strategy - “Migration on Request”. Included on the project web site are full descriptions of how the technique works, along with a proof of concept implementation. This tool provides support for a number of vector graphics formats. Full source code and documentation are provided.

http://www.si.umich.edu/CAMILEON/reports/mor/index.html

The project website has also been updated to describe CAMiLEON’s work in emulating BBC Domesday. This includes progress updates, screenshots of the working emulator and a list of the comprehensive publicity that this work has attracted.

http://www.si.umich.edu/CAMILEON/domesday/domesday.html

Paul Wheatley
UK Project Manager
CAMiLEON
http://www.si.umich.edu/CAMILEON/

From the Digital-Preservation Announcement and Information email list archive: www.jiscmail.ac.uk/lists/digital-preservation.html

ERPANET LAUNCHES erpaPRODUCTS AND NEW WEBSITE

www.erpant.org

ERPANET is very pleased to announce the launch of two erpaProducts and its redesigned website. ERPANET works to
enhance the preservation of cultural and scientific digital objects through raising awareness, providing access to experience, sharing policies and strategies, and improving practices. To achieve this, ERPANET has put in place a number of services. Some of the most important of these are based in cyberspace and accessed through our web portal. We are very excited in particular to announce two services available through the web: erpaAssessments and erpaAdvisory.

erpaAssessments

- erpaAssessments are authoritative commentaries on key articles, monographs, and projects in the field of digital preservation. More detailed than abstracts, these value-added commentaries offer critical insight and contextualise literature within the field. The service offers:
  + Review-based gateway to activities;
  + Analytic reviews of pivotal published and online literature; and,
  + Assessment of relevant technical guidelines and standards.

Our editors have reviewed some 200 key articles and a large amount of important projects and initiatives. They constantly check over 100 journals for new and critical information on Digital Preservation. This resource will be updated regularly with commentaries. Access to the erpaAssessment is only available to registered users. Registration is free, and offers access to all ERPANET products.

erpaAdvisory

- erpaAdvisory is a fully web-based advisory service open to all those with a stake in the preservation of, and the provision of access to, digital materials.

This service:
  + Provides the community with access to digital preservation professionals;
  + Makes available a resource of authoritative answers to digital preservation questions; and,
  + Makes accessible examples of best practice.

Over the past year, ERPANET has been disseminating information on digital preservation through its products and brought together experts from all sectors to further the extent of knowledge in this field. ErpaAdvisory is the next stage in ERPANET’s cross-sectoral exchange of information, skills, and knowledge. This vital resource makes transparent the work that has been ongoing in this field, and delivers solutions to those that need help and advice.

ErpaAdvisory is intended not only for newcomers to the problems of digital preservation, but also those that have been working in the field for a number of years. Questions can be asked in English, Italian, French and German.

Access to erpaAdvisory is available to registered users. Registration is free, and offers access to all ERPANET products.

BOTH PRODUCTS ARE ONLINE AT WWW.ERPANET.ORG

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