

## IIC-ITCC

### Scientific Approaches to Preventive Conservation

20-25 September 2015

#### **Introductory Reading List**

\*A more detailed reading list will be supplied during the course.

#### A) **Basic**

1. Sarah Staniforth (ed.) (2013). *Historical Perspectives on Preventive Conservation*. Los Angeles: Getty Conservation Institute.  
This contains readings from most of the significant literature on the subjects that will be discussed during the course. It also provides a good background to the history of the subject.
2. *Studies in Conservation* (vol. 59 no. 4, 2014) contains three papers by Jo Kirby Atkinson, Sarah Staniforth and Julian Bickersteth on environmental conditions for safeguarding collections.

Jo Kirby Atkinson (2014). 'Environmental Conditions for the Safeguarding of Collections: A Background to the Current Debate on the Control of Relative Humidity and Temperature'. *Studies in Conservation*, 59: 205–12.

Julian Bickersteth (2014). 'Environmental Conditions for Safeguarding Collections: What Should Our Set Points Be?' *Studies in Conservation*, 59: 218–24.

Sarah Staniforth (2014). 'Environmental Conditions for the Safeguarding of Collections: Future Trends'. *Studies in Conservation*, 59: 213–17.

3. IIC/ICOM-CC Environmental Guidelines (2014). Available at:  
<https://www.iiconservation.org/node/5168>

#### B) **Other readings**

1. AIC Environmental Guidelines (2013). Museum Climate in a Changing World (modified 24 July 2014) [online]. Available at:  
[http://www.conservation-wiki.com/wiki/Environmental\\_Guidelines](http://www.conservation-wiki.com/wiki/Environmental_Guidelines)
2. Getty Conservation Institute. Experts' Roundtable on Sustainable Climate Management Strategies, Tenerife, Spain (2007)  
[http://www.getty.edu/conservation/our\\_projects/science/climate/climate\\_experts\\_roundtable.html](http://www.getty.edu/conservation/our_projects/science/climate/climate_experts_roundtable.html)

This event took place as part of the GCI Project Alternative Climate Controls for Historic Buildings (2003–2010). The discussion papers from this event, several of which are quite useful or stimulating to read, are available for download from this website, also an edited transcript of the two-day event.

3. Stefan Michalski (2009, modified 2013). Agent of Deterioration: Light, Ultraviolet and Infrared. Canadian Conservation Institute: Conservation Resources; Caring for Objects and Collections: Preventive Conservation and Agents of Deterioration [online]. Available at: <https://www.cci-icc.gc.ca/resources-ressources/agentsofdeterioration-agentsdedeterioration/chap08-eng.aspx>
4. Stefan Michalski (2009, modified 2013). Agent of Deterioration: Incorrect Temperature. Canadian Conservation Institute: Conservation Resources; Caring for Objects and Collections: Preventive Conservation and Agents of Deterioration [online]. Available at: <https://www.cci-icc.gc.ca/resources-ressources/agentsofdeterioration-agentsdedeterioration/chap09-eng.aspx>
5. Stefan Michalski (2009, modified 2013). Agent of Deterioration: Incorrect Relative Humidity. Canadian Conservation Institute: Conservation Resources; Caring for Objects and Collections: Preventive Conservation and Agents of Deterioration [online]. Available at: <https://www.cci-icc.gc.ca/resources-ressources/agentsofdeterioration-agentsdedeterioration/chap10-eng.aspx>
6. Tom Strang and Rika Kigawa (modified 2013). Agent of Deterioration: Pests. Canadian Conservation Institute: Conservation Resources; Caring for Objects and Collections: Preventive Conservation and Agents of Deterioration [online]. Available at: <https://www.cci-icc.gc.ca/resources-ressources/agentsofdeterioration-agentsdedeterioration/chap06-eng.aspx>
7. Garry Thomson (1986). *The Museum Environment*, 2nd edn. Oxford: Butterworth-Heinemann

### **C) *Readings on cultural property risk analysis and management***

1. Robert Waller and Stefan Michalski (2004). Effective Preservation: From Reaction to Prevention. Getty Conservation Institute Newsletter 19(1): 4-9.  
[http://www.getty.edu/conservation/publications/newsletters/19\\_1/feature.html](http://www.getty.edu/conservation/publications/newsletters/19_1/feature.html)  
This provides an introduction to the challenge we face: multiple, sometime conflicting, objectives and issues, as well as the approach to dealing with the challenge: comprehensive, rational risk management.
2. Wilson Colleen (2010). Risky Business (Weblog)  
<http://blog.royalbcmuseum.bc.ca/2010/10/risky-business.html>  
This Weblog provides a nice overview of a repeated risk assessment at a large Canadian provincial museum.
3. Robert Waller (2008). Comprehensive risk assessment: Applying the Cultural Property Risk Analysis Model to the Canadian Museum of Nature. In: NATO Science for Peace and Security Series-C: Environmental Security: Real Time and Deliberative Decision Making. I. Linkov, E. Ferguson, and V.S. Magar (Eds.) p. 179-190.

This paper (attached) provides a fair short description of the Cultural Property Risk Analysis Model (CPRAM).

4. Significance 2.0 <http://www.environment.gov.au/heritage/publications/significance2-0/index.html>

Please read:

pp. 10-14 <http://www.environment.gov.au/heritage/publications/significance2-0/pubs/sig20-part3.pdf>

p. 49 <http://www.environment.gov.au/heritage/publications/significance2-0/part-7/index.html>

Read under “Primary criteria” and “Comparative criteria” at the end of this pdf

We will use the concepts in the Significance 2.0 to establish senses of value that might be completely or partly lost due to the occurrence of risks.

#### Optional

If you want to explore details further you are welcome to download Robert Waller’s 2003 dissertation “The Cultural Property Risk Analysis Model: Development and Application at the Canadian Museum of Nature” from the website [www.protectheritage.com](http://www.protectheritage.com). You do not have to read this for this course!

#### **D) Readings on earthquake and disaster mitigation**

*Essential introduction on vibration:*

1. Marcon Paul. *Agent of Deterioration: Physical Force*. Canadian Conservation Institute <https://www.cci-icc.gc.ca/resources-ressources/agentsofdeterioration-agentsdedeterioration/chap01-eng.aspx>

*On earthquake damage mitigation:*

2. M.S. Agbabian, W.S. Ginell, F.S. Masri, R.L. Nigbor (1990). *Evaluation of Seismic Mitigation Measures for Art Objects*. Los Angeles: J. Paul Getty Trust.
3. Jerry Podany (vol ed.) (2007). *Advances in the Protection of Museum Collections from Earthquake Damage*. Los Angeles: J. Paul Getty Musuem.
4. IIC Dialogue series: *Before the Unthinkable Happens Again* (2009). <https://www.iiconservation.org/sites/default/files/dialogues/seismic-en.pdf>

*On disaster response:*

5. Compiled by Valerie Dorge and Sharon L. Jones (1999). *Building an Emergency Plan: A Guide for Museums and Other Cultural Institutions*. Los Angeles: Getty Conservation Institute. <http://www.getty.edu/publications/virtuallibrary/089236551X.html>

*On packing and transporting:*

6. Mervin Richard, at el (ed.) (1997) *Art in Transit: Handbook for Packing and Transporting Paintings*. National Gallery of Art: Washington.  
[https://repository.si.edu/bitstream/handle/10088/8127/mci\\_Art\\_in\\_Transit\\_Handbook\\_for\\_Packing\\_and\\_Transporting\\_Paintings.pdf?sequence=1&isAllowed=y](https://repository.si.edu/bitstream/handle/10088/8127/mci_Art_in_Transit_Handbook_for_Packing_and_Transporting_Paintings.pdf?sequence=1&isAllowed=y)

#### E) **Readings on lighting and pollutants**

\* Please note that you are NOT expected to have looked at all these items before the course. The following bibliography is intended to be useful for further reading as well.

#### *Selected lighting bibliography*

1. Garry Thomson (1986). *The Museum Environment*, 2nd edn. Oxford: Butterworth-Heinemann
2. Stefan Michalski (1987). 'Damage to museum objects by visible radiation (light) and ultraviolet radiation (uv)', in *Lighting in Museums, Galleries and Historic Houses*. London: Museums Association, UKIC, and Group of Designers and Interpreters for Museums. p.3-16.
3. Stefan Michalski (1990). 'Towards Specific Lighting Guidelines', in ICOM Committee for Conservation, 9th Triennial Meeting, Dresden, ed. K. Grimstad, ICOM Committee for Conservation, Los Angeles. p.583-588.
4. Chartered Institution of Building Services Engineers (CIBSE) (1994). *Lighting Guide LG8: Lighting for museums and art galleries*. London: CIBSE.
5. Illuminating Engineering Society of North America (IESNA) (1996). *Museum and Art Gallery Lighting: A Recommended Practice*. New York: IESNA.
6. Stefan Michalski (1997). 'The lighting decision', in *Fabric of an Exhibition, Preprints of Textile Symposium 97*. Ottawa: Canadian Conservation Institute. p.97-104.
7. Terry T. Schaeffer (2001). *Effects of Light on Materials in Collections: Data on Photoflash and Related Sources*, Los Angeles: Getty Conservation Institute.
8. Jonathan Ashley-Smith, Alan Derbyshire, Boris Pretzel (2002). 'The Continuing Development of a Practical Lighting Policy for Works of Art on Paper and Other Object Types at the Victoria and Albert Museum', in ICOM Committee for Conservation, 13th Triennial Meeting, Rio de Janeiro, ed. R. Vontobel. London: James and James. p.3-8.
9. Commission Internationale de l'Éclairage (CIE) (2004). *Control of Damage to Museum Objects by Optical Radiation*, CIE Technical Report 157, Vienna: Commission Internationale de l'Éclairage.

10. Christopher Cuttle (2007). *Light for Art's Sake: Lighting for Artworks and Museum Displays*. Oxford: Butterworth-Heinemann.
11. James Druzik and Stefan Michalski (2012). *Guidelines for Selecting Solid-State Lighting for Museums*. Los Angeles: Getty Conservation Institute.
12. Society of Light and Lighting (2015). *Lighting for the Built Environment – LG8: Lighting for Museums and Art Galleries*. London.

*Selected pollutants bibliography*

13. Peter Brimblecombe (1987). *The big smoke*. London: Methuen, London.
14. Jean Tétreault (1999). Coatings for Display and Storage in Museums. *CCI Technical Bulletin*, no. 21. Ottawa: Canadian Conservation Institute.
15. Pamela Hatchfield (2002). *Pollutants in the Museum Environment: Practical Strategies for Problem Solving, Exhibition and Storage*. London: Archetype Publications.
16. Jean Tétreault (2003). *Airborne Pollutants in Museums, Galleries, and Archives: Risk Assessment, Control Strategies, and Preservation Management*. Ottawa: Canadian Conservation Institute.
17. David Thickett and L.R. Lee (2004) Selection of Materials for the Storage or Display of Museum Objects (Oddy Test), *British Museum Occasional Paper 111*, revised edn. London: British Museum Press (2004).
18. Cecily M. Grzywacz (2006). *Monitoring for Gaseous Pollutants in Museum Environments*. Los Angeles: Getty Conservation Institute.
19. American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE) (2013). 'Air contaminants', in *ASHRAE Handbook—Fundamentals*, ed. M.S. Owen. Atlanta: ASHRAE. Chapter 11.
20. 'Indoor Air Quality in Museums and Archives', <http://iaq.dk/>