

Art Conservation Disciplines of Study

Paper
Textiles
Library Materials
Organic Materials
Inorganic Materials
Photographs
Paintings
Furniture
Painted Surfaces



Art Conservation Department



Heather Brown, Second-year Fellow in Master's-Level Program

Art Conservation Department



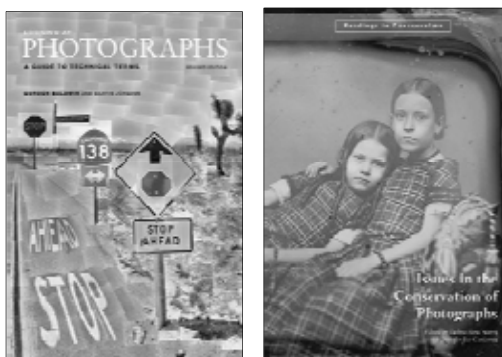
Top Right: Detail *Portrait of John Sloan*, Platinum print on thin tissue paper with a smooth surface. Bottom Right: Detail *Portrait of John Sloan*, Gum bichromate print on medium-weight wove paper with slight texture.

Greta Glaser, Third-year Fellow in Master's-Level Program

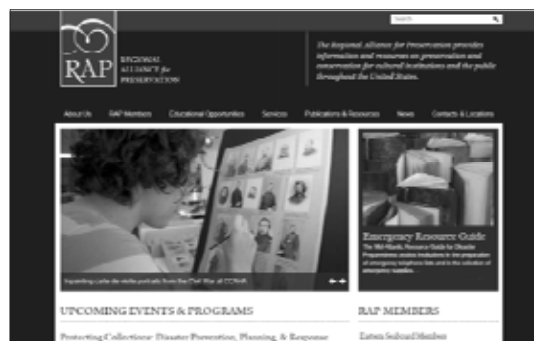
Photographic Conservation Resources



Photographic Conservation Resources



Photographic Conservation Resources



<http://www.rap-arcc.org/>

Understand the value and vulnerability of these treasures.....



Fouad Naamani. Anonymous, 1930. AIF/Hoda Naamani. Copyright © Arab Image Foundation

Photographic Collections *Around the World*

- Enhance scholarship



University of Nebraska-Lincoln Libraries,
The Omaha Indian Heritage Project,
Nebraska State Historical Society Collection, 1888

Photographic Collections *Around the World*

- Enhance scholarship and knowledge



Anna Atkins,
Cyanotype
Equisetum Sylvaticum
J Paul Getty Museum

Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse



Unidentified Photographer, Portrait of an unidentified African-American woman, daguerreotype with applied color, George Eastman House 69-0021-0020

Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse



Glass Plate Negative Private Collection, Iran

Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse
- Engage public audiences



Anonymous
Albumen Photograph, Cabinet Card
Private Collection

Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse
- Engage public audiences

Anonymous, Albumen Photograph
Courtesy of Mohammad Reza Tahmasbpour



Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse
- Engage public audiences
- Document history

Anonymous
Chromogenic Color Photograph



Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse
- Engage public audiences
- Document history

Unidentified photographer
American militia
Daguerreotype, Hand-Colored, 1/6 plate
<http://www.luminous-link.com/app/image/11450755109541172413747/>



Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse
- Engage public audiences
- Document history
- Connect cultures globally

Anonymous, Silver Gelatin Photograph
Arab Image Foundation,
Beirut, Lebanon



Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse
- Engage public audiences
- Document history
- Connect cultures
- Celebrate greatness

Robert Runyon, Y. Z. Vasquez (Mexican consul)
Silver Gelatin Print
The Center for American History and General Libraries,
University of Texas at Austin



Photographic Collections *Around the World*

- Enhance scholarship and knowledge
- Inspire discourse
- Engage public audiences
- Document history
- Connect cultures
- Celebrate greatness

Gunn & Stuart
Queen Victoria
1867

Silver Gelatin Printing – Out Photograph
Cabinet card
<http://www.luminous-link.com/app/image/872503111642087485648/>



Photographic Collections are *Endangered*



Provided by Isle of Wright County Museum and the
Archivo General de Puerto Rico

Photographic Collections are *Endangered*



Provided by Marcia Anderson

Photographic Collections are *Endangered*

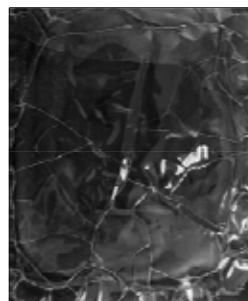
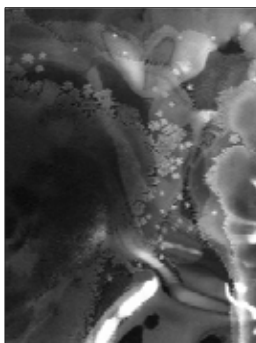


Provided by North Carolina Museum of Natural Sciences

Photographic Collections are *Endangered*



Photographic Collections are *Endangered*



Provided by University of Cincinnati Libraries,
Archives & Rare Book Library

Photographic Collections are *Varied*

- Early direct positive processes



Ambrotype, c 1860 Private Owner

Daguerreotype

- 1839 – 1865
- Silver-plated copper support
- Gold-mercury-silver amalgam image material
- Fragile image prone to corrosion
- Highly reflective



Evans, Charles. Girl with doll, holding mother's hand
Daguerreotype, George Eastman House, 77.0240.0024

Daguerreotype

- 1839 – 1865
- Silver-plated copper support
- Gold-mercury-silver amalgam image material
- Fragile image prone to corrosion
- Highly reflective



Woman Facing Left
Rufus Anson (American)
Date: 1850s Medium: daguerreotype Dimensions: 5.6 x 4.2 cm (2 3/16 x 1 5/8 in.) Visible Classification: Photographs
Metropolitan Museum of Art

Daguerreotype

- Protective enclosure protects from oxidation and abrasion
- Glass degradation serious challenge



Anonymous
Daguerreotype with glass degradation
private collection

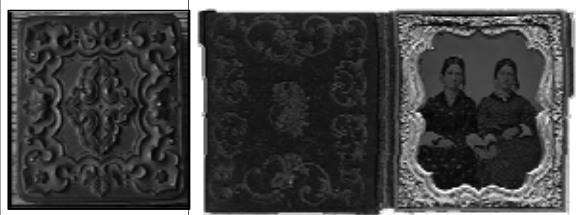
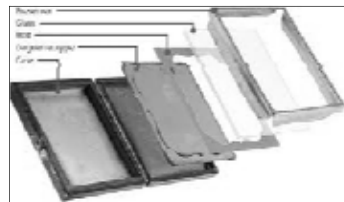
Weeping Glass

- Cracking
- Crazing
- Breaking
- Deterioration of the silver image



Anonymous
Daguerreotype with glass degradation
George Eastman House

Case Construction



Ambrotype



Brady, Mathew B.
American (1823-1896)
Portrait ca. 1860
ambrotype
George Eastman House

Ambrotype



<http://19thcenturypaperdolls.weebly.com/1/post/2009/08/little-girls-with-little-curls.html>

Ambrotype

- 1852 – 1880
- Glass support prone to damage
- Dimensionality present
- Silver image in collodion binder
- Typically varnished. Yellowed.
- Black asphaltum layer applied to verso (often). May be cracked.



[Private Edward A. Cary of Company I, 44th Virginia Infantry Regiment, in uniform and his sister, Emma J. Garland nee Cary]
Creator(s): Bass, Charles B., photographer
Medium: 1 photograph : sixth-plate ambrotype, hand-colored ; 9.2 x 8.3 cm (Library of Congress Prints and Photographs Division Washington, D.C.

Tintype

- 1856 – 1890
- Japanned iron support
- Silver image in collodion binder
- Typically varnished. Hand coloring in cheeks common



Hand colored Tintype
Anonymous
Private Owner

Tintype

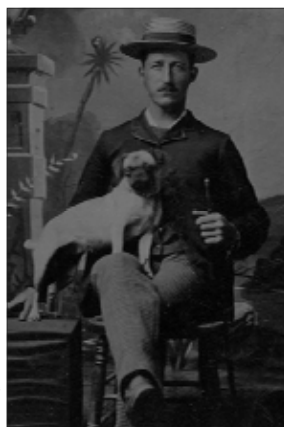
- 1856 – 1890
- Japanned iron support
- Silver image in collodion binder
- Typically varnished. Hand coloring in cheeks common



Anon.
Young boys
Tintype
Private Collection

Tintype

- 1856 – 1890
- Japanned iron support
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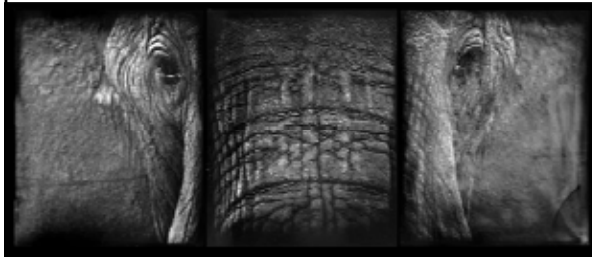
Anon.
Young boys
Tintype
Private Collection

Making of a contemporary tintype



http://www.nytimes.com/slideshow/2009/11/11/style/20091112-tin-slideshow_6.html

Tintype or Ferrotype



Tintype, Jon Cox. Tanzania

Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials



Madame Medori
Mathew B. Brady
Date: ca. 1857
Salted paper print from glass negative
Gilman Collection, The Metropolitan Museum of Art

Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials



Portrait of Jaswant Singh II of Jodhpur (1873-1896)
Photographer unknown, overpainted by Shivalal
Date: ca. 1875
Hand-colored Albumen Photograph
The Metropolitan Museum of Art

Hand-colored Postcards



Courtesy of Image Permanence Institute

Hand-colored Postcards

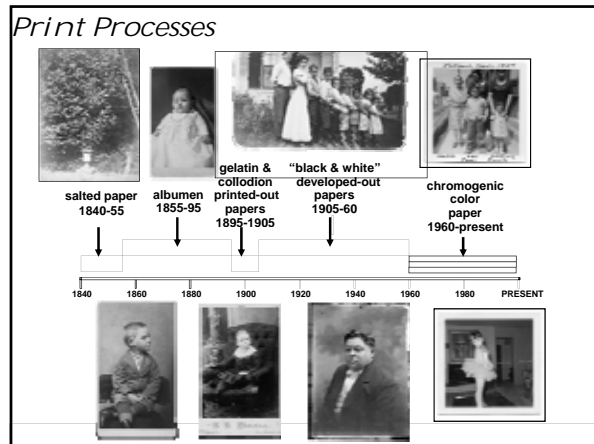


Courtesy of Image Permanence Institute

Major Photographic Processes

- Salted Paper
- Albumen Prints
- Gelatin and Collodion Printed-Out Papers
- Gelatin Developed-Out Papers
- Chromogenic Color





Albumen

- 1851 – 1890
- Thin paper support
- Silver image
- Egg white binder
- Image fading
- Binder will crack



Albumen Photographs,
Carte-de-visites, Private Collection

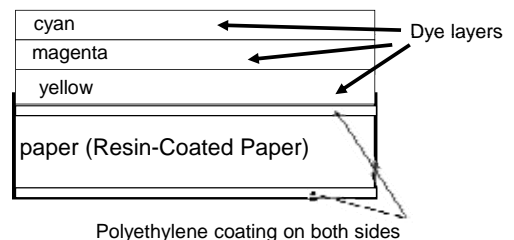
Silver Gelatin

- 1895 – 1960
- Paper support coated with baryta
- Silver image
- Gelatin binder
- Image fading
- Silver mirroring



Gilcrease Museum, Silver Gelatin Photograph, 4327 - 3060

Contemporary Color Processes



Chromogenic Color

- 1940 – 2010
- Dye-based image
- Gelatin binder
- Dye fading



Chromogenic Color

- 1940 – 2010
- Dye-based image
- Gelatin binder
- Dye fading



Chromogenic Color

- 1940 – 2010
- Dye-based image
- Gelatin binder
- Dye fading



Photomechanical Print: Collotype



Japanese Postcard, Graphics Atlas, Image Permanence Institute

Photomechanical Print: Collotype



Japanese Postcard, Graphics Atlas, Image Permanence Institute

Photomechanical Print: Collotype



Japanese Postcard, Graphics Atlas, Image Permanence Institute

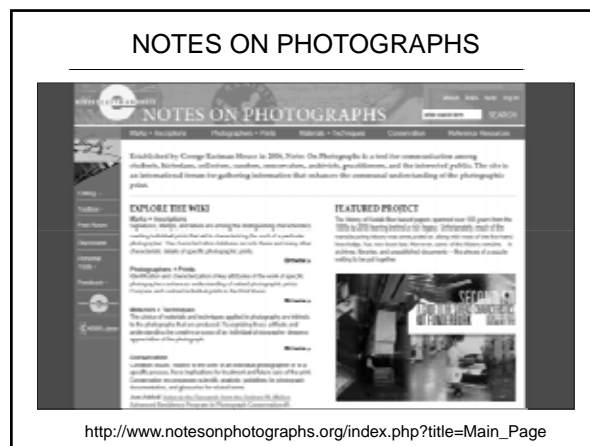
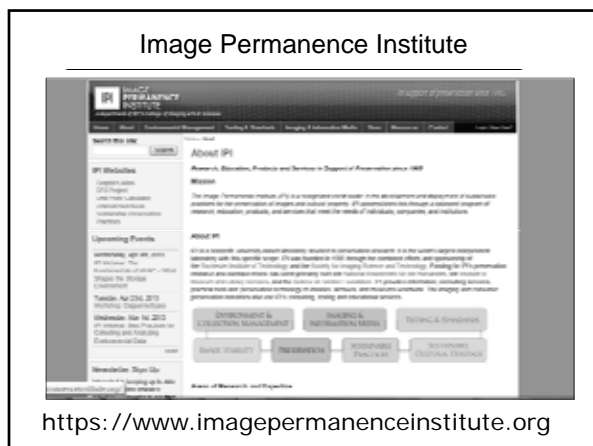
Photomechanical Print: Collotype



<http://www.graphicsatlas.org>

<http://www.graphicsatlas.org>





Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials
- Negatives

Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials
- Negatives

Cellulose Nitrate Film-Base Negative, Private Owner

Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials
- Negatives

Left: Cellulose Acetate Film-base negative, private owner

Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials
- Negatives

Courtesy of Luis Pavao

Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials
- Negatives
- Photographic Albums



Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials
- Negatives
- Photographic Albums



Courtesy of Luis Pavao

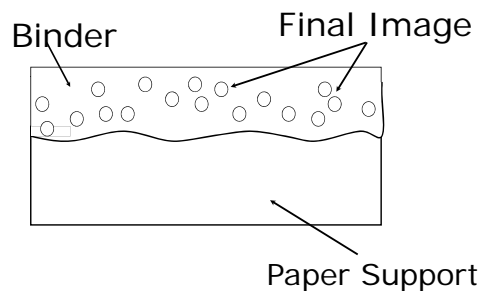
Photographic Collections are *Varied*

- Early direct positive processes
- Print Materials
- Negatives
- Photographic Albums
- Framed Materials



North Carolina State Museum
of Natural Sciences

GENERIC STRUCTURE OF PHOTOGRAPH



Photography: Component Parts

Support
(paper, glass, iron, silver plated copper, plastic, textile, leather,
wood and more)

Photography: Component Parts

Binder
(albumen, collodion, gelatin)

Support
(paper, glass, iron, silver plated copper, plastic, textile, leather,
wood and more)

Photography: Component Parts

Final Image Material

(silver organic dyes, pigments, platinum, gold, iron salts)

Binder

(albumen, collodion, gelatin)

Support

(paper, glass, iron, silver plated copper, plastic, textile, leather, wood and more)

Basic Preservation Advice

- House collections in good-quality plastic or paper enclosures and box for protection



The Metropolitan Museum of Art, credit Tania Meller

Basic Preservation Advice

- Control temperature and RH as possible.



Courtesy of Library of Congress and Arab Image Foundation



Basic Preservation Advice

- Limit light levels for display. Exhibit digital or other copies.



Richard Stenman, The Metropolitan Museum of Art and now The Better Image

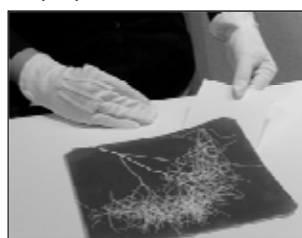
Basic Preservation Advice

- Seek advice from experts. The American Institute for Conservation Referral Service.



Basic Preservation Advice

- Secure collections against emergencies. Be prepared. Handle carefully.



Courtesy of The Metropolitan Museum of Art



Damage sustained from water emergency, Private Owner

Or..... Don't Leave Grandma in the Attic!



"HOMEWORK" Identify the three primary preservation challenges associated with your photograph collection and strategies for improvement



Courtesy of Image Permanence Institute