



ARCLG142

Issues in Conservation: Understanding Objects 2017/18

Coordinator: Dr Renata F Peters m.peters@ucl.ac.uk

Post Graduate Teaching Assistant: Sarah Hoile sarah.hoile.12@ucl.ac.uk

Lectures: Mondays 11:00-13.00 (room 209)

Practical Sessions: Mondays @ MCR

Group 1: 14:00-15.50 Group 2: 16:00-17:50

ARCLG142 Issues in Conservation: Understanding Objects 2017/18

Moodle webpage: <https://moodle.ucl.ac.uk/course/view.php?id=3119>

Online Reading List (under construction): <http://readinglists.ucl.ac.uk/lists/BA2DF4D9-FD08-C77B-7586-7FF2935BB64F.html>

Facebook Page: <https://www.facebook.com/ConversationsOnConservation>

Blog: <http://uclconversationsonconservation.blogspot.co.uk/>

Twitter: https://twitter.com/CCCH_UCL

Turnitin:

‘Class ID’: 3543751

‘Class Enrolment Password’: IoA1718

Contributors:

Sarah Hoile (SH) (UCL IoA, PhD student); Stuart Laidlaw (SL) (UCL IoA, photographer); Delphine Mercier (DM) (UCL Anthropology); Caitlin O’Grady (COG) (UCL IoA); Renata Peters (RFP) (UCL IoA); Cordelia Rogerson (CR) (British Library); Marcos Martínón-Torres (MMT) (UCL IoA); Barbara Wills (BW) (British Museum).

Week 1		
8 January 11.00-13.00	Lecture 1: Introduction to the course. Understanding objects through visual examination: raw materials, technologies and deterioration. Discussing significance (RFP).	209
8 January G1: 14.00-15.50 G2: 16.00-17.50	Object assessment 1: Introduction to the collection; Allocation of objects; Introduction to assignment. Microscope training (RFP & SH).	MCR
Week 2		
15 January 11.00-13.00	Lecture 2: Introduction to organic materials (RFP).	209
15 January G1: 14.00-15.50 G2: 16.00-17.50	Object assessment 2: Object assessment: initial documentation, raw materials and technologies (RFP & SH).	MCR
15 January 15.00-15.30	Practical: Using the IoA X-Ray Machine. Book on Moodle (SH). https://moodle.ucl.ac.uk/mod/scheduler/view.php?id=3278517	IoA
15 January 15.30-16.00	Practical: Using the IoA X-Ray Machine. Book on Moodle (SH).	IoA
15 January 16.00-16.30	Practical: Using the IoA X-Ray Machine. Book on Moodle (SH).	IoA
Week 3		
22 January 11:00-12:00	Lecture 3: The Material Culture Collection at the UCL Anthropology (DM).	209
22 January 13.00-16:30 G1 & G2 (together)	Practical: Photography demo and practical (SL).	405
Week 4		
29 January 11.00-13:00	Lecture 4: Raw materials, technologies and deterioration: exploring ceramic objects (COG).	209
29 January 13.00-16:00 G1 & G2 (together)	Practical: Photography demo & practical (SL).	405
Week 5		
5 February 11.00-13.00	Lecture 5: Raw materials and technologies: exploring metal objects (MMT).	209
5 February G1: 14.00-14.40 14.45-15.50	Object-based discussion: Looking at metal objects (MMT). Object assessment 3: Looking at condition (SH).	MCR
5 February G2: 16.00-16.40 16.45-17.50	Object-based discussion: Looking at metal objects (MMT). Object assessment 3: Looking at condition (SH).	MCR

Reading Week 12 to 16 February 2018		
Week 6		
19 February 11.00-13.00	Lecture 6: Human remains: collections care (BW).	209
19 February G1: 14.00-14.40 14.45-15.50	Object-based discussion: Looking at ceramic objects (COG). Object assessment 4: Significance (RFP & SH).	MCR
19 February G2: 16.00-16.40 16.45-17.50	Object-based discussion: Looking at ceramic objects (COG). Object assessment 4: Significance (RFP & SH).	MCR
Week 7		
26 February 11.00-13.00	Lecture 7: Textiles: manufacture & documentation (RFP).	209
26 February G1: 13.00-15.00 G2: 15.30-17.30	Object assessment 5: Object assessment: future care (RFP & SH).	MCR
Week 8		
5 March 11.00-12.00	Lecture 8: 3D imaging lecture (RFP).	209
5 March G1: 13.00-15.00 G2: 16.00-18.00	Practical session: 3D imaging workshop (RFP & SH).	MCR
Week 9		
12 March 11.00-13.00	Lecture 9: Basketry and barkcloths (RFP).	209
12 March G1: 14.00-15.50 G2: 16.00-17.50	Object assessment 6: Free topic (SH).	MCR
Week 10		
19 March 11.00-13.00	Lecture 10: Modern Materials (CR).	209
19 March G1: 14.00-15.50 G2: 16.00-17.50	Object assessment 7 (optional): Free topic (SH).	MCR

OTHER DATES FOR YOUR DIARY

26 March - 23 April	Spring Break
23 April - 8 June	Term 3
25 April	ARCLG139 Coursework Deadline: Portfolio, Part 2 (TBC)
23 April - 21 May	Arrange regular meetings with supervisors to prepare for oral presentations
4 June	Dissertation Oral Presentations
5 June	Dissertation Oral Presentations
6 June	Dissertation Oral Presentations

9 June - 15 Sept	Summer Term
6 June on	Arrange meeting with your supervisor to discuss dissertation presentation and plans
6 June on	Arrange regular meetings with supervisors to discuss your research. These meetings may be on Skype.
14 August	Last chance to submit draft of dissertation for feedback
14 September	Dissertation Submission Deadline
15 November	Final results

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1. INTRODUCTION

This handbook contains basic information about the content and administration of this course. If you have queries about the objectives, structure, content, assessment or organisation of the course, please consult the Course Coordinator.

Further important information, relating to all courses at the Institute of Archaeology, is to be found on the Institute's intranet and in the general MA/MSc handbook. It is your responsibility to read and act on it. It includes information about originality, submission and grading of coursework; disabilities; communication; attendance; and feedback.

2. OVERVIEW

SHORT DESCRIPTION

This course focuses on the nature of the objects we conserve. It enables you to explore the ways in which objects are made, regarded and used, and the ways in which their condition and meaning can shift over time or in different contexts. It aims to give you experience in examination and condition assessment of objects, and development of statements of significance.

The course is linked to ARCG141 Issues in Conservation: Context of Conservation and together these make up one of the two main core courses for the MA in Principles of Conservation (the other core being Conservation in Practice consisting of ARCG139 Conservation Management and ARCG140 Preventive Conservation). The course is also available as an option to students taking other degrees.

3. TEXTS PARTICULARLY RELEVANT TO THIS COURSE

Appelbaum, B., 2007. *Conservation treatment methodology*. Oxford: Butterworth-Heinemann. INST ARCH LA APP. Also available as an e-book.

Arnold, K., and Olsen, D. (eds), 2003. *Medicine Man*. London: the British Museum Press. INST ARCH MG 6 ARN

Avrami, E., Mason, R. and de la Torre, M., 2000. *Values and heritage conservation. Research Report*. Los Angeles: The Getty Conservation Institute.

http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/valuesrpt.pdf

Candlin, F. and Guins, R. (eds), 2009. *The Object Reader*. London and New York: Routledge. INST ARCH AH CAN; SCIENCE ANTHROPOLOGY C 9 CAN

Buttler, C., and Davis, M. (eds), 2006. *Things Fall Apart: museum conservation in practice*. Cardiff: National Museum of Wales. INST ARCH LA 1 BUT

Clavir, M., 2002. *Preserving what is valued: Museums, conservation, and First Nations*. Vancouver, British Columbia: UBC Press. INST ARCH L CLA; ISSUE DESK IOA CLA 7; SCIENCE ANTHROPOLOGY T 9 CLA. Also available as an e-book.

Dudley, S. (ed.), 2010. *Museum Materialities*. London and New York: Routledge. INST ARCH MB 2 DUD; IOE Lum Ban DUD. Also available as an e-book.

Forty, A., 1986. *Objects of Desire: design and society since 1750*. London: Thames and Hudson. MAIN ART PQ 5 FOR; BARTLETT TS57.F67 1986; BARTLETT ARCHITECTURE AD 1 FOR

Hermens, E. and Fiske, T., (eds) 2009. *Art, Conservation and Authenticities: material, concept, context*. Proceedings of the International Conference held at the University of Glasgow 12-14 September 2007. London: Archetype. INST ARCH L HER

Journal of Material Culture <http://mcu.sagepub.com/>

Muñoz-Viñas S., 2005. *Contemporary Theory of Conservation*. Oxford: Elsevier Butterworth Heinemann. All relevant, but start with Chapter 1. What is conservation? 1-25. INST ARCH L MUN; ISSUE DESK IOA MUN 1; ART T MUN

Ogden, S. (ed.), 2004. *Caring for American Indian objects: a practical and cultural guide*. Minnesota: Minnesota Historical Society Press. INST ARCH L OGD

Pye, E., 2001. *Caring for the Past: Issues in Conservation for Archaeology and Museums*. London: James and James. Chapters 1 and 2. INST ARCH L PYE; ISSUE DESK IOA PYE

Tilley, C., Keane, W., Küchler, S., Rowlands, M. and Spyer, P. (eds), 2006. *Handbook of material culture*. London: Sage. INST ARCH AH TIL; SCIENCE ANTHROPOLOGY C 9 TIL; Science Short Loans Collection TIL. Also available as an e-book.

de la Torre, M. (ed.), 2002. *Assessing the values of cultural heritage. Research Report*. Los Angeles: Getty Conservation Institute.

http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/assessing.pdf

Turkle, S. (ed.), 2007. *Evocative Objects: things we think with*. Cambridge Mass: MIT Press. SCIENCE ANTHROPOLOGY D 2 TUR

4. METHOD OF ASSESSMENT

The course is assessed through a practical essay based on the assessment of a museum object (weighted at 100%). This is intended to develop your ability to examine, research, assess and document an individual museum object.

The project outline, and suggested submission deadline, are given below. If you are unclear about the nature of an assignment, you should contact the Course Coordinator. The Course Coordinator will be willing to discuss an outline of your approach to any part of the assessment, provided this is planned suitably in advance of the submission date.

5. TEACHING METHODS

The course is taught during Term 2, through compulsory weekly two-hour lectures, small group practical sessions and one-to-one sessions.

The class is relatively small and you are expected to take an active role in discussion during the lectures and practicals. For each lecture there are weekly recommended readings, which help you to follow and contribute to discussion.

6. WORKLOAD

There will be 20 hours of seminars/lectures, approximately 20 hours of practical sessions/workshops (in smaller groups), and a number of one-to-one sessions for this course. You will be expected to undertake around 90 hours of reading, plus 70 hours preparing for and producing the assessed work. This adds up to a total workload of approximately 200 hours for the course.

7. AIMS, OBJECTIVES AND ASSESSMENT

AIMS

This course aims to prepare you to examine objects, and assess their condition and significance. It enables you to explore the ways in which objects are made, regarded and used, and the ways in which their condition and meaning can shift over time, or in different contexts.

OBJECTIVES

At the end of the course, you should:

- have a broad understanding of material (tangible) characteristics of both inorganic and organic artefacts
- be familiar with the ways in which different values and meanings (intangible characteristics) are assigned to objects
- have a broad understanding of technologies and deterioration of objects
- understand the concept of condition and its relevance to conservation
- have an overview of processes of conservation and their effects
- be able to use visual examination techniques
- be able to assess the condition of individual museum objects
- be aware of the issues relating to significance and conservation of particular classes of object such as art objects and ethnographic artefacts

LEARNING OUTCOMES

- application of acquired knowledge and skills
- observation and critical reflection
- safe handling and examination of museum objects
- team-working
- documentation and report writing skills

8. ASSESSMENT TASKS

Practical essay (project): 100%

Number of words: 3,230 – 3,570

Suggested submission deadline: 23 March 2018
Target for return of assessed work: 25 April 2018

This is based both on your own research and on a practical project involving assessment of an object from UCL Collections. The project will be discussed in Weeks 1, 2 and during the Practical Sessions.

This project is focused on the Material Culture Collection in the Anthropology Department, UCL. It will build on the experience and skills you have gained during object handling sessions in the first half of the term, by giving you first-hand experience of examining an object from an important collection. It aims to develop your ability to recognise materials and their condition, to research details of an object's technology and ethnographic background. Your research will be presented in an essay linked to a statement of significance and a condition report. There will be an introductory talk about the Material Culture Collection and the way it is used, by Delphine Mercier (Curator/Manager of the collection) on 22nd January 2018.

You will be introduced to the collection during Week 1. You will also be allocated one of the objects from the collection, which will be the focus of your study during the course.

A number of themed practical tutorial sessions will be held in the Material Culture Room during which you will examine, discuss and record the object. You will also undertake independent research through libraries, museums, the Internet and discussion with specialists.

You will be provided with further details about the project including guide notes on assessment and a standard form (for the report) which will prompt you to supply relevant information about the object (these documents will be placed on the Moodle web-site).

A. GUIDANCE

If you are unclear about the nature of an assignment, you should discuss this with the Course Coordinator or PGTA.

You are not permitted to re-write and re-submit essays in order to try to improve your marks. However, the Course Coordinator and/or PGTA are willing to discuss an outline of your approach to the assignment, provided this is planned and submitted suitably in advance of the final submission date.

B. WORD-LENGTH

The following regulations with regard to word-length will apply in the 2017-18 session

- For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark (50), assuming the work merited a Pass.

- For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.

The following should **not** be included in the word count of coursework and dissertations:

title page, contents pages, lists of figure and tables, abstract, preface, acknowledgements, bibliography, captions and contents of tables and figures, appendices

C. SUBMISSION PROCEDURES

You are required to submit hard copy of all coursework, by the appropriate deadline, to the Course Coordinator's pigeon hole by depositing it in the Red Essay Box at Reception. The coursework must be stapled to a completed coversheet (available from the Institute's Intranet, from outside Room 411a, or in the Library).

You should put your **Candidate Number, not your name**, on all coursework. You should also put the Candidate Number and course code on each page of your work.

Late submission will be penalised in accordance with these regulations unless permission has been granted and an Extension Request Form (ERF) completed (see details below).

Date-stamping will be via 'Turnitin', so in addition to submitting hard copy, you must also submit your work to Turnitin by midnight on the day of the deadline. (Further guidance on uploading work to Turnitin is given below.)

If you encounter technical problems submitting your work to Turnitin you should email the nature of the problem to ioa-turnitin@ucl.ac.uk in advance of the deadline in order that the Turnitin Advisers can notify the Course Coordinator that it may be appropriate to waive the late submission penalty.

If there is any other unexpected crisis on the submission day, you should telephone or (preferably) e-mail the Course Coordinator, and follow this up with a completed ERF (available on the Institute's Intranet).

Please see the Coursework Guidelines on the Institute's Student Administration Moodle webpage (or your Degree Handbook) for further details of penalties.

<https://moodle.ucl.ac.uk/mod/folder/view.php?id=2722679> **The Turnitin 'Class ID' for this course is 3543751 'Class Enrolment Password': IoA1718.**

Further information is given on the Institute's Student Administration Moodle webpage.

<https://moodle.ucl.ac.uk/mod/folder/view.php?id=2722685> Turnitin advisors will be available to help you via email: ioa-turnitin@ucl.ac.uk if needed.

D. UCL-WIDE PENALTIES FOR LATE SUBMISSION OF COURSEWORK

Late submission will be penalized in accordance with current UCL regulations, unless formal permission for late submission has been granted.

The UCL penalties are as follows:

- The marks for coursework received up to two working days after the published date and time will incur a 10 percentage point deduction in marks (but no lower than the pass mark).
- The marks for coursework received more than two working days and up to five working days after the published date and time will receive no more than the pass mark
- Work submitted more than five working days after the published date and time, but before the second week of the third term will receive a mark of zero but will be considered complete.

GRANTING OF EXTENSIONS:

- New UCL-wide regulations with regard to the granting of extensions for coursework have been introduced with effect from the 2015-16 session. Full details are available here <http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/>
- All requests for extensions must be submitted on a UCL form, together with supporting documentation, via Judy Medrington's office and will then be referred on for consideration. Please be aware that the grounds that are now acceptable are limited. Those with long-term difficulties should contact UCL Student Disability Services to make special arrangements.

E. TIMESCALE FOR RETURN OF MARKED COURSEWORK TO STUDENTS.

You can expect to receive your marked work within four calendar weeks of the official submission deadline. If you do not receive your work within this period, or a written explanation from the marker, you should notify the Institute's Academic Administrator, Judy Medrington.

Keeping copies: Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all coursework submitted. When your marked essay is returned to you, you should return it to the marker **within two weeks** (for second marking).

Citing of sources: Coursework should be expressed in your own words, giving the exact source of any ideas, information, diagrams etc. that are taken from the work of others. Any direct quotations from the work of others must be indicated as such by being placed between inverted commas.

Plagiarism is regarded as a very serious irregularity which can carry very heavy penalties. It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism see Institute's 'Coursework Guidelines' at <https://moodle.ucl.ac.uk/course/view.php?id=40867>

9. SCHEDULE AND SYLLABUS TEACHING SCHEDULE

Lectures will be held on Mondays 11:00-13:00, in room 209.

In addition you will be divided into small groups for **practical and discussion sessions** (Group 1: 14:00-15:50 & Group 2: 16:00-17:50).

The sessions will be held in the Material Culture Room (MCR), located in the basement of the Anthropology Department.

Special sessions focused on photography, X-ray and 3D scanner will take place in different locations (details on Moodle).

Because practical teaching space is limited, it is essential that you attend the group to which you have been assigned (details on Moodle). If you need to attend a different group for a particular session, you should arrange to swap with another student from that group, and confirm this arrangement with the Course Coordinator.

Other activities e.g. museum visits may be discussed and arranged in agreement with the class.

Except in the case of illness, the 70% minimum attendance requirement applies to both lectures, and practical sessions.

10. DETAILED WEEK-BY- WEEK SYLLABUS

The following is an outline for the course as a whole, and identifies essential and further reading relevant to each session. The on-line reading list is under construction on the link below:
<http://readinglists.ucl.ac.uk/lists/BA2DF4D9-FD08-C77B-7586-7FF2935BB64F.html>

In addition, in this handbook information is provided about where in the UCL library system individual readings are available; their location and status (whether out on loan) can also be accessed on the Explore computer catalogue system. Readings listed as e-books are available from the library catalogue.

NOTE ON FURTHER READING

In some cases we have suggested a number of further readings. We do not expect you to read all of them, but to make a selection. Our aim is to demonstrate the range of publications on any one topic, to give you a variety of readings to choose from, and to provide a list that may be useful to you in the future. We have also tried to include some readings that are suitable for those of you with a particularly strong science background. You are VERY encouraged to expand the reading though!

LECTURE 1

Introduction to the course. Understanding objects through visual examination: raw materials, technologies and deterioration. Discussing significance (RFP).

PRELIMINARY READING

Appelbaum, B., 2007. *Conservation treatment methodology*. Oxford: Butterworth-Heinemann. INST ARCH LA APP. Also available as an e-book. Read pages 65-71 and 341.

Mason, R., 2002. Assessing values in conservation planning: methodological issues and choices. In: M. de la Torre (ed.), *Assessing the values of cultural heritage. Research Report*. Los Angeles: Getty Conservation Institute, 5-30. INST ARCH AG DEL. Also available online:
http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/assessing.pdf

Ravel, N. and Mirling, L. D., 2017. *Inside decoys from Shelburne Museum. What's this all about?* Shelburne, VT: Shelburne Museum. <http://scalar.usc.edu/works/inside-decoys-from-shelburne-museum/index>

Reed, C., 2012. *Reviewing Significance 2.0: a framework for reviewing museum collections' significance, management and use.* London: Collections Trust. <http://collectionstrust.org.uk/resource/reviewing-significance-2-0/>

Russell, R. and Winkworth, K., 2009. *Significance 2.0: A guide to assessing the significance of collections.* 2nd Edition. Rundle Mall, SA: Collections Council of Australia. <https://www.arts.gov.au/sites/g/files/net1761/f/significance-2.0.pdf>

Sadongei, A., 2004. What about sacred objects? In: S. Ogden (ed.), *Caring for American Indian objects: a practical and cultural guide.* Minnesota: Minnesota Historical Society Press, 17-20. INST ARCH L OGD

FURTHER READING: BIOGRAPHIES

Avrami, E., Mason, R., and de la Torre, M., 2000. *Values and heritage conservation. Research Report.* Los Angeles: The Getty Conservation Institute. http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/valuesrpt.pdf

Avrami, E., 2009. Heritage, values, and sustainability. In: A. Richmond and A. Bracker (eds), *Conservation: principles, dilemmas and uncomfortable truths.* London: Butterworth-Heinemann in association with the Victoria and Albert Museum, 177-183. INST ARCH L RIC; ISSUE DESK IOA RIC 9. Also available as an e-book.

Batchelor, R., 1994. Not looking at kettles. In: S. Pearce (ed), *Interpreting Objects and Collections.* London: Routledge. 139-143 INST ARCH MB 3 PEA; ISSUE DESK IOA PEA 3; ANTHROPOLOGY C 9 PEA. Also available as an e-book.

Cultural Heritage Agency, 2014. *Assessing Museum Collections: Collection valuation in six steps.* Amersfoot: Cultural Heritage Agency NL. <https://cultureelerfgoed.nl/sites/default/files/publications/assessing-museum-collections.pdf>

Dacome, L., and Peters, R., 2008. Fabricating the body: the anatomical machines of the Prince of Sansevero. In: V. Greene (ed.), *Post-prints of the Objects Specialty Group 35th Annual Meeting of the American Institute of Conservation.* AIC: Washington. http://www.academia.edu/3682780/Peters_R._and_Dacome_L._2008._Fabricating_the_body_the_anatomical_machines_of_the_Prince_of_Sansevero._In_Greene_V._ed_Objects_Specialty_Group_Postprints_Volume_14_2007.Objects_Specialty_Group_of_the_AIC_Washington_161-177

Eastop, D., 2000. Textiles as multiple and competing histories. In: M. Brooks (ed.), *Textiles Revealed: Object Lessons in Historic Textile and Costume Research.* London: Archetype Publications. 17-28 INST ARCH KJ Qto BRO

Hodkinson, I. 1990. Man's effect on paintings. In: B.A. Ramsay-Jolicoeur and I.N.M. Wainwright (eds), *Shared Responsibility: Proceedings of a Seminar for Curators and Conservators;* October 1989, National Gallery of Canada and the Canadian Conservation Institute, Department of Communications. 54-68 INST ARCH L RAM

- Holtorf, C., 2005. *From Stonehenge to Las Vegas: Archaeology as Popular Culture*. Walnut Creek, CA: AltaMira Press, 78-91 Chapter 5: Past Meanings [you are also encouraged to read Chapter 6: Contemporaneous Meanings] INST ARCH AH HOL
- Kingery, W.D. 1996. *Learning from things*. Washington and London: Smithsonian Institution Press. (start with chapters by Lubar on 'Learning from technological things' 31-34, and Kingery on 'Materials science and material culture' 181-203) INST ARCH BD KIN; ISSUE DESK IOA KIN 7; SCIENCE ANTHROPOLOGY C 9 KIN
- Kopytoff, I., 1986. The cultural biography of things: commoditization as process. In: A. Appadurai (ed), *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press. 64-91. INST ARCH BD 5 APP; SCIENCE ANTHROPOLOGY D 10 APP; Science Short Loan Collection APP
- Marshall, Y., and Gosden, C. (eds.) 1999. The cultural biography of objects. *World Archaeology* 31 (2) 169-178. INST ARCH PERS and online
- Odegaard, N. and Katterman, G., 1992. *A guide to handling anthropological museum collections*. Los Angeles: Western Association for Art Conservation. INST ARCH MG 3 ODE
- Pearce, S., (ed.) 1994. *Interpreting Objects and Collections*. London: Routledge. INST ARCH MB 3 PEA and ISSUE DESK IOA PEA 3; ANTHROPOLOGY C 9 PEA. Also available as an e-book.
- Pearce, S.M., 1992. Appendix: models for object study. In: S.M. Pearce, *Museums, Objects and Collections*. London: Leicester University Press, 265-273. INST ARCH MB 3 PEA; SCIENCE ANTHROPOLOGY D 9 PEA
- Peers, L., 1999. 'Many tender ties': the shifting contexts and meanings of the S BLACK bag. In: Y. Marshall and C. Gosden (eds), *The Cultural Biography of Objects*. *World Archaeology* 31 (2), 288-302 INST ARCH PERS. Also available electronically
- Phillips, D., 1997. *Exhibiting Authenticity*. Manchester: Manchester University Press. INST ARCH MG 7 PHI; MAIN ART T PHI
- Prown, J.D., 1993. The truth of material culture: history or fiction? In: S. Lubar and W.D. Kingery (eds), *History from Things: essays on material culture*. Washington and London: Smithsonian Institution Press INST ARCH AH LUB; SCIENCE ANTHROPOLOGY C 9 LUB
- Pye, E., (ed.) 2007. *The Power of Touch: handling objects in museum and heritage contexts*. Walnut Creek, CA: Left Coast Press. Part 3 Professional Touch. INST ARCH MF 6 PYE
- Stanley-Price, N. et al., 1996. *Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: the Getty Conservation Institute. Introduction to Part 1. INST ARCH KN STA
- Ucko, P. 1989. Foreword. In: I. Hodder (ed.), *The meanings of things: material culture and symbolic expression*. London: HarperCollins. INST ARCH AH HOD; ISSUE DESK IOA HOD 3; SCIENCE ANTHROPOLOGY C 9 HOD
- Wastiau, B., 2000. *ExitCongoMuseum: an essay on the 'social life' of the masterpieces of the Tervuren museum*. Tervuren: Royal Museum of Central Africa INST ARCH MA 49.3 Qto WAS

LECTURE 2

Introduction to organic materials, their deterioration mechanisms and ways to respond. At the end we will also look at the main differences between bone and ivory.

PRELIMINARY READING (LECTURE 2)

Bowron, E.L., 2003. A new approach to the storage of human skeletal remains. *The Conservator* 27 (1), 95-106. Available online

Cassman, V., Odegaard, N., and Powell, J.F., (eds) *Human remains: guide for museums and academic institutions*. Oxford: AltaMira Press. INST ARCH AG 23 CAS

Espinoza, E. and Mann, M.J., 1999 [1991] Identification guide for ivory and ivory substitutes. Washington DC: WWF. <https://www.fws.gov/lab/pdfs/Espinoza%20&%20Mann.1992.pdf>

Florian M. E., Kronkright D. P. and Norton R., 1990. *The Conservation of Artifacts Made from Plant Materials*. Marian del Rey: The Getty Conservation Institute, 140-186. All content is very relevant, try to read as much as possible. INST ARCH L FLO
<http://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0892361603.pdf>

Norton, R., 1990. Technology of plant materials. In: M-L. Florian et al. (eds), *The Conservation of Artifacts made from Plant Materials* Los Angeles: Getty Conservation Institute. 83-138. INST ARCH L FLO <http://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0892361603.pdf>

FURTHER READING (LECTURE 2)

Great Britain, 2005. *Guidance for the care of human remains in museums*. London: Department for Culture, Media and Sport. INST ARCH AG Qto GRE

Johnson, J., 1994. Consolidation of archaeological bone; a conservation perspective. *Journal of Field Archaeology* 21, 221-233. INST ARCH PERS

McGowan, G.S., and LaRoche, C.J., 1996. The Ethical Dilemma Facing Conservation: Care and Treatment of Human Skeletal Remains and Mortuary Objects. *Journal of the American Institute for Conservation* 35 (2), 109-121. Available online.

MacGregor, A., 1991. Antler, bone and horn. In: J. Blair and N. Ramsay (eds), *English Medieval Industries: craftsmen, techniques, products*. London; Rio Grande, OH: Hambledon Press. 355-378. INST ARCH K BLA

Passmore, E., Ambers, J., Higgitt, C., Ward, C. Wills, B., Simpson, S., and Caroline Cartwright, 2012. Hidden, looted, saved: the scientific research and conservation of a group of Begram ivories from the National Museum of Afghanistan. *British Museum Technical Research Bulletin* Volume 6, 33-46.
https://www.academia.edu/3488913/Hidden_looted_saved_the_scientific_research_and_conservation_of_a_group_of_Begram_Ivories_from_the_National_Museum_of_Afghanistan

Pearlstein, E., Gleeson, M., and Riedler, R., 2012. Developing a technical database for California Native American featherwork. *Collections Forum* 26 (1-2), 12-30. Available electronically.

Pearlstein, E. and Keene, L., 2010. Evaluating Color and fading of red-shafted flicker (*colaptes auratus cafer*) Feathers: technical and cultural considerations. *Studies in Conservation* 55 (2), 81-94. Available electronically.

Peters, R., 2004. Conservation of a lost-wax casting from Benin. *Scottish Society for Conservation and Restoration Journal* 15 (2), 09-13.
https://www.academia.edu/2180518/Peters_R._2004._Conservation_of_a_lost-wax_casting_from_Benin._Scottish_Society_for_Conservation_and_Restoration_Journal_15_2_09-13

Sadongei, A., Kuwanwisiwma, L. and Loma'omvaya, M., 2005. Describing the problem: contaminated artifacts and Hopi cultural use. In: N. Odegaard and A. Sadongei (eds), *Old poisons, new problems: a museum resource for managing contaminated cultural materials*. Walnut; Lahham; New York; Toronto; Oxford: Altamira Press, 1-4. INST ARCH LA ODE

Strlic, M., Kolar, J. and Scholten, S., 2005. Paper and durability. In: M. Strlič, J. Kolar and S. Scholten (eds), *Ageing and stabilization of paper*. Ljubljana: National and University Library, 03-09.
<http://www.science4heritage.org/papyrus/Papyrus%20Book%20WEB.pdf>

Wright, M., (ed.) 2002. *The Conservation of Fur Feather and Skin, Conservators of Ethnographic Artefacts*. London: Archetype. INST ARCH KJ WRI Choose a chapter of your interest.

LECTURE 3

Part 1: Collections & their uses. Introduction to the Material Culture Collection at the UCL Anthropology Department's material culture collection (DM). **TBC**

Part 2: Photography demo and practical (SL).

PRELIMINARY READING (LECTURE 3, PART 1 – COLLECTIONS & THEIR USES)

Clifford, J., 2004. Looking several ways: anthropology and native heritage in Alaska. *Current Anthropology* 45 (1), 5-30. Available online.

Geismar, H. and Tilley, C., 2003. Negotiating materiality: international and local museum practices at the Vanuatu Cultural Centre and National Museum. *Oceania* 73 (3), 170-188. Available online.

Gosden, C., and Larson, F., with Petch, A., 2007. *Knowing Things: exploring the collections at the Pitt Rivers Museum 1884-1945*. Oxford: Oxford University Press INST ARCH MG 3 GOS; SCIENCE ANTHROPOLOGY D 9 GOS

Haas, J., 1996. Power, objects, and a voice for anthropology. *Current Anthropology* 37, supplement, 1-22. Available online.

UCL *Ethnography Collections Blog* <http://blogs.ucl.ac.uk/ethnography-collections/>

FURTHER READING (LECTURE 3, PART 1 - COLLECTIONS & THEIR USES)

Collections Trust: the national collections management advisory service. The aspect of the Collections Trust most relevant in the context of this course is the online library of best practice guides and fact sheets. <http://collectionstrust.org.uk/resources-start/>

Feinup Riordan, A., 2003. Yup'ik elders in museums. In: L. Peers and A.K. Brown (eds), *Museums and Source Communities*. London: Routledge. 28-41 INST ARCH MG 3 PEE; IOE Lum Bat PEE; SCIENCE ANTHROPOLOGY D 9 PEE

- Hein, G., 1998. *Learning in the Museum*. New York: Routledge. Issue desk IOA HEI 1; INST ARCH MF 4 HEI; IOE Lum HEI
- Hooper-Greenhill, E., 2000. *Museums and the interpretation of visual culture*. London: Routledge. INST ARCH MB 2 HOO; IOE Lum Bat HOO; SCIENCE ANTHROPOLOGY D 9 HOO
- Hooper-Greenhill, E., 1992. *Museums and the shaping of knowledge*. London, New York: Routledge. INST ARCH M 8 HOO; IOE Lum HOO. Also available as an e-book.
- Keene, S., 2005. *Fragments of the World: Uses of Museum Collections*. Oxford: Elsevier Butterworth-Heinemann. (Read 45-65 Collections for Research) INST ARCH ME 1 KEE. Also available as an e-book.
- Keene, S. 2008. *Collections for People: the stored collections of UK museums as a public resource*. London: UCL Institute of Archaeology. INST ARCH ME 1 KEE. Also available electronically.
- Knell, S.J., (ed.) 2004. *Museums and the future of collecting*. 2nd ed. Aldershot: Ashgate. INST ARCH MB 4 KNE
- Knell, S., (ed.) 2007. *Museums in the Material World*. London: Routledge, INST ARCH M 6 KNE; SCIENCE ANTHROPOLOGY D 9 KNE
- Küchler, S., and Were, G., 2005. Pacific Pattern. London: Thames & Hudson (Read chapter on traditional techniques) Science: ANTHROPOLOGY Qtos SP 84 KUC
- Lonetree, A. and Cobb, A. J., (eds) 2008. *The National Museum of the American Indian: critical conversations*. Lincoln, Neb.; London: University of Nebraska Press. INST ARCH MG 3 LON
- Mack, J., 2003. *The Museum of the Mind: art and memory in world cultures*. London: British Museum Press. INST ARCH MB 3 MAC
- Material World Blog <http://www.materialworldblog.com>
- McMullen, A., 2008. The currency of consultation and collaboration. *Museum Anthropology Review* 2 (2), 54-87. <http://scholarworks.iu.edu/journals/index.php/mar/article/view/88/169>
- Pearce, S., 1993. *Museums, objects and collections: a cultural study*. Washington, D.C.: Smithsonian Institution Press. INST ARCH MB 3 PEA; ART A4.9 PEA
- Peers, L., and Brown, A.K., (eds.) 2003. *Museums and Source Communities*. London: Routledge INST ARCH MG 3 PEE
- Shanks, M. and Tilley, C. 2007. Material Culture. In: S.J. Knell (ed.), *Museums in the Material World*. London: Routledge, 79-93. SCIENCE ANTHROPOLOGY D 9 KNE. Also available as an e-book.
- Swain, H., 2007. *An Introduction to Museum Archaeology*. Cambridge: Cambridge University Press, . INST ARCH MG 2 SWA
- Tilley, C., 1989. Interpreting material culture. In: I. Hodder (ed.), *The Meanings of Things: material culture and symbolic expression*. London: Harper Collins, 185-194. INST ARCH AH HOD; ISSUE DESK IOA HOD 3; SCIENCE ANTHROPOLOGY C 9 HOD
- Ucko, P., 2005. Indigenous archaeology at the Institute of Archaeology. *Papers of the Institute of Archaeology* 12, 01-11. Available online

Wilkinson, H., 2005. *Collections for the Future: Report of a Museums Association Inquiry Chaired by Jane Glaister*. London: Museums Association. INST ARCH ME 1 Qto WIL

LECTURE 3 PART 2

Photography (Session 1) (SL)

PRELIMINARY READING (LECTURE 3, PART 2 PHOTOGRAPHY)

Langford, M.J., 2000. *Basic photography*. Amsterdam, London: Focal Press, seventh edition. ISSUE DESK IOA LAN 3 and INST ARCH AL 20 LAN

Dorrel, P.G., 1994. *Photography in Archaeology and Conservation*. Cambridge: Cambridge University Press, second edition. INST ARCH AL 20 DOR. Also available as an e-book.

FURTHER READING (LECTURE 3, PART 2 PHOTOGRAPHY)

Ang, T., 2004 *Digital photographer's handbook*. London: Kindersley. ART R 7 ANG

Langford, M.J., Fox, A., and Smith, R.S., 2010. *Langford's basic photography: the guide for serious photographers*. Ninth edition. Amsterdam, London: Focal Press. Available as an e-book.

Davies, A., and Fennessy, P., 1996. *Electronic imaging for photographers*. Oxford: Focal Press. INST ARCH AL 20 DAV; ENGINEERING D 45 DAV

Martin, E., 2012. *Adobe Photoshop CS6 for Photographers*. Burlington: Focal Press. Available as an e-book.

National Park Service's Museum Handbook:

<http://www.nps.gov/museum/publications/MHII/mh2appk.pdf>

Online Museum Training, Museums Australia Victoria. How to photograph collection items
<https://www.youtube.com/watch?v=oUgG7HEpvyo>

Powerhouse Museum. Simple conservation photography and documentation

http://www.powerhousemuseum.com/pdf/research/dress_register/ADR2.2_simple_conservation_photography_and_documentation.pdf

LECTURE 4

Raw materials, technologies and deterioration: Exploring ceramic objects (COG)

An introduction to the material characteristics of objects and the ways in which raw materials may be converted into another substance with very different properties. The session will focus on the manufacture and shaping of ceramics, the nature of the end products, the ways in which they may be used, and the changes resulting from deterioration. There will be an emphasis on characteristic features to look for when examining ceramic objects.

RECOMMENDED PRELIMINARY READING (LECTURE 4)

Arnold, D.E., 2009. Joining clay: a comparison of modern and ancient techniques. In: J. Ambers, C. Higgitt, L. Harrison, and D. Saunders, (eds), *Holding it All Together: Ancient and Modern Approaches to Joining, Repair and Consolidation*, 13-17. London: Archetype Publications. INST ARCH LA Qto AMB

Bray, C., 2000. *Ceramics and Glass: a basic technology*. Sheffield: Society of Glass Technology. INST ARCH KL BRA

Kingery, W.D., and Vandiver, P.B., 1986. *Ceramic Masterpieces*. New York: Free Press. 279-293
Studying ceramic objects. INST ARCH KD KIN

Maniatis, Y., 2009. The emergence of ceramic technology and its evolution as revealed with the use of scientific techniques. In: A.J. Shortland, I.C. Freestone and T. Rehren (eds), *From Mine to Microscope: Advances in the Study of Ancient Technology*, 69-120. Oxford: Oxbow Books Ltd. INST ARCH K SHO and available electronically through the UCL library.

Rye, O.S., 1981. *Pottery Technology: Principles and Reconstruction*. Manuals in Archaeology 4. Washington: Taraxacum Press. INST ARCH KD 1 RYE

FURTHER READING (LECTURE 4)

Barovier Mentasti, R.B., et al., (eds) 2003. *Glass throughout time: history and technology of glassmaking from the ancient world to the present*. Milan: Skira. INST ARCH KL Qto BAR

Barley, N., 1994. *Smashing pots: Feats of clay from Africa*. London: British Museum Press. INST ARCH DC 300 BAR

Blair, J., and Ramsay, N., (eds) 1991. *English Medieval Industries: craftsmen, techniques, products*. London; Rio Grande, OH: Hambledon Press. Chapters 8-11. INST ARCH K BLA

Charleston, R., 1991. Vessel glass. In: J. Blair and N. Ramsay (eds), *English Medieval Industries: craftsmen, techniques, products*. London; Rio Grande, OH: Hambledon Press. 237- 264. INST ARCH K BLA

Cohen, B., 2006. *The Colors of Clay: special techniques in Athenian vases*. Los Angeles: J.Paul Getty Museum INST ARCH Yates Quartos P5 COH

Frank, B., 2007. Ceramics as testaments of the past. In: S. Knell (ed.), *Museums in the Material World*. London: Routledge, 60-64. INST ARCH M 6 KNE; SCIENCE ANTHROPOLOGY D 9 KNE.
Also available as an e-book.

Orton, C., Tyers, P. and Vince, A. 1993. *Pottery in Archaeology*. Cambridge; New York: Cambridge University Press. 113-131 Making Pottery. INST ARCH KD 3 ORT

Picton, J. (ed.), 1984. *Earthenware in Asia and Africa. Colloquies on Art and Archaeology in Asia No 12*. London: Percival David Foundation of Chinese Art INST ARCH KD PIC

Pierson, S., 1996. *Earth, Fire and Water: Chinese ceramic technology: a handbook for non-specialists*. London: University of London, Percival David Foundation INST ARCH KD 3 PIE

Rice, P.M., 2015. *Pottery Analysis: A Sourcebook*. Second Edition. Chicago: The University of Chicago Press. INST ARCH KD 3 RIC

Rye, O.S., 1981. *Pottery Technology: principles and reconstruction*. Washington D.C.: Taraxacum INST ARCH KD 1 RYE

Shelby, J. 2005. *Introduction to glass science and technology*. 2nd ed. Cambridge: The Royal Society of Chemistry. ENGINEERING QC 72 SHE. Also available as an e-book.

Sillar, B., 2000. Shaping Culture: making pots and constructing households: an ethnographical study of pottery production, trade and use in the Andes. *BAR International Series* 883. Oxford: J and E Hedges. INST ARCH DGF 100 Qto SIL

Tyson, R., 2000. *Medieval Glass Vessels found in England, c. AD 1200-1500*. York: Council for British Archaeology INST ARCH DAA Qto Series COU 121

Washbourne, R.M., 2000. *Out of the Mouths of Pots: towards an interpretation of the symbolic meaning of Cypriot Bronze Age funerary artefacts*. Jonsered: Astroms. INST ARCH DAG 15 WAS

Wright, M.M. (ed.), 2001. *Ethnographic beadwork: aspects of manufacture use and conservation*. London: Archetype Publications INST ARCH KF WRI

LECTURE 5

Raw materials and technologies: metals (MMT)

An introduction to the characteristics of metals, to the processes of manufacture from extraction of raw materials to the shaping and decoration of objects. There will be an emphasis on the characteristic features to look for when examining metal objects.

PRELIMINARY READING (LECTURE 5)

Bayley, J., Crossley, D. and Ponting, M. 2008. *Metals and metalworking. A research framework for archaeometallurgy*. London: Historical Metallurgy Society INST ARCH KEA Qto BAY available online: <http://hist-met.org/publications/hms-occasional-publications.html>

Dungworth, D., 2015. *Archaeometallurgy*. Centre for Archaeology Guidelines. Swindon: English Heritage <https://historicengland.org.uk/images-books/publications/archaeometallurgy-guidelines-best-practice/>

Hurcombe, L. M. 2007. Metal materials and artefacts, in *Archaeological Artefacts as Material Culture*, 190-208. London: Routledge. INST ARCH AH HUR; ISSUE DESK IOA HUR 2

McCreight, T., 1991. *The Complete Metalsmith*. Worcester, Mass: Davis Publications, 18- 47 Surfaces. INST ARCH KEA MCC

Oddy, A. 1996. Jewelry under the microscope. A Conservators' Guide to Cataloguing. In: A. Calinescu (ed), *Ancient Jewelry and Archaeology*. Bloomington: Indiana University Press, 185-197. INST ARCH KF CAL

Selwyn, L. 2004, *Metals and corrosion: a handbook for the conservation professional*. Ottawa: Canadian Conservation Institute. Chapters 1 and 2 INST ARCH KEB SEL

Untracht, O., 1968. *Metal Techniques for Craftsmen*. London: Robert Hale. 3-6, 38-52 INST ARCH KEB UNT; ISSUE DESK IOA UNT

CASE STUDIES TO BE DISCUSSED IN THE CLASS (LECTURE 5)

Li, X. J., Martínón-Torres, M., Meeks, N. D., Yin, X. and Kun, Z., 2011. Inscriptions, filing, grinding and polishing marks on the bronze weapons from the Qin Terracotta Army in China. *Journal of Archaeological Science* 38, 492-501. Available online.

Martinón-Torres, M., Valcarcel Rojas, R., Guerra, M. F. and Saenz Samper, J., 2012. Metallic encounters in Cuba: the technology, exchange and meaning of metals before and after Columbus. *Journal of Anthropological Archaeology*, 31(4), 439-454. Available online

Martinón-Torres, M., Li, X. J., Bevan, A., Xia, Y., Zhao, K. and Rehren, Th., 2014. Forty thousand arms for a single Emperor: from chemical data to the labor organization behind the bronze arrows of the Terracotta Army. *Journal of Archaeological Method and Theory* 21 (3), 534-562. Available online.

Uribe Villegas, M. A. and Martínón-Torres, M. 2012. Composition, colour and context in Muisca votive metalwork (Colombia, AD 600-1800). *Antiquity* 86 (333), 772–791. Available online.

FURTHER READING (LECTURE 5)

Ashurst, J. and Ashurst, N., 1988. *Practical Building Conservation, Volume 4 Metals* English Heritage Technical Handbook, 22-23 INST ARCH LC ASH; ISSUE DESK IOA ASH 4

Blair, J., and Ramsay, N. (eds), 1991. *English Medieval Industries: craftsmen, techniques, products*. London; Rio Grande, OH: Hambledon Press. Chapters 4-7. INST ARCH K BLA

Buchwald, V.F., 2005. *Iron and steel in ancient times*. Copenhagen: Det Kongelige Danske Videnskabernes Selskab. INST ARCH KEA 2 BUC

Chandler, H. 1998. *Metallurgy for the non-metallurgist*. Materials Park, Ohio: ASM International. INST ARCH KEB CHA

Craddock, P., 1991. The emergence of scientific inquiry into the past. In: S. Bowman (ed), *Science and the Past*. London: British Museum Press, 14. INST ARCH AJ BOW; ISSUE DESK IOA BOW. Also available as an e-book.

Craddock, P. and Lang, J., 2003, *Mining and metal production through the ages*. London: British Museum. INST ARCH KE CRA

Drayman-Weisser, T. 2000. *Gilded metals: history, technology and conservation*. London: Archetype Publications in association with The American Institute for Conservation of Historic and Artistic Works. INST ARCH KEB Qto DAR

Ellis, L., 2000. *Archaeological Method and Theory, an Encyclopaedia*. New York: Garland publishing. INST ARCH AF ELL

Ogden, J., 1982. *Jewellery of the Ancient World*. New York: Rizzoli. INST ARCH KF OGD

Scott, D. and Eggert, G., 2009. *Iron and steel in art: corrosion, colorants, conservation*. London: Archetype. INST ARCH KEB 2 Qto SCO

Scott, D., 2002. *Copper and bronze in art: corrosion, colorants, conservation*. Los Angeles: Getty Conservation Institute. INST ARCH KEB 1 SCO

Scott, D. 1991. *Metallography and microstructure of ancient and historic metals*. London: Archetype & J. Paul Getty Trust. INST ARCH KEB SCO

Shearman, F. and Dove, S., 1997. Applications of radiography in conservation. In: J. Lang and A. Middleton (eds), *Radiography of Cultural Material*. London: British Museum, 136-154. INST ARCH LA LAN

Smith, C.S., 1981. *A Search for Structure*. Cambridge, MA: MIT Press INST ARCH ISSUE DESK IOA SMI 3; SCIENCE HISTORY OF SCIENCE A 6 SMI

LECTURE 6

Human remains (BW)

The session discusses conservation of natural human mummies in collections, focusing in particular on the cleaning, stabilisation and mounting of bodies which have fragile and fragmentary soft tissues, and associated vulnerable wrappings. The wider context of human remains will be discussed, with some reference to the conservation of ancient Egyptian mummies at the British Museum. However the main focus will be the skills and information acquired during a recent two-year Clothworkers' Senior Fellowship project 'Safeguarding a body of evidence'; researching and conserving natural mummies from the Nile Valley.

PRELIMINARY READING (LECTURE 6)

Andrew, S.E.M., 2004. The Merowe Dam Archaeological Salvage Project. In: D.A. Welsby and J.R. Anderson (eds), *Sudan: ancient treasures ; an exhibition of recent discoveries from the Sudan National Museum*. London: British Museum. EGYPTOLOGY QUARTOS B 60 WEL 25

Cassman, V., and Odegaard, N., 2004. Human Remains and the Conservator's Role. *Studies in Conservation* 49 (4), 271- 282. Available Online.

Eklund, J.A., and Thomas, M.G., 2010. Assessing the effects of conservation treatments on short sequences of DNA in vitro. *Journal of Archaeological Science* 37 (11), 2831-2841. Available Online.

Eklund, J.A., 2012. The possible effects of preparation and conservation treatments on DNA research, using treatments for basketry as a case study. *Journal of the Institute of Conservation* 35 (1), 92-192. Available Online.

FURTHER READING (LECTURE 6)

Andrew, C., 1984. *Egyptian Mummies*. London: British Museum. Recommended Chapter 2: How mummies were made. EGYPTOLOGY E 7 AND Aufderheide, A.C., 2003. *The Scientific Study of Mummies*. Cambridge: Cambridge University Press. INST ARCH JF AUF

Atkinson, H., 2010. The meanings and values of repatriation. In: P. Turnbull and M. Pickering (eds), *The Long Way Home: the meanings and values of repatriation*. New York, Oxford: Berghahn Books. INST ARCH AG TUR

- Besterman, T., 2004. *Returning the Ancestors*. Manchester: Manchester Museum, University of Manchester. <http://documents.manchester.ac.uk/display.aspx?DocID=32595>
- Brooks, M., and Rumsey, C., 2007. Who knows the fate of his bones? Rethinking the body on display: object, art or human remains. In: S.J. Knell (ed), *Museum Revolutions: how museums change and are changed*. London and New York: Routledge. INST ARCH MB 2 KNE; SCIENCE ANTHROPOLOGY D 9 KNE. Also available as an e-book.
- Brothwell, D.R., 1981. *Digging up bones: the excavation, treatment and study of human skeletal remains*. London: British Museum, third edition. INST ARCH BB 2 BRO; ISSUE DESK IOA BRO 2
- Carter, J., and Orange, J., 2012. Contentious terrain: defining a human rights museology. *Museum Management and Curatorship* 27 (2), 111-127. Available online.
- Chamberlain, A., and Pearson, M.P., 2001. *Earthly remains: the history and science of preserved human bodies*. London: British Museum. INST ARCH JF CHA; ISSUE DESK IOA CHA 1
- Coffee, K., 2008. Cultural inclusion, exclusion and the formative roles of museums. *Museum Management and Curatorship* 23 (3), 261-279. Available online.
- Curtis, N.G.W., 2006. Universal museums, museum objects and repatriation: The tangled stories of things. *Museum Management and Curatorship* 21 (1), 117-127 Available online.
- David, R.A., 1979. *The Manchester Museum mummy project: multidisciplinary research on ancient Egyptian mummified remains*. Manchester: Manchester Museum (University of Manchester). EGYPTOLOGY QUARTOS E 7 DAV
- Dickson, J.H., 2011. *Ancient Ice Mummies*. Stroud: History Press. INST ARCH JF DIC
- Forde, C., and Hubert, J., 2006. Indigenous human remains and changing museums ideology. In: P.J. Ucko, R. Layton, S. Shennan and P.G. Stone (eds), *A Future for Archaeology: the past in the present*. London: UCL Press, 83-97. INST ARCH AF LAY; ISSUE DESK IOA LAY
- Hubert, J., Foley, R., Payne, S., Besterman, T., and Jenkins, T., 2003. *Human Remains: objects to study or ancestors to bury?* Institute of Ideas. Available online: <http://instituteofideas.com/documents/transcriptsandreports/HumanRemains.pdf>
- Spindler, K., 1996. *Human Mummies: a global survey of their status and the techniques of conservation*. New York: Springer. INST ARCH JF SPI
- Taylor, J.H., 1995. *Unwrapping a Mummy: the life, death and embalming of Horemkemesi*. London: British Museum. EGYPTOLOGY E 7 TAY

ETHICAL ISSUES (LECTURE 6)

- Fletcher, A., Antoine, D., and Hill, J.D., 2014. *Regarding the Dead: human remains in the British Museum*. London: British Museum. INST ARCH JF Qto FLE
- Cassman, V., Odegaard, N., and Powell, J.F., 2007. *Human Remains: guide for museums and academic institutions*. Oxford: AltaMira Press. INST ARCH AG CAS
- Kleinitz, C., and Näser, C., 2011. The loss of innocence: political and ethical dimensions of the Merowe Dam Archaeological Salvage Project at the Fourth Nile Cataract (Sudan). *Conservation and Management of Archaeological Sites* 13 (2-3), 253-280. Available Online

Online Exhibit: Ethiopic Manuscript Culture. <http://larkvi.com/mss/eth/production/scrolls.php>

LECTURE 7

Technology and documentation of textiles (RFP).

PRELIMINARY READING (LECTURE 7)

Eastop, D., 2000. Textiles as multiple and competing histories. In: M. Brooks M (ed.), *Textiles Revealed: Object Lessons in Historic Textile and Costume Research*. London: Archetype Publications, 17-28
INST ARCH KJ Qto BRO

Landi, S., 1985. *The Textile Conservator's Manual* (revised 1998) London: Butterworths. The object: examination, options and choice: 23-29. INST ARCH KJ LAN

FURTHER READING (LECTURE 7)

Collingwood, P., 1998. *The Maker's Hand: a close look at textile structures*. Revised edn. London: Bellew.
INST ARCH KJ Qto COL

Ballard, M. W., 2011 [1996]. Hanging out: strength, elongation, and relative humidity: some physical properties of textile fibres (1996). In: D. Eastop and M.M. Brooks (eds), 2011. *Changing views of textile conservation*. Los Angeles: Getty Conservation Institute, 189-198. INST ARCH KJ BRO

Emery, I., 1966. *The Primary Structures of Fabrics : an illustrated classification*. Washington: Textile Museum
. INST ARCH KJ Qto EME

ICOM-CC Triennial Conferences Preprints (2011, 2014 & 2017). See titles relating to Textiles here:
<http://icom-cc-publications-online.org/PublicationList.aspx?search=textiles&wg=Textiles&vy=0&t=0&page=1>

Janaway, R., and Wyeth, P., 2005. *Scientific analysis of ancient and historic textiles: informing preservation, display and interpretation*. Postprints of the 1st AHRC Research Centre for Textile Conservation and Textile Studies. Conference July 2004. London: Archetype. INST ARCH KJ Qto JAN

Janssen, R., 1986. *Egyptian Textiles*. Aylesbury: Shire. EGYPTOLOGY M 20 HAL

Johansen, K., 2000. How to read historic textiles. In: M. Brooks (ed.), *Textiles Revealed: Object Lessons in Historic Textile and Costume Research*. London: Archetype Publications. 53-66 INST ARCH KJ Qto BRO

Picton, J. and Mack, J., 1979. *African Textiles*. London: British Museum Publications. INST ARCH KJ Qto PIC

Richardson, E., Martin, G., Wyeth, P. and Zhang, Z. 2011 [2008]. State of the art: non-invasive interrogation of textiles in museum collections (2008). In: D. Eastop and M.M. Brooks (eds), 2011. *Changing Views of Textile Conservation*. Los Angeles: Getty Conservation Institute, 566-581. INST ARCH KJ BRO

Walton, P. and Eastwood, G., 1983. *The Cataloguing of Archaeological Textiles*. York: Walton and Eastwood. INST ARCH KJ WAL

Walton, P. 1991. Textiles. In: J. Blair and N. Ramsay (eds), *English Medieval Industries: craftsmen, techniques, products*. London; Rio Grande, OH: Hambledon Press. 319-354. INST ARCH K BLA

LECTURE 8

3D imaging workshop (RFP & SH)

This session will give a brief introduction to 3D imaging and also an opportunity to have some first-hand experience with relevant equipment.

PRELIMINARY READING (LECTURE 8)

Hess, M., 2015. Online Survey About Current Use Of 3D Imaging And Its User Requirements in Cultural Heritage Institutions. *Digital Heritage* 2, 333-338. Available online.

Hess, M., Serpico, M., Amati, G., Pridden, I., Nelson, T. and Robson, S., 2015. Developing 3D imaging programmes – workflow and quality control.. *Journal of Computing in Cultural Heritage* 9 (1), 1. Available online.

Hess, M, and Robson, S., 2013. Re-engineering Watt: A case study and best practice recommendations for 3D colour laser scans and 3D printing in museum artefact documentation. In: D. Saunders, M. Strlic, C. Kronenberg, K. Birholzer and N. Luxford (eds), *Lasers in the conservation of artworks IX*, London: Archetype, 154-162. INST ARCH LA Qto SAU. Also available online: <http://discovery.ucl.ac.uk/1411525/>

Payne, E.M., 2013. Imaging Techniques in Conservation. *Journal of Conservation and Museum Studies* 10 (2), 17-29. Available online.

Trentelman, K. and Wong, L., 2017. Imaging at work at the GCI. *The GCI Conservation Newsletter* 32 (1).
http://www.getty.edu/conservation/publications_resources/newsletters/32_1/imaging_at_gci.html
Note that all articles on this Newsletter are relevant for this class.

FURTHER READING (LECTURE 8)

Arnold, D., 2014. Computer Graphics and Cultural Heritage: From One-Way Inspiration to Symbiosis, Part 1. *IEEE Computer Graphics and Applications* 34 (3), 76-86. Available online.

Arnold, D., 2014. Computer Graphics and Cultural Heritage, Part 2: Continuing Inspiration for Future Tools. *IEEE Computer Graphics and Applications* 34 (4), 70-79. Available online.

Hess, M., Simon Millar, F., Robson, S., Macdonald, S., Were, G., and Brown, I., 2011. Well Connected to Your Digital Object? E-Curator: A Web-based e-Science Platform for Museum Artefacts. *Literary and Linguistic Computing* 26 (2), 193-215. Available online.

Macdonald, S. and Nelson, T., 2012. A Space for Innovation and Experimentation: University Museums as Test Beds for New Digital Technologies. In: S. S. Jandl and M.S. Gold (eds), *A Handbook for Academic Museums: Beyond Exhibitions and Education*. Edinburgh: MuseumEtc, 418-444. Available online: <http://discovery.ucl.ac.uk/1414997/>

Web resources

e-brochure: Hess, M. , Nelson, T. , and Robson, S., 2013. *The Science of 3D* [Digital scholarly resource]. Note that there are multiple chapters. <http://www.ucl.ac.uk/museums-static/science-of-3d/>

Example for interactive 3D image website: The virtual life of things by the 3DPetrie project. <http://www.ucl.ac.uk/3dpetriemuseum>

LECTURE 9

Basketry and barkcloths: manufacturing techniques, deterioration and conservation approaches.

PRELIMINARY READING (LECTURE 9)

Alarcon, T., O'Hern, R., and Pearlstein, E., 2012. Case studies in basketry repair: two Abenaki Splint Baskets. *Journal of the American Institute for Conservation*, 51 (2),123-143. Available online.

Butterfield, B.G. and Meylan, B.A., 1980. *Three Dimensional Structure of Wood. An Ultrastructural approach*. London: Chapman and Hall, second edition. INST ARCH KP2 Qto BUT

Doyal, S. 2001. Condition survey of barkcloth at Exeter City Museums, with particular reference to African collections. In: M.M. Wright (ed.), 2001. *Barkcloth: aspects of preparation, use, deterioration, conservation and display*. London: Archetype Publications, 10-19. INST ARCH KJ WRI

ICOM-CC Triennial Conferences Preprints (2011, 2014 & 2017). See titles relating to Basketry here: <http://icom-cc-publications-online.org/PublicationList.aspx?search=basket&wg=0&vy=0&t=0&page=1>

FURTHER READING (LECTURE 9)

Barclay, R. et al. (eds), 1987. *The Care and Preservation of Ethnological Materials*. Symposium 86. Ottawa: Canadian Conservation Institute. INST ARCH LA BAR

Norton, R., 1990. Technology of plant materials. In: M-L. Florian et al. (eds), *The Conservation of Artifacts made from Plant Materials* Los Angeles: Getty Conservation Institute. 83-138. INST ARCH L FLO
FLO All content is very relevant, try to read as much as possible. INST ARCH L FLO
<http://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0892361603.pdf>

Wills B., 1995. Some Methods of Basketry Repair, Using Japanese Tissue Paper and Starch Paste. British Museum/ Museum Ethnographers Group Ethnographic Symposium 1989 *Where to Start, Where to Stop*, 109-113. INST ARCH MB 3 Qto HIL

LECTURE 10

Plastics and various modern materials (CR)

This session will discuss history, manufacture and deterioration of modern materials and the most common plastics produced during the 20th century.

PRELIMINARY READING (LECTURE 10)

Plastics Historical Society <http://www.plastiquarian.com/>

Shashoua, Y., 2008. *Conservation of Plastics, Materials Science, Degradation and Preservation*. Oxford: Butterworth-Heinemann. INST ARCH LA SHA

FURTHER READING (LECTURE 10)

Nicholson, C. and O'Loughlin, E., 1996. The Use of A-D Strips for Screening Conservation and Exhibit Materials. *The Book & Paper Group Annual*, volume 15
<http://aic.stanford.edu/sg/bpg/annual/v15/bp15-11.html>

Plastics Subject Specialist Network website <http://www.modip.ac.uk/resources/pssn> Quye, A. and Williamson, C., 1999. *Plastics Collecting and Conserving*. Edinburgh: National Museums of Scotland. INST ARCH JDE QUY

Scott Williams, R., Brooks, A. et al., 1998 *Guide to the Identification of Common Clear Plastic Films*. *SPNHC Leaflets* (Society of the Preservation of Natural History Collections) no. 3 Fall, 1998. www.spnhc.org/media/assets/leaflet3.pdf

Scott Williams, R. 2002. Care of Plastics: Malignant Plastics. *WAAC Newsletter* 24 (1).
<http://cool.conservation-us.org/waac/wn/wn24/wn24-1/wn24-102.html>

PRACTICAL SESSIONS 2017-2018

ARCLG142 includes practical assessments of objects.

The practical sessions will take place at the Material Culture Collection room (basement of the Department of Anthropology) and the Photography Lab (405).

You will be responsible for how you use your time during each session but we suggest you focus on the topics listed below (see 'Documents for Practical Sessions' for details). If possible, you should always bring drawing material (paper, pencils, erasers, etc.), a digital camera and a laptop.

TOPICS EXPLORED IN EACH SESSION

Group 1: Mondays from 14:00-15:50

Group 2: Mondays from 16:00-17:50

SESSION 1 (8TH JAN)

Object assessment 1: Introduction to the collection; allocation of objects; introduction to assignment; preliminary documentation (RFP & SH).

SESSION 2 (15TH JAN)

Object assessment 2: initial documentation, raw materials and technologies (RFP & SH).
Using the IoA X-Ray Machine (SH). Book on Moodle
<https://moodle.ucl.ac.uk/mod/scheduler/view.php?id=3278517>

SESSION 3 (22ND JAN)

Photography demo and practical (SL) in room 405 (both groups together).

SESSION 4 (29TH JAN)

Photography demo and practical (SL) in room 405 (both groups together).

SESSION 5 (5TH FEB)

Object-based discussion: Looking at metal objects (MMT).

Object assessment 3: Looking at condition (SH).

SESSION 6 (19TH FEB)

Object-based discussion: Looking at ceramic objects (COG).

Object assessment 4: Assessing layers of significance (RFP & SH).

SESSION 7 (26TH FEB)

Object assessment 5: future care (RFP & SH).

SESSION 8 (5TH MARCH)

Workshop on 3D imaging (RFP & SH).

SESSION 9 (12TH MARCH) (OPTIONAL)

Free topic (SH)

SESSION 10 (19TH MARCH) (OPTIONAL)

Free topic (SH)

11. ON-LINE RESOURCES

Museums

- UCL has a number of important collections; information can be found at:
<http://www.ucl.ac.uk/museums>

- The Institute is conveniently situated for access to a number of small and large museums, see: <http://www.museum-mile.org.uk/>

There are also, of course, many other museums in London, particularly those in South Kensington:

- The Victoria and Albert Museum www.vam.ac.uk
- The Science Museum www.sciencemuseum.org.uk
- The Natural History Museum www.nhm.ac.uk

Many museums have information about, and images of, their collections on their web- sites e.g.

- <https://www.ucl.ac.uk/culture/petrie-museum>
- https://www.britishmuseum.org/research/collection_online/search.aspx

Museums in London with important ethnographic collections include:

- The British Museum <http://www.britishmuseum.org/>
- The Horniman Museum <http://www.horniman.ac.uk/>
- The Cuming Museum <http://www.southwark.gov.uk/cumingmuseum>

Museums near London with important ethnographic collections include:

- Museum of Archaeology and Anthropology, University of Cambridge <http://maa.cam.ac.uk/home/index.php>
- Pitt Rivers Museum, University of Oxford <http://www.prm.ox.ac.uk/>

Other useful websites

There are many web sites and discussion lists relevant to conservation and cultural heritage such as:

Conservation on line <http://cool.conservation-us.org> This is a very valuable online resource providing conservation information on a wide range of topics relating to the conservation of library, archives and museum materials.

Collections Trust: the national collections management advisory service. <http://collectionstrust.org.uk/resources-start/> Collections Trust is a collaboration scheme aimed at providing advice and support to museums, archives, libraries and other collections-holding organisations. Most relevant to this course is the online library of best practice guides and fact-sheets.

CAMEO: Conservation & Art Materials Encyclopedia Online http://cameo.mfa.org/wiki/Main_Page

Icon: the Institute for Conservation <http://www.icon.org.uk>

AIC: the American Institute for Conservation <http://www.conservation-us.org>

CCI: the Canadian Conservation Institute <http://www.cci-icc.gc.ca>

BCIN : Bibliographic Database of the Conservation Information Network <http://www.bcin.ca>

AATA: Abstracts of International Conservation Literature <http://aata.getty.edu/NPS/>

NCPTT: National Center for Preservation Technology and Training <http://www.ncptt.nps.gov>

12. ADDITIONAL INFORMATION

Libraries and other resources

In addition to the Library of the Institute of Archaeology, other libraries in UCL with holdings of particular relevance to this course are the Science Library (Anthropology) and the Main Library (History of Art).

You will also find the SOAS Library www.soas.ac.uk/library/ useful for which you can obtain a reader's ticket. SOAS is the School of Oriental and African Studies which is located in Thornhaugh St, Russell Square.

The British Museum Centre for Anthropology holds the museum's anthropology library which is open to the public for reference. Go at least for a visit!
http://www.britishmuseum.org/about_us/departments/africa_oceania_americas/facilities_and_services/library.aspx

13. ATTENDANCE

A register will be taken at each class. If you are unable to attend a class, please notify the Course Coordinator by email. Departments are required to report each student's attendance to UCL Registry at frequent intervals throughout each term.

Information for intercollegiate and interdepartmental students

Students enrolled in Departments outside the Institute are asked to collect hard copy of the Institute's coursework guidelines from our Academic Administrator, Judy Medrington (room 411a)

14. DYSLEXIA

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each piece of coursework.

15. FEEDBACK

In trying to make this course as effective as possible, we welcome feedback from students during the course of the year. You are asked to give your views on the course in an anonymous questionnaire which will be circulated at one of the last sessions of the course. These questionnaires are taken seriously and help the Course Coordinator to develop the course. The summarised responses are considered by the Institute's Staff- Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If you are concerned at any stage about any aspect of this course we hope they will feel able to talk to the Course Coordinator, but if you feel this is not appropriate, you should consult your Personal

Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Dr. Bill Sillar).

16. HEALTH AND SAFETY

The Institute has a Health and Safety policy and code of practice which provides guidance on laboratory work, etc. This is revised annually and the new edition will be made available in due course. All work undertaken in the Institute is governed by these guidelines and students have a duty to be aware of them and to adhere to them at all times. This is particularly important in the context of the handling sessions which form part of this course.