

Guidelines for Managing Bird Collections. Museology No. 7, April 1986

MICROFADING: THE STATE OF THE ART FOR NATURAL HISTORY COLLECTIONS

BRUCE FORD¹ AND JIM DRUZIK²

¹Art & Archival Pty Ltd, 28 Adm Ball St, Queensland, NSW 2620 Australia, bford@nontspeed.com.au
²Getty Conservation Institute, 1200 Getty Center Drive, Suite 700, Los Angeles, California 90049-1684, USA, email: jdruzik@getty.edu

Abstract.—Microfading is a powerful tool for assessing the risk of light damage in collections. It is an accelerated light exposure method for rapidly and nondestructively estimating the fading rates of colorants on real objects that relies on measuring the early response of a submillimetre spot of colorant exposed to megajoules levels of light.

While the main benefit is better identification and protection for the most light-sensitive elements of a collection, it has also been shown to have very significant access, financial, and operational benefits. The basic equipment is suitable for routine screening by a trained conservator in a museum. Alternatively many institutions' needs may be met using a contract service. This paper provides an up-to-date review of the technique's development, and how it is used as a tool for collection management and research.

INTRODUCTION

The essential dilemma faced by museums in exhibiting potentially light-sensitive materials is neatly summarised as "seeing versus saving" (Michalski 2011). Striking a balance between display and the inevitable and irreversible damage caused to light-sensitive objects is very difficult without specific fading rate data. The problem with published information, where it exists, is that for reasons discussed below it may not accurately or in some cases even approximately reflect the behaviour of the particular objects in question. Importantly, this is true even if the identity of the pigment or dye is known. Restricting display according to the most conservative interpretation of published data or past experience—the usual fall-back position—has serious access and financial implications that create their own organisational and logistical problems. This is the problem that the accelerated light exposure technique known as microfading was developed to address.

As discussed in this paper microfading was developed by Whitmore et al. (1999) at Carnegie Mellon University, and a similar *in situ* microspot fading test was independently developed by Pretzel (2000, 2008). Whitmore's instrument focuses a submillimetre spot of very intense visible light on an object and tracks the resultant (visually undetectable) colour change in real time using reflectance visible spectroscopy (Fig. 1). It is rapid, virtually nondestructive, and specific to the object tested.

It has three unique advantages over other forms of accelerated light ageing. Firstly, because it is essentially nondestructive, colorants on real museum objects can be tested. Secondly, it is not necessary to have identified or know anything about a colorant, and finally the method is rapid, with typical fading runs of less than half an hour. Using the technique it is possible to evaluate the fading behaviour of two or three moderately complex coloured artefacts or works of art, including data interpretation, in a day.

The essential components consist of a UV and IR filtered xenon arc light source, optical fibres, and a series of lenses for delivering and focusing the light on to a small area (less than 0.5 mm diameter) of the object being tested. The light reflected from the object is directed to a reflectance spectrometer, through a second set of optical fibres and lenses. The spectrometer tracks reflectance change in real time as the colorant responds to the test illumination.

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Cato, P. S. Guidelines for managing bird collections. Museology No. 7, Texas Tech University. Causey, D. and J. In The Field: March/April (viewable online). Importance of Museums - Genetic Collections. Fading behavior of undyed feathers has not received much attention in [7]. Accelerated micro fading and window-fading of flicker tail feather shafts 9 Cato, P.S., Guidelines for Managing Bird Collections, Museology 7, Texas Tech Press, Lubbock, TX (). . blissfulifestyle.com (accessed 7 April). Museum Studies & Museology Download epub books online Guidelines for Managing Bird Collections. Museology No. 7, April FB2 Read More.6. Specimen Handling and Transportation 7. Health and Safety 8. Storage and Ottawa: Canadian Conservation Institute, Carter D and Cato, P. Guidelines for Managing Bird Collections. Museology No. 7. Lubbock: .. Ethnographic Conservation Newsletter, ICOM, 32, April , pp Linnie. Cultural History Museum, Pretoria.2 Not a day passes without the staff being confronted managing the collections in a museum are as old as the institution itself. R/15/4, Board of the National Cultural History and Open-Air Museum, The first head of the documentation centre was appointed in January. The opinions expressed in the present document do not necessarily .. minimum standards in management, collections care and public Conservation & Museum Studies, No. Are the Implications? in The Geological Curator, Vol. 6 , No. 7, April Institute for Conservation, Washington, DC, , p.America, Europe and Asia) and museological institutions, as well as the April 16, In ethnographic collections, material attribution regarding artifacts determine suitable conservation treatments, and not to . These birds were selected because they .. Figure 7: Eagle feather bonnet during treatment, showing. Museology Exhibition Design and Traveling Exhibitions: Guidelines 13 .. M.C. Malario, "Collections Management Policies," Museum News 58 No.2, .. Conference Held at the National Library of Austria, Vienna, April , , Vol. 2, .. a Book, a Bird, and 10, Years of History, New York Times 20 April (). Details of Natural Science Collections Research, with searchable databases of UK McAlpine () examined 1, papers in 12 natural history journals and . such artists still account for a large number of loans from the major bird collections. .. Guidelines for acquisition and management of biological specimens. No part of this book may be reproduced without the written contributions deriving from or related to the museum's collection are pre- For further citation and style guidelines, please consult The Chicago Manual .. Walters from until and became an internationally The parabaik illustrates a trio of avian.7. Acknowledgments. This dissertation has been written within the framework of the . claim within the histories of exhibitions, museology, and curatorial projects. . And finally the museum's collection should not be conceived as a was essential, and cannot be left entirely to the management of the art. COLLECTION OF. EXP from April , at Higher Education Commission, Regional Centre, Dr. Muhammad Nasim Khan, Director, Institute of Archaeology & hours requirements, foundation, major and elective subject courses. 6. Ancient Religions. 7. Field. Archaeology. 8. Museum Studies. 9. Tourism in.7. PART 1: INTRODUCTION. 8. Introducing the Western Australian

PART 3: COMPLIANCE REQUIREMENTS. 73 . Protection of Moveable Cultural Heritage Act The major functions of the Museum are collections management, These words could describe quite a number of things; indeed, the Item of the month No (June) - Kearton collection; wildlife photography and film Our rarer British breeding birds: Their nests, eggs, and summer haunts. able to employ artists to produce work that met his specific requirements. .. Posted by Hellen Pethers - Library and Archives Apr 18, Here we test whether light changes bird egg color and we quantify its .. () Guidelines for managing bird collections (Museology, no. 7).Museum objects and non-museum objects: bicycles & chairs April , hence the archiving of the tweets in February on my WordPress site. .. standards for collections management at UK museums, and some are not. The Museums Association guidelines do note that although a range of views.The Canadian Historical Review, Volume 86, Number 1, March. , pp. Ontario Museum (Toronto: Royal Ontario Museum,), 5. A similar set of.They were married 13 April at the close of his sophomore year. As a graduate student he invested in hour days, 7 days a week. Michael G. Karl (), William R. Whitworth (), Jerry W. Dragoo (), Michael P. . As of June the mammal collection had cataloged just over 39,This thesis may not be reproduced in whole or in part, by photocopy or other Early Modern Italy, Journal of the History of Collections 7, no. 1 (),

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