

002 Science For Conservators Vol 2 Cleaning Conservation Science Teaching Series

The function of the painted wooden object ranges from the practical to the profound. These objects may perform utilitarian tasks, convey artistic whimsy, connote noble aspirations, and embody the highest spiritual expressions. This volume, illustrated in color throughout, presents the proceedings of a conference organized by the Wooden Artifacts Group of the American Institute for Conservation of Historic and Artistic Works (AIC) and held in November 1994 at the Colonial Williamsburg Foundation in Williamsburg, Virginia. The book includes 40 articles that explore the history and conservation of a wide range of painted wooden objects, from polychrome sculpture and altarpieces to carousel horses, tobacconist figures, Native American totems, Victorian garden furniture, French cabinets, architectural elements, and horse-drawn carriages. Contributors include Ian C. Bristow, an architect and historic-building consultant in London; Myriam Serck-Dewaide, head of the Sculpture Workshop, Institut Royal du Patrimoine Artistique, Brussels; and Frances Gruber Safford, associate curator of American decorative arts at the Metropolitan Museum of Art in New York. A broad range of professionals—including art historians, curators, scientists, and conservators—will be interested in this volume and in the multidisciplinary nature of its articles.

The impetus for this book was the desire to systematically organize the extant literature on the conservation of cultural property made of wood, from its beginnings before the Christian Era to the year 2000. Various published reviews and monographs, including *Holzkonserverung* (Wood Conservation) published by the senior author in 1988, have appeared over the years, especially in English and in German. They have provided exemplary treatment of individual areas or aspects of wood conservation, but a comprehensive, up-to-date exposition of historic and current developments has been lacking. The diverse professional fields of the authors, as well as their insights into methods of conservation and restoration of wood artifacts in Europe, North America, and Asia provided a solid basis for the success of this undertaking. One of the goals during the examination of the literature was that not only well-known conservators and scientists from countries that are leaders in wood conservation should be represented, but that less well-known, often not as readily accessible contributions should also be included. Only in this manner was it possible to draw a comprehensive picture of the national and international state of wood conservation. The Art and Archaeology Technical Abstracts (AATA) of the Getty Institute were very helpful in our efforts to evaluate as many publications as possible.

Conservation Treatment Methodology presents a systematic approach to decision-making for conservation treatments. The methodology is applicable to all cultural property, independent of object type or material, and its use will enable conservators to be more confident in their treatment decisions. *Conservation Treatment Methodology* is illustrated with numerous examples that emphasize the equal importance of the physical and cultural aspects of objects for decision-making. The book also explains how the history of an object and the meaning that it holds for its owner or custodian contribute to determining its treatment. *Conservation Treatment Methodology* is an essential text for conservators, historic preservation specialists, and restorers, as well as students. Since it is not a technical manual about how to carry out treatments, the book will also be of value to art historians and museum personnel who work with conservators. "This book is unique in its overarching, multidisciplinary approach. The writing is not only clear, but entertaining and engaging." Dan Kushel, Distinguished Teaching Professor, Art Conservation Department, Buffalo New York State College Barbara Appelbaum is one of the premier objects conservators in the United States and the author of *Guide to Environmental Protection of Collections*. Practicing in New York, Appelbaum was trained at New York University and began her career at The Brooklyn Museum. The author treats a wide

range of object types. Projects of note have included George Washington's leather portfolio, a Marcel Duchamp urinal, and a Marilyn Monroe dress.

"The Emergence of video processing tools presents stories of the development of early video tools and systems designed and built by artists and technologists during the late 1960s and 1970s. Split over two volumes, the contributors examine the intersection of art and science and look at collaborations among inventors, designers, and artists trying to create new video tools to capture and manipulate images in fascinating and revolutionary ways. Volume two includes the section 'Tools' that describes the particular collaborations and technologies that created these custom-made video instruments. The contributors include 'video pioneers' who have been active since the emergence of the aesthetic, and technologists who continue to design, build, and hack media tools."--Back cover.

"The Archimedes Palimpsest is the name given to a Byzantine prayer-book which was written over a number of earlier manuscripts, including two unique examples containing works by Archimedes, unquestionably the greatest mathematician of antiquity. Sold at auction in 1998, it has since been the subject of a privately funded project to conserve, image, and transcribe its texts. In this volume the scientists, conservators, classicists, and historians involved in the project discuss in full their techniques and their discoveries. These include new speeches by the classical Athenian orator Hyperides, a lost commentary on Aristotle's Categories from the second or third century AD, and substantial re-readings and reinterpretations of the works by Archimedes. The book discusses the pioneering imaging and post-processing techniques used to reveal the texts, and includes detailed codicological descriptions of all eight manuscripts comprising the Palimpsest. It will be of interest to manuscript scholars, classicists, and historians of science"--

With an emphasis on passive sampling, this volume focuses on the environmental monitoring for common gaseous pollutants. It offers an overview of the history and nature of pollutants of concern to museums and the challenges facing scientists, conservators, and managers seeking to develop target pollutant guidelines to protect cultural property.

The series Topics in Current Chemistry Collections presents critical reviews from the journal Topics in Current Chemistry organized in topical volumes. The scope of coverage is all areas of chemical science including the interfaces with related disciplines such as biology, medicine and materials science. The goal of each thematic volume is to give the non-specialist reader, whether in academia or industry, a comprehensive insight into an area where new research is emerging which is of interest to a larger scientific audience. Each review within the volume critically surveys one aspect of that topic and places it within the context of the volume as a whole. The most significant developments of the last 5 to 10 years are presented using selected examples to illustrate the principles discussed. The coverage is not intended to be an exhaustive summary of the field or include large quantities of data, but should rather be conceptual, concentrating on the methodological thinking that will allow the non-specialist reader to understand the information presented. Contributions also offer an outlook on potential future developments in the field.

Bringing together leading conservation scholars and professionals from around the world, this volume offers a timely look at values-based approaches to heritage management. Over the last fifty years, conservation professionals have confronted increasingly complex political, economic, and cultural dynamics. This volume, with contributions by leading international practitioners and scholars, reviews how values-based methods have come to influence conservation, takes stock of emerging approaches to values in heritage practice and policy, identifies common challenges and related spheres of knowledge, and proposes specific areas in which the development of new approaches and future research may help advance the field. This second volume of Studies in Art, Science, and Technology unites studies by scientists, curators, and conservators, all of which are published here for the first time. Essays and

technical notes address a variety of themes, such as connections between technology and aesthetics, aging processes of artworks, attribution and dating issues, and conservation theory. Specific examples from throughout art history add context and help promote deeper understanding. A wide range of objects are discussed in the texts, including medieval sculptures, Baroque musical instruments, Egyptian stone works, photographs, enamels, and paintings. The refined analyses of these works will prove relevant and enlightening to an interdisciplinary professional audience.

This open access book offers a comprehensive overview of the role and potential of microorganisms in the degradation and preservation of cultural materials (e.g. stone, metals, graphic documents, textiles, paintings, glass, etc.). Microorganisms are a major cause of deterioration in cultural artefacts, both in the case of outdoor monuments and archaeological finds. This book covers the microorganisms involved in biodeterioration and control methods used to reduce their impact on cultural artefacts. Additionally, the reader will learn more about how microorganisms can be used for the preservation and protection of cultural artefacts through bio-based and eco-friendly materials. New avenues for developing methods and materials for the conservation of cultural artefacts are discussed, together with concrete advances in terms of sustainability, effectiveness and toxicity, making the book essential reading for anyone interested in microbiology and the preservation of cultural heritage. .

Ponds are an exceptional freshwater resource around the world and represent thirty percent of the global surface area of standing water. Furthermore, the millions of ponds which exist exhibit a particularly high biodiversity and have a high potential for ecosystem functions and services. Despite these impressive features, ponds face many threats from a variety of human activities and receive little or no protection under European and national legislation.

Consequently, there is an urgent need to protect, consolidate and increase the pond resource in Europe. In order to achieve these objectives, the European Pond Conservation Network (EPCN) was launched 2004 in Geneva. Its aim is to promote the awareness, understanding and conservation of these small water bodies in the European landscape. This volume of "Developments in Hydrobiology" presents a selection of 31 papers presented during EPCN conferences held in 2006 in France (Toulouse) and in 2008 in Spain (Valencia). They represent a diverse collection of themes from across the continent and North Africa and present new and original insights into topics as wide ranging as pond biodiversity; human disturbance; landscape ecology; ecological assessment and monitoring; practical management measures; ecological restoration; hydrology and climate change; invasive species and threatened species.

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

Ten years after the first volume, this book highlights the important contribution Raman

spectroscopy makes as a non-destructive method for characterising the chemical composition of objects with archaeological and historical importance. The original book was ground-breaking in its concept, but the past ten years have seen some advancement into new areas, consolidation of some of the older ones and novel applications involving portable instrumentation, on site in museums and in the field. This new volume maintains the topic at the cutting edge, the Editors have approached prominent contributors to provide case-studies sorted into themes. Starting with a Foreword from the British Museum Director of Scientific Research and an Introduction from the Editors, which offer general background information and theoretical context, the contributions then provide global perspectives on this powerful analytical tool. Aimed at scientists involved in conservation, conservators and curators who want to better understand their collections at a material level and researchers of cultural heritage.

Conservation research in libraries is a rapidly growing field. This book places analysis within its context in conservation and provides examples of how this expensive resource can be used. Through a series of case studies, it describes major analytical procedures, including visualization, molecular, elemental and separation techniques as well as chemical tests. It is thus a suitable reference work for library conservators and curators. Please note: Despite careful production of our books, sometimes mistakes happen. Unfortunately, the authorship for some chapters wasn't correct in the original publication. Chapter 5 was written by Andrew Beeby and David Howell as co-author, chapter 6 by Kelly Domoney and David Howell as co-author, and chapter 9 is authored by Anita Quye. This will be corrected. We apologize for the mistake.

The Science For Conservators Series Volume 2: Cleaning Routledge

A union list of serials commencing publication after Dec. 31, 1949.

This book presents the latest conservation research on masterpieces from the National Gallery of Art, Washington, spanning the early Renaissance through the present and encompassing a range of media. Volume 2 examines great art of two very different eras, the Italian Renaissance and the 20th century, and puts in new contexts works such as Giotto's 'Madonna and Child', bronze sculptures by Auguste Rodin, watercolors by John Marin, early paintings by Andy Warhol, and Mark Rothko's multiforms, which mark the birth of his abstraction. Seven essays are illustrated with outstandingly detailed photography and share a common approach. They each begin with meticulous material and analytical study of the work and then place the findings in a broader historical context, providing new perspectives on well-known works. A fascinating contribution to interdisciplinary scholarship on art, this publication extends a tradition of fostering dialogue among art historians, scientists, and conservators in the international community.

This teaching guide covers the identification, deterioration, and conservation of artifacts made from plant materials. Detailed information on plant anatomy, morphology, and development, focusing on information useful to the conservator in identifying plant fibers are described, as well as the processing, construction, and decorative techniques commonly used in such artifacts. A final chapter provides a thorough discussion of conservation, preservation, storage, and restoration methods. This is a valuable resource to conservators and students alike.

The Emergence of Video Processing Tools presents stories of the development of early video

tools and systems designed and built by artists and technologists during the late 1960s and 70s. Split over two volumes, the contributors examine the intersection of art and science and look at collaborations among inventors, designers, and artists trying to create new tools to capture and manipulate images in revolutionary ways. The contributors include "video pioneers," who have been active since the emergence of the aesthetic, and technologists, who continue to design, build, and hack media tools. The book also looks at contemporary toolmakers and the relationship between these new tools and the past. Video and media production is a growing area of interest in art and this collection will be an indispensable guide to its origins and its future.

This is a Foreword by an archaeologist, not a conservator, but as Brad Rodgers says, "Conservation has been steadily pulled from archaeology by the forces of specialization" (p. 3), and he wants to remedy that situation through this manual. He sees this work as a "call to action for the non-professional conservator," permitting "curators, conservators, and archaeologists to identify artifacts that need professional attention and, allow these professionals to stabilize most artifacts in their own laboratories with minimal intervention, using simple non-toxic procedures" (p. 5). It is the mission of Brad's manual to "bring conservation back into archaeology" (p. 6). The degree of success of that goal depends on the degree to which archaeologists pay attention to, and put to use, what Brad has to say, because as he says, "The conservationist/archaeologist is responsible to make preparation for an artifact's care even before it is excavated and after its storage into the foreseeable future". . . a tremendous responsibility" (p. 10). The manual is a combination of highly technical as well as common sense methods of conserving wood, iron and other metals, ceramics, glass and stone, organics and composites—a far better guide to artifact conservation than was available to me when I first faced that archaeological challenge at colonial Brunswick Town, North Carolina in 1958—a challenge still being faced by archaeologists today. The stage of conservation in 1958 is in dramatic contrast to the procedures Brad describes in this manual—conservation has indeed made great progress. For instance, a common procedure then was to heat the artifacts red hot in a furnace—a method that made me cringe.

This two-volume set brings together a collection of writings and speeches by James Wilson, one of only six signers of both the Declaration of Independence and the United States Constitution. His works had a significant impact on the deliberations that produced the cornerstone documents of American democracy.

Classical theories of conservation are well known in the heritage community, but in the last two decades thinking has shifted, and classical theory has faced increasing criticism.

Contemporary Theory of Conservation brings together current ideas in conservation theory, presenting a structured, coherent analysis of the subject for the first time. This engaging and readable text is split into 3 parts. The first, Fundamentals of conservation, addresses the identity of conservation itself, and problems arising when classical conservation theories are applied. The second part, Questioning classical theories, delves deeper into the criticism of classical ideas such as reversibility. This leads on to the creation of new paradigms such as sustainability, which are covered in the final part of the book, Conservation ethics.

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findings in a broader historical context, providing new perspectives on well-known works. A fascinating contribution to interdisciplinary scholarship on art, this publication extends a tradition of fostering dialogue among art historians, scientists, and conservators in the international community.

For more than ten years, the Science for Conservators series have been the key basic texts for conservators throughout the world. Scientific concepts are basic to the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work. The prime reason for the books' continuing success is that they clarify often complex ideas, without distortion or over-simplification. They are useful basic textbooks for all conservators in training, and as such are in use throughout the world. Now part of the Heritage: Care-Preservation-Management handbook programme, these volumes in the collection have now been provided with carefully selected bibliographies and reading lists, to bring the student into contact with the most recent work in the field. Further volumes are in preparation.

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