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The papers in this publication will be talks at the 3 day Gels in Conservation conference held by IAP in association with Tate. The conference will be a gathering of conservators, conservation and other scientists, and students of conservation to present and discuss the theory and practical use of gels in various branches of conservation (paintings, paper, wall paintings, textiles, museum objects etc).The papers and posters present in this publication cover topics on the theory of Gels, recent developments in Gel technologies, clearance and residues, systematic evaluation of Gel properties and effects, preparation and practical issues with case studies concerning: wall paintings, easel paintings, contemporary art, textiles, archaeological objects, paper, sculpture, mixed media, traditional materials and more. Ever since its original publication in Germany in 1938, Max Schweidler's Die Instandetzung von Kupferstichen, Zeichnungen, Buchern usw has been recognized as a seminal modern text on the conservation and restoration of works on paper. To address what he saw as a woeful dearth of relevant literature and in order to assist those who have 'set themselves the goal of preserving cultural treasures, ' the noted German restorer composed a thorough technical manual covering a wide range of specific techniques, including detailed instructions on how to execute structural repairs and alterations that, if skilfully done, can be virtually undetectable. By the mid-twentieth century, curators and conservators of graphic arts, discovering a nearly invisible repair in an old master print or drawing, might comment that the object had been 'Schweidlerized.' This volume, based on the authoritative revised German edition of 1949, makes Schweidler's work available in English for the first time, in a meticulously edited and annotated critical edition. The editor's introduction places the work in its historical context and probes the philosophical issues the book raises, while some two hundred annotati The 2nd edition of The Care of Prints and Drawings provides practical, straightforward advice to those responsible for the preservation of works on paper, ranging from curators, facility managers, conservators, registrars, collection care specialists, private collectors, artists, or students of museum studies, visual arts, art history, or conservation. A greater emphasis is placed on preventive conservation, a trend among collecting institutions, which reflects the growing recognition that scarce resources are best expended on preventing deterioration, rather than on less effective measures of reversing it. This book describes the latest developments in paper conservation by using polymeric materials. A short introduction on polymer chemistry is given to highlight the polymer characteristics and properties. The book is then dedicated to the conservative problems and issues in the field of paper artworks. This practical book identifies the importance of each type of polymer, related to its nature and properties, from the point of view of paper conservation. With the help of schemes and tables, the polymers are classified in terms of characteristics and final uses in respect to this very complex material. This title reproduces 33 papers from the Fifth International Conference of the Institute of Paper Conservation and the First International Conference of the Institute of Conservation, Book and Paper Group held in 2006. The papers address challenging issues on a practical level, and the aesthetic and ethical challenges. This is the first compendium for conservation professionals involved in the preservation of paper artifacts in archives, libraries and fine art museums around the world. The global team of expert authors explain the principal interactions between paper and water, a topic of primary importance for every conservator working with paper artifacts and other cellulose-based materials. The work integrates knowledge from the different disciplines of paper engineering, conservation science and conservation practice, and will serve as a textbook in a rapidly expanding profession that has virtually no customized education literature. Water is present when paper is made. It contributes to its deterioration and serves many essential functions when deteriorated paper is treated by conservators. Drawing on paper industry and science research, Paper and Water examines the relationship between paper and water. Throughout the book, theoretical information concerning basic principles that underlie the interaction of paper and water is presented in close association with practical information that informs the reader about mechanisms that govern conservation procedures. Topics discussed in the book include: structure and properties of dry and wet paper; structure and properties of water; paper production steps relevant to the interaction between paper and water; influence of humid climate conditions on the deterioration of paper; principles of aqueous deacidification; preparation and use of aqueous solutions, methods of treating paper with water, as well as factors influencing their effectiveness; mechanisms of drying paper during its production; methods of drying paper in conservation; historical and ethical dimensions of aqueous treatment in paper conservation. Taking its inspiration from undergraduate and graduate science education textbooks, and tested widely through use in workshops with students and specialist professionals in both Europe and USA, this book is highly illustrated to make learning an efficient and pleasurable experience. Visual material exclusively produced for this publication includes video animations, laboratory videos, and key references which appear on an accompanying DVD. Each chapter in the book and video on the DVD are linked, but can also function independently. Several authors contributed to the manuscript, among them Dr Vincent Daniels, Research Fellow, Royal College of Art, London; Professor D Steven Keller, Associate Professor, Paper Science and Engineering, SUNY-College of Environmental Science and Forestry, Syracuse, New York; Joanna Kosek MA, Acting Head, Western Pictorial Art, The British Museum, London; Dr Anthony W. Smith, Camberwell College of Art, London; and Professor Paul Whitmore, Director,

Research Center on the Materials of the Artist and Conservator, Carnegie Mellon University Pittsburgh, PA. Videos and Animations are by Professor Alfred Vendl, and Stefan Fischer, Technical Chemistry - Science Visualisation, Institute for Art and Technology at the University of Applied Arts, Vienna. The project and the book are financially supported by the Leonardo da Vinci Programme, European Union, and by a prestigious Conservation Publication Grant of the H. Samuel Kress Foundation provided through the American Institute for Conservation of Historic and Artistic Works. 'Paper and Water' is supported internationally by the Institute for Paper Conservation (IPC); the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM); and International Association of Book and Paper Conservators (IADA). \* The only comprehensive work of its kind in paper conservation \* Includes hundreds of colour illustrations throughout, as well as a DVD with video animation to demonstrate clearly the concepts and techniques described \* Written by top experts from all over the world, and supported internationally One of the leading designer bookbinders in Great Britain, Arthur Johnson shares his expertise in this manual addressing the special problems of repairing cloth-covered books. Using more than 80 illustrations, Johnson explains the procedures for repair that he has developed over many decades. His text is aimed at bookbinders, conservationists, and students of binding history. This book is the seventh in the Readings in Conservation series, which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage. The present volume provides a selection of more than ninety-five texts tracing the development of the conservation of works of art on paper. Comprehensive and thorough, the book relates how paper conservation has responded to the changing place of prints and drawings in society. The readings include a remarkable range of historical selections from texts such as Renaissance printmaker Ugo da Carpi's sixteenth-century petition to the Venetian senate on his invention of chiaroscuro, Thomas Churchyard's 1588 essay in verse "A Sparke of Friendship and Warne Goodwill," and Robert Bell's 1773 piece "Observations Relative to the Manufacture of Paper and Printed Books in the Province of Pennsylvania." These are complemented by influential writings by such figures as A. H. Munsell, Walter Benjamin, and Jacques Derrida, along with a generous representation of recent scholarship. Each reading is introduced by short remarks explaining the rationale for its selection and the principal matters covered, and the book is supplemented with a helpful bibliography. This volume is an indispensable tool for museum curators, conservators, and students and teachers of the conservation of works of art on paper. The preparation of specialized glossaries and dictionaries is a fundamental stage in the consolidation of an area of knowledge, since associated with the terms are concepts, which necessarily requires thinking about, assessing, and at times reconsidering the vocabulary used by professionals in a specialized area. The production of a multilingual glossary, in seeking equivalent terms in different languages, is a great challenge, but gains a special dimension by showing the approximations and/or the conceptual variations which exist in different countries. We understand that the precise designation of the physicochemical phenomenon associated with damage is essential for technical and scientific communication. Similarly, the presentation of the most common treatments used by paper conservators, with clear and objective definitions, facilitates communication among professionals. The Illustrated Glossary of Paper Conservation: damages and treatments – English, Portuguese, Spanish, Greek presents equivalences in four languages of terms and definitions related to bidimensional objects on paper, in other words, works of art, manuscripts, and engravings. The Institute of Paper Conservation (IPC) is an organization in Worcester, England, that is dedicated to the conservation of paper and related materials. IPC provides details about its publications, meetings, and membership. This report is the result of a three-year research program. It describes the chemical character of cellulose ethers as a general class of polymers and establishes an approximate ranking of the relative stability of each generic chemical subclass. Ranking the thermal stability of the polymers with respect to color change and loss in degree of polymerization led to the conclusion that as generic chemical classes, methylcellulose and carboxymethylcellulose appear to be the most stable of the cellulose ethers. Water-soluble ethylhydroxyethylcellulose apparently also possesses good stability. Of questionable long-term stability are hydroxyethylcellulose and hydroxy-propylcellulose. Ethylcellulose and organic-soluble ethylhydroxyethylcellulose proved to be of poor stability, potentially undergoing marked changes in twenty years or less under normal museum conditions. An important additional conclusion reached here, as well as in an earlier investigation, is that considerable variations in stability can occur within a generic chemical class from differences in the basic raw material, a natural product from plants, which is not a uniform, manufactured, chemical substance. Further variations can exist due to different manufacturing processes or commercial sources. Hence, commercial products must be evaluated individually to determine the most stable of a given generic type. Nonetheless, the authors believe the conclusions expressed here to be valid with regard to the relative stability of the generic chemical classes of cellulose ethers. Conservation of artefacts and heritage materials is an increasingly popular and fascinating area, spanning both historical and scientific disciplines. Materials come in many forms ranging from sunken ships to tapestries, from buildings to books. With this wide range of matrices and materials to analyse and preserve, an interdisciplinary approach is needed drawing upon skills from many areas of knowledge. Conservation Science: Heritage Materials links these fields of research together forming a comprehensive text book that discusses analytical aspects, wall paintings, organic and inorganic materials. It provides up to date information on subjects including research on decay and degradation and an understanding of the deterioration mechanisms of historic and artistic works. Also included are a number of case studies of particularly important finds including the upkeep of the Mary Rose and the preservation of the sail on Nelsons ship HMS Victory. This book provides an essential guide and reference source for those working in all areas of heritage conservation.

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