

Science For Conservators Series Volume 2 Cleaning

Ever since its original publication in Germany in 1938, Max Schweidler's *Die Instandsetzung von Kupferstichen, Zeichnungen, Buchern usw.* has been recognized as a seminal modern text on the conservation and restoration of works on paper. This volume, based on the authoritative revised German edition of 1950, makes Schweidler's work available in English for the first time, in a meticulously edited and annotated scholarly edition. An extensively illustrated appendix presents case studies of eleven Old Master prints that were treated using the techniques Schweidler discusses.

The cleaning of a work of art often involves removing not only dirt and grime but also unwanted layers of varnish, gilding, and paint from the work's surface. The challenge for conservators lies in finding a cleaning agent that will act on one layer without affecting the layer being preserved and without leaving any harmful residues on the cleaned work. This book, which examines gel cleaning in the treatment of paintings and painted works of art, presents the methodologies, data, and results of a collaborative project of the Getty Conservation Institute and Winterthur Museum. Among the issues covered are the theory and application of gel cleaning systems, the detection of residues left on the surfaces of objects cleaned with these systems, research into solvent-gel and solvent residues, stability of surfactants during natural and artificial aging, and recommendations for formulating gels for specific cleaning tasks.

The first in-depth reference in the field that combines scientific knowledge with philosophical inquiry, *The Philosophy of Science: An Encyclopedia* is a two-volume set that brings together an international team of leading scholars to provide over 130 entries on the essential concepts

in the philosophy of science. The areas covered include: biology chemistry epistemology and metaphysics physics psychology and mind the social sciences key figures in the combined studies of science and philosophy. The essays represent the most up-to-date philosophical thinking on timeless scientific topics such as: determinism, explanation, laws of nature, perception, individuality, time, and economics as well as timely topics like adaptation, conservation biology, quantum logic, consciousness, evolutionary psychology, and game theory.

With over a million commercial/institutional buildings and countless residences erected in the U.S. prior to World War II, more and more AECs and facility professionals are having to manage and estimate preservation of these projects. This book provides crucial information on: Applicable standards and financing Site survey and documentation methods Protecting finishes and features Hazardous materials Identifying and qualifying specialty contractors Mechanical/electrical systems upgrades Includes a reference guide on old building materials and how to restore them The Cost Estimating section explains how to assemble a reliable, detailed estimate. The book also covers budgeting for future maintenance of the restored building. Authored and reviewed by a team of leading experts in the field of historic preservation, restoration, and rehabilitation – authorities recognized nationwide in design and construction.

The versatility of modern commercial house paints has ensured their use in a broad range of applications, including the protection and decoration of historic buildings, the coating of toys and furniture, and the creation of works of art. Historically, house paints were based on naturally occurring oils, gums, resins, and proteins, but in the early twentieth century, the

introduction of synthetic resins revolutionized the industry. Good quality ready-mixed products became available and were used by artists worldwide. While the ubiquity of commercial paints means that conservators are increasingly called upon to preserve them, such paints pose unique challenges including establishing exactly which materials are present. This book traces the history of the household paint industry in the United States and United Kingdom over the first half of the twentieth century. It includes chapters on the artistic use of commercial paints and the development of ready-mixed paints and synthetic resins; oil paints, oleoresinous gloss and enamel paints, water paints, nitrocellulose lacquers, oil-modified alkyds, and emulsion paints; and the conservation implications of these materials. The book will be of interest to conservators and conservation scientists working on a broad range of painted surfaces, as well as curators, art historians, and historians of architectural paint.

This volume presents the life work of the late Ruth Johnston-Feller, one of the nation's leading color scientists. It combines an overview of basic theoretical concepts with detailed, hands-on guidance for the professional conservator and conservation scientist. The author focuses on the application of color science to the solution of practical problems, providing a comprehensive discussion of the nondestructive spectrophotometric tools and techniques used to understand the color and appearance of materials during the technical examination of works of art. The book, which features numerous examples of reference reflectance spectra, can help prevent misinterpretation of color measurements and the erroneous conclusions that might result. Topics include spectrophotometry, colorimetry, colorant mixtures, analytical techniques, reflection, fluorescence, and the effects of extenders, fillers, and inerts.

Aquaculture is the fastest-growing food production sector in the world. With demand for

seafood increasing at astonishing rates, the optimization of production methods is vital. One of the primary restrictions to continued growth is the supply of juveniles from hatcheries. Addressing these constraints, *Advances in aquaculture hatchery technology* provides a comprehensive, systematic guide to the use of current and emerging technologies in enhancing hatchery production. Part one reviews reproduction and larval rearing. Aquaculture hatchery water supply and treatment systems, principles of finfish broodstock management, genome preservation, and varied aspects of nutrition and feeding are discussed in addition to larval health management and microbial management for bacterial pathogen control. Closing the life-cycle and overcoming challenges in hatchery production for selected invertebrate species are the focus of part two, and advances in hatchery technology for spiny lobsters, shrimp, blue mussel, sea cucumbers and cephalopods are all discussed. Part three concentrates on challenges and successes in closing the life-cycle and hatchery production for selected fish species, including tuna, striped catfish, meagre, and yellowtail kingfish. Finally, part four explores aquaculture hatcheries for conservation and education. With its distinguished editors and international team of expert contributors, *Advances in aquaculture hatchery technology* is an authoritative review of the field for hatchery operators, scientists, marine conservators and educators. Provides a comprehensive guide to the use of technologies in enhancing hatchery production Examines reproduction and larval rearing, including genetic improvement and microdiets Discusses challenges in hatchery production of specific species

Stone is one of the oldest building materials, and its conservation ranks as one of the most challenging in the field. The use of alkoxysilanes in the conservation of stone can be traced as

far back as 1861, when A. W. von Hoffman suggested their use for the deteriorating limestone on the Houses of Parliament in London. Alkoxysilane-based formulations have since become the material of choice for the consolidation of stone outdoors. This volume, the first to cover comprehensively alkoxysilanes in stone consolidation, synthesizes the subject's vast and extensive literature, which ranges from production of alkoxysilanes in the nineteenth century to the extensive contributions from sol-gel science in the 1980s and 90s. Included are a historical overview, an annotated bibliography, and discussions of the following topics: the chemistry and physics of alkoxysilanes and their gels; the influence of stone type; commercial and noncommercial formulations; practice; lab and field evaluation of service life; and recent developments. This book is designed for conservators, scientists, and preservation architects in the field of stone conservation and will also serve as an indispensable introduction to the subject for students of art conservation and historic preservation.

Facture 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. The Organic Chemistry of Museum Objects provides an account of the composition, chemistry, and analysis of the organic materials which enter into the structures of objects in museum collections. This book is not intended to duplicate the information available in existing handbooks on the materials and techniques of art and conservation but rather to convey the state of knowledge of the chemical composition of such materials and so provide a framework for a general understanding of their properties. The book begins with a review of basic organic chemistry, covering hydrocarbons and compounds with functional groups. It then describes spectrometry and separation methods. This is followed by discussions of the chemistry and composition of oils and fats, natural waxes, bituminous materials, carbohydrates, proteins, and natural resins and lacquers. Subsequent chapters deal with synthetic materials, i.e., high molecular weight polymers of a wholly synthetic nature; and natural and synthetic dyestuffs. Also discussed are the deterioration and other changes in organic materials resulting

from both free radical and ionic reactions; and the application of analytical methods to identify the organic materials of actual museum objects. This book is intended for both chemists and nonchemists.

Over the years, archaeologists have developed a number of techniques for conserving historical artifacts for future generations. Along with these techniques, researchers have developed a series of ethical principles for treating materials in a way that allows them to be not only observed and analyzed for the present, but also in re-studied in the future. Conservation techniques used up to now, however, have provided artifacts only a limited lifespan, and in some cases they do not work well with water-logged materials. Within the past few years, archaeological chemistry and concerns of longevity testing have become central issues in the development of conservation treatment strategies. This problem became particularly acute when members of the Texas A&M Nautical Archaeology Program were called on to conserve artifacts from La Belle, the sunken ship of La Salle excavated in the 1990s off the coast of Texas by the Texas Historical Commission. "Entombed in the mud that sealed it from decay for over three centuries," C. Wayne Smith writes in his introduction, "the waterlogged hull and hundreds of thousands of fragile artifacts, including brain matter in the skull of one unfortunate sailor, would have been a futile conservation effort

without new preservation technologies."Working with Dow Corning Corporation, Texas A&M's Archaeological Preservation Research Lab (APRL), and the Conservation Research Lab (CRL), Smith and his colleagues in A&M's Nautical Archaeology Program set out to develop a series of chemistries and techniques that would provide successful and affordable treatment strategies for organic materials. In this ground-breaking description of the processes and materials that were developed, Smith explains these techniques in ways that will allow museums and historical societies to conserve more stable artifacts for traveling exhibits and interactive displays and will allow researchers to conserve new discoveries without sacrificing important information. Beyond the advantages offered by polymer replacement (Passivation Polymer) technologies, Smith considers a concept seldom addressed in conservation: artistry. Variance in equipment, relative humidity, laboratory layout, intended results, and level of expertise all affect researchers' ability to obtain consistent and aesthetically correct samples and require a willingness to explore treatment parameters and combinations of polymers. Smith prescribes an effective layout for day-to-day conservation of small organic artifacts and then examines some of the mechanical techniques used to process various organic materials from marine and land sites. He concludes with an exploration of new tools and technologies

that can help conservators devise more effective conservation strategies, including CT scans and Computer Aided Design images and stereolithography. All archaeologists, conservators, and museologists working with perishable artifacts will benefit from the careful explication of these new processes, and those wishing to incorporate some or all of them will find the step-by-step instructions for doing so.

Materials for Conservation: Organic Consolidants, Adhesives and Coatings provides an overview of one aspect of materials conservation treatment, particularly the properties of organic consolidants, adhesives, and coatings. The contents of the book are divided into two parts; these parts are background information and survey of polymers. The coverage of the first part includes polymer science and the uses and requirements of applied polymers. The second part covers resins, vinyl, thermoplastics, fillers, and colorants. The text will be most useful to individuals involved in the management and conservation of historic materials, such as museum curators. Materials engineer and polymer chemists will also benefit from the book.

The volume presents the results of a four-year inter-institutional, interdisciplinary research initiative led and organized by the National Gallery of Art. Contributions by 47 leading photograph conservators, scientists, and historians provide

detailed examinations of the chemical, material, and aesthetic qualities of this important class of rare, beautiful, and technically complex photographs. The volume will help those who care for photograph collections gain a thorough appreciation of the technical and aesthetic characteristics of platinum and palladium prints and scientific basis for their preservation.

In the 1970s and 1980s, the Denver Museum of Nature & Science acquired two ancient Egyptian mummies and three coffins. The mummies are the remains of two women who lived in an unknown locale in ancient Egypt. They both died in their thirties and have now been subjected to a number of unpublished scientific and unscientific analyses over the years. In 2016, as DMNS prepared to update its Egyptian Hall, staff scientists decided to reexamine the mummies and coffins using innovative, inexpensive, and accessible techniques. This interdisciplinary volume provides a history of the mummies' discovery and relocation to Colorado. It guides the reader through various analytical techniques, detailing past research and introducing new data and best practices for future conservation efforts. The new analysis includes more accurate radiocarbon dating, fully comprehensive data from updated CT scans, examples of Egyptian blue and yellow pigments on the coffins uncovered by non-invasive x-ray fluorescence, unprecedented analysis of the coffin wood, updated translations and stylistic analysis of the text

and imagery on the coffins, gas chromatography of the paints and resins, linen analysis, and much more. The Egyptian Mummies and Coffins of the Denver Museum of Nature & Science provides replicable findings and consistent terminology for institutions performing holistic studies on extant museum collections of a range of material types. It will add substantially to what we know about the effective conservation of Egyptian mummies and coffins. Contributors: Christopher H. Baisan, Hans Barnard, Bonnie Clark, Pearce Paul Creasman, Farrah Cundiff, Jessica M. Fletcher, Kari L. Hayes, Kathryn Howley, Stephen Humphries, Keith Miller, Vanessa Muros, Robyn Price, David Rubinstein, Judith Southward, Jason Weinman

A great deal of research and literature has been produced on repairing concrete structures, but very little aimed at conserving the character or appearance of historic examples. This volume offers guidance as to how that should be done. It includes a brief history of the use of the material and explains the criteria for listing, before assessing decay mechanisms and determining appropriate repair strategies.

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.

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.

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.

This landmark publication is the first to draw together all aspects of museum collections

management in one handbook. It is designed for anyone with responsibility for a cultural collection and covers everything a collections manager needs to know. It describes professional practice in managing cultural objects and works of art, whatever the size and nature of the collection. The book includes essential information on: Legal aspects of collections Ethical issues such as due diligence and immunity from seizure Up to date concerns such as sustainability, crossing borders and financial constraints Loans, acquisitions, inventory and movement. The book describes all collections management procedures in a simple step-by-step process and is clear and easy to use with all procedures based on international museum practice. Examples of real forms, policies and documents drawn from major museums are included throughout the text and act as guides for any transaction. Readership: Packed full of practical information, advice and good practice, this will be essential reading for all museum professionals, curators of private collections and museum studies students.

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. The first of its kind, this series is devoted to the use of physical principles in the study and scientific conservation of objects with cultural heritage significance. It begins with a review of the modern museum, which discusses new techniques employed in the conservation of museum artifacts such as X-ray tomography and other techniques used to study Egyptian mummies, bones and mineralization of bones in the archaeological context, and the degradation of parchment. All of these topics and techniques are essential for the preservation of our history. This includes finding ways to preserve parchment documents and letters, which much of our written heritage is documented on, so that it can be used and understood for generations to come. This book is a must have for any museum as well as any university that teaches or employs the techniques discussed. Written in a style that is readily understandable by conservation scientists, archaeologists, museum curators, and students Provides an introduction to the advanced fields of synchrotron radiation science, neutron science, and computed tomography Outstanding review of the use of modern technology to study museum and archaeological artifacts Offers solutions through advanced scientific techniques to a wide range of problems facing museum staff

Situated at the crossroads of the northern and southern routes of the ancient silk routes in western China, Dunhuang is one of the richest Buddhist sites in the world, with more than 500 richly decorated cave temples constructed between the fourth and fourteenth centuries. The sculptures, murals, portable paintings, and manuscripts found in the Mogao and Yulin Caves at Dunhuang represent every aspect of Buddhism. From its earliest construction to the present, this location has been visualized by many individuals, from the architects, builders, and artists

who built the caves to twentieth-century explorers, photographers, and conservators, as well as contemporary artists.0'Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves' examines how the Lo Archive, a vast collection of photographs taken in the 1940s of the Mogao and Yulin Caves, inspires a broad range of scholarship. Lavishly illustrated with selected Lo Archive and modern photographs, the essays address three main areas- Dunhuang as historical record, as site, and as art and art history. Leading experts across three continents examine a wealth of topics, including expeditionary photography and cave architecture, to demonstrate the intellectual richness of Dunhuang. Diverse as they are in their subjects and methodologies, the essays represent only a fraction of what can be researched about Dunhuang. The high concentration of caves at Mogao and Yulin and their exceptional contents chronicle centuries of artistic styles, shifts in Buddhist doctrine, and patterns of political and private patronage-providing an endless source of material for future work.0Published in association with the Tang Center for East Asian Art, Princeton University.00'Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves' is a paperback edition of the ninth volume of the nine-volume hardback set 'Visualizing Dunhuang. The Lo Archive photographs of the Mogao and Yulin Caves' ISBN 9780691208152. 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 an essential theoretical background to their work. For more than ten years, The Science for Conservators Series has provided 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 first edition of this book was welcomed not only by the conservation profession but also by those working in archaeology and museums who need to know from what materials objects are made, the compounds that are associated with them or the characteristics of the materials used to package or store them. This second edition (reprint) includes modifications to several of the procedures described - tests for metals, inorganic compounds, organic and synthetic materials as well as several tests that help to characterize materials. The tests are applicable to a wide range of object classes including metal, textile, leather, paper, plastics and architectural materials. In addition to presenting the detailed methodology for carrying out each test, the authors have evaluated the effectiveness of each test in order to assist the reader in selecting the most applicable test and interpreting the results.

'The Organic Chemistry of Museum Objects' makes available in a single volume, a survey of the chemical composition, properties and analysis of the whole range of organic materials incorporated into objects and artworks found in museum collections. The authors cover the fundamental chemistry of the bulk materials such as wood, paper, natural fibres and skin products, as well as that of the relatively minor components incorporated as paint, media, varnishes, adhesives and dyes. This expanded second edition, now in paperback, follows the structure of the first, though it has been extensively updated. In addition to chapters on basic organic chemistry, analytical methods, analytical findings and fundamental aspects of deterioration, the subject matter is grouped as far as possible by broad chemical class - oils and fats, waxes, bitumens, carbohydrates, proteins, natural resins, dyestuffs and synthetic polymers. This is an essential purchase for all practising and student conservators, restorers,

museum scientists, curators and organic chemists.

The Science For Conservators Series Volume 3: Adhesives and Coatings Routledge
Author David Saunders, former keeper of conservation and scientific research at the British Museum, explores how to balance the conflicting goals of visibility and preservation under a variety of conditions. Beginning with the science of how light, color, and vision function and interact, he proceeds to offer detailed studies of the impact of light on a wide range of objects, including paintings, manuscripts, textiles, bone, leather, and plastics. With analyses of the effects of light on visibility and deterioration, Museum Lighting provides practical information to assist curators, conservators, and other museum professionals in making critical decisions about the display and preservation of objects in their collections.

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 treat merit 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. Despite the perception that artworks are timeless and unchanging, they are actually subject to biological attack from a variety of sources--from bacteria to fungi to insects. This groundbreaking volume, which publishes the proceedings of a conference held at The Metropolitan Museum of Art in 2002, explores how the development of these organisms can be arrested while preserving both the work of art and the health of the conservator. The richly illustrated text, containing the writings of over 40 scientists and conservators, is divided into sections on stone and mural paintings, paper, textiles, wood and archaeological materials, treatment and prevention, and special topics. The artworks and cultural properties discussed include, among many others, Paleolithic cave paintings, Tiffany drawings, huts built by early Antarctic explorers, and a collection of toothbrushes taken from Auschwitz victims. For more than ten years, the Science for Conservators series has 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.

First published by the Crafts Council in 1983.

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.

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This book provides practical information on the use of infrared (IR) spectroscopy for the analysis of materials found in cultural objects. Designed for scientists and students in the fields of archaeology, art conservation, microscopy, forensics, chemistry, and optics, the book discusses techniques for examining the microscopic amounts of complex, aged components in objects such as paintings, sculptures, and archaeological fragments. Chapters include the history of infrared spectroscopy, the basic parameters of infrared absorption theory, IR instrumentation, analysis methods, sample collection and preparation, and spectra interpretation. The authors cite several case studies, such as examinations of Chumash Indian paints and the Dead Sea Scrolls. The Institute's Tools for Conservation series provides practical scientific procedures and methodologies for the practice of conservation. The series is specifically directed to conservation scientists, conservators, and technical experts in related fields. 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.

The sixth volume in the Getty's Readings in Conservation series, which gathers more than 65 texts that have been influential in the development of thinking about the conservation of cultural heritage, from antiquity to the present day. The volume is divided into nine parts: Philosophies of Preventive Conservation, Keeping Things, Early Years of Conservation in Museums, Relative Humidity and Temperature, Light, Pests, Pollution, The Museum Environment and Risk Management, and Future Trends.

Writings by such well-known figures as John Ruskin, and Rachel Carson are complemented by selections from diverse sources including early housekeeping books, 18th-century archivist manuals, and Victorian novels. Other seminal texts include John Evelyn's 17th-century tract on air pollution in London and the founding manifesto of the Society for the Protection of Ancient Buildings by William Morris.

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.

This book provides the scientific and technical background materials of non-destructive

methods of microscopic analysis that are suitable for analysing works of art, museum pieces and archaeological artefacts. Written by experts in the field, this multi-author volume contains a number of case studies, illustrating the value of these methods. The book is suited to natural scientists and analysts looking to increase their knowledge of the various methods that are currently available for non-destructive analysis. It is also the perfect resource for museum curators, archaeologists and art-historians seeking to identify one or more suitable methods of analysis that could solve material-related problems.

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