

002 Science For Conservators Vol 2 Cleaning Conservation Science Teaching Series

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. "New Visions of Nature" focuses on the emergence of these new visions of complex nature in three domains. The first selection of essays reflects public visions of nature, that is, nature as it is experienced, encountered, and instrumentalized by diverse publics. The second selection zooms in on micro nature and explores the world of contemporary genomics. The final section returns to the macro world and discusses the ethics of place in present-day landscape philosophy and environmental ethics. The contributions to this volume explore perceptual and conceptual boundaries between the human and the natural, or between an 'out there' and 'in here.' They attempt to specify how nature has been publicly and genomically constructed, known and described through metaphors and re-envisioned in terms of landscape and place. By parsing out and rendering explicit these divergent views, the volume asks for a re-thinking of our relationship with nature.

For more than ten years, the Science for Conservators Serieshave been the key basic texts for conservators throughout the world. Scientific concepts are basic of 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.

Publishers' Trade List Annual
Proceedings of the 9th International Congress on Deterioration and Conservation of Stone
Metropolitan Museum Studies in Art, Science, and Technology
Index of Conference Proceedings

Television Becoming Unglued

A new scientific focus on the corrosion process and its amelioration While atmospheric corrosion has been studied by engineers for nearly a century, a systematic scientific investigation of this vital field has become possible only in recent years. In this timely and authoritative work, Christofer Leygraf and Thomas Graedel present a comprehensive look at atmospheric corrosion six thousand years after "iron was first separated from its ore... and promptly began to corrode!" Combining expertise in corrosion science and atmospheric chemistry, Leygraf and Graedel describe corrosion's potentially devastating effects on structures and materials, examine the latest scientific tools available for preventing or minimizing corrosion damage, and emphasize new insights obtained over the last decade through controlled studies as well as computer modeling investigations. Key topics include: * Basic principles of atmospheric corrosion chemistry * Corrosion mechanisms in controlled and uncontrolled environments * Degradation of materials in architectural and structural applications, electronic devices, and cultural artifacts * Protecting existing materials and choosing new ones that resist corrosion * Predicting how and where atmospheric corrosion may evolve in the future Complete with appendices discussing experimental techniques, computer models, and the degradation of specific metals, Atmospheric Corrosion is an invaluable resource for corrosion scientists, corrosion engineers, conservators, environmental scientists, and anyone interested in the theory and application of this evolving field.

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 Beby and David Howell as co-author, chapter 6 by Kelly Dononey and David Howell as co-author, and chapter 9 is authored by Anita Qrye. This work is corrected. We apologize for the mistake.

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.

Facture: Conservation, Science, Art History

Conservation of Wood Artifacts

A Guide for Conservators

Annual cumulation

Volume 2: Art in Context

Preventive Conservation in Museums

"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"--

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 Holzkonservierung (Wood Conserva tion) 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 comprehen sive, 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.

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.

The Conservation of Artifacts Made from Plant Materials

The Archaeologist's Manual for Conservation

Properties of Plastics

The Emergence of Video Processing Tools Volumes 1 & 2

Conservation Treatment Methodology

A Handbook

Scientific concepts are basic to the conservation or 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.

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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.

Conservation Research in Libraries

Conservation, Science, Art History. Art in context

New Serial Titles

The Emergence of Video Processing Tools

With a Collection of Letters

Historical Painting Techniques, Materials, and Studio Practice

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.

"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.

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),andhewantstoremedythatsthroughthismanual. He seesthisworkasa"calltoactionforthenon-professionalconservator,"permitting "curators, conservators, and archaeologists to identify artifacts that need profes-sional 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 arch- ology" (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, organicsandcomposits--afarbetterguidetoartifactconservationthanwasava- able to me when I 'rst 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,acommonprocedurethent wastoheattheartifactsredhotinafurnace—a method that made me cringe.

The Selected Writings and Speeches of Sir Edward Coke

Raman Spectroscopy in Archaeology and Art History

An Introduction to Materials

Global Perspectives for the Conservation and Management of Open-Air Rock Art Sites

Volume 1: An Introduction to Materials

PROCEDINGS 4th International Congress on "Science and Technology for the Safeguard of Cultural Heritage in the Mediterranean Basin" VOL. II

Global Perspectives for the Conservation and Management of Open-Air Rock Art Sites responds to the growth in known rock art sites across the globe and addresses the need to investigate natural and human-originated threats to them as well as propose solutions to mitigate resulting deterioration. Bringing together perspectives of international research teams from across five continents, the chapters in this book are divided into four discrete parts that best reflect the worldwide scenarios where conservation and management of open-air rock art sites unfolds: 1) ethics, community and collaborative approaches; 2) methodological tools to support assessment and monitoring; 3) scientific examination and interventions; and 4) global community and collaborative case studies innovating methodologies for ongoing monitoring and management. The diverse origin of contributions results in a holistic and interdisciplinary approach that conciliates perceived intervention necessity, community and stakeholders' interests, and rigorous scientific analysis regarding open-air rock art conservation and management. The book unites the voices of the global community in tackling a significant challenge: to ensure a better future for open-air rock art. Moving conservation and management of open-air rock art sites in from the periphery of conservation science, this volume is an indispensable guide for archaeologists, conservators and heritage professionals involved in rock art and its preservation.

Preventive Conservation in Museums makes available and comprehensible the diverse literature and ideas of preventive conservation to an audience with a limited scientific background, principally those studying museum studies or engaged in the museum profession. It bridges the gap between the basic museum generated literature and technical and detailed conservation literature. The area of preventative conservation has developed greatly in recent years and has adopted a far more holistic approach. The development of the concepts of risk analysis, management of conservation and how preventative conservation relates to the importance of traditional beliefs and approaches to artefacts have all made an impact on the subject in recent years along with the advance of instrumentation over the last thirty years. The next generation of ideas that will affect preventive conservation practice are just starting to emerge. The development of the concepts of risk analysis, management of conservation and how preventative conservation relates to the importance of traditional beliefs and approaches to artefacts have all made an impact on the subject in recent years along with the advance of instrumentation over the last thirty years. The next generation of ideas that will affect preventive conservation practice are just starting to emerge. 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.

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.

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The Archimedes Palimpsest: the Archimedes Palimpsest project William Noel; Part I. The Manuscripts: Part II. History: 1. The making of the Euchologion Abigail Quandt; 2. The strange and eventful history of the Archimedes Palimpsest John Lowden; 3. liner a Archimedeaz: on Helberg in Constantinople and Archimedes in Copenhagen Erik Petersen; Part III. Conservation: 4. Conserving the Archimedes Palimpsest Abigail Quandt; Part IV. The Digital Palimpsest: 5. Imaging and image-processing techniques William A. Christens-Barry, Roger L. Easton, Jr and Keith T. Knox; 6. Imaging with x-ray fluorescence Uwe Bergmann; 7. The Palimpsest data set Doug Emery, Alex Lee and Michael Toth; Part V. The Texts: 8. The Palimpsest in context Natalie Tchernetska and Nigel Wilson; 9. The place of Codex C in Archimedes scholarship Reviel Netz; Appendix: concordance of foliations

Whitaker's Books in Print
Preprints of a Symposium, University of Leiden, the Netherlands, 26–29 June 1995
Hand-book of the Law of Torts
Volume 2: Cleaning

New Visions of Nature

The conservation of historic monuments, sites and structures constitutes an inter-professional discipline co-ordinating a range of aesthetic historic, scientific and technical methods. Conservation is a rapidly developing field, which, by its true nature, is a multidisciplinary activity with experts respecting one another's contributions and combining to form an effective team. Conservation is an artistic activity aided by scientific and historical knowledge. Main topics at this Congress included: - the most appropriate methodology for the assessment of the degree of weathering of stone - development of new methods and instruments for the diagnosis of the state of conservation, for the study of alteration mechanisms and for conservation treatments. - the definition of Technical European Standard Methods for the evaluation of conservation treatments of artistic and historic stone objects and monuments.

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.

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.