

## Textile Conservators Conservation And Museology

-Includes case studies from the UK, USA and mainland Europe and Asia --

Covers the developmental history of furniture, including a variety of materials and decorative surfaces.

Preventive Conservation for Historic House Museums describes the care routines that a historic house should practice to protect the site and its collections from damage, wear, deterioration, and catastrophic loss.

This book is a comprehensive resource covering the principles and practice of the conservation and restoration of furniture, and other decorative art objects made wholly or partly of wood. It integrates theory with practice to show the principles which govern interaction between wooden objects, the environmental and conservation treatments and the factors which need to be taken into account to arrive at acceptable solutions to conservation problems. The practical knowledge and experience of a team of conservators active in the field are brought together with theoretical and reference material from diverse sources and unified within a systematic framework. Specialist conservators from related disciplines cover diverse materials often incorporated into furniture.

Textile Conservation: Advances in Practice demonstrates the development in the role and practice of the textile conservator and captures the current diversity of textile conservators' work. The book focuses on four major factors which have influenced development in textile conservation practice since the 1980s: the changing context, an evolution in the way conservators think about objects, the greater involvement of stakeholders, and technical developments. These are all integral to effective conservation decision-making. • Includes case studies from the UK, USA and mainland Europe and Asia • Assesses the conservation of objects in some of the world's major cultural institutions • Highly illustrated in full colour to show the effect of conservation in practice Textile Conservation is a reference manual for textile conservators, textile conservation students and museum and heritage professionals.

Tapestry Conservation: Principles and Practice explores current practice and recent research in tapestry conservation, promoting awareness of recent developments among conservators and custodians of tapestries. The book facilitates more informed conservation practice and decision-making, and helps custodians to select the most appropriate method of intervention. \* The first major publication on tapestry conservation for over a decade \* Covers both traditional and innovative conservation methods \* Written by highly regarded experts from the UK, Europe and USA

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.

In this book in your hands, the relationship between the textile and leather sectors, and the environment is examined from many viewpoints. The book contains many different subjects, from sustainability in the textile and leather sectors to the effect of historical textiles on human health. It will be interesting for readers from many disciplines in science. I thank all the authors contributing to the book and I hope that it will be helpful to the readers.

This second edition of 'Textile Conservator's Manual', now revised and available in paperback, provides an in-depth review of the current practice, ethics and materials used in textile conservation. Concentrating on decorative art objects from the major cultures, the book gives practical instruction and a wide variety of case histories. While the format has been simplified, the text has been expanded and updated to include changes brought about by recent developments in the conservation of material. This new information will increase the reader's ability to interpret signs of ageing and past activity on the object. New case histories in Part Two represent major investigations into the technical history. A basis is provided from which to develop practical skills, taking into account the needs of the object, its essential characteristics of appearance and, above all, its structure. The book covers a wide range of decorative objects, from a fragment of linen 4000 years old to a theatrical backcloth of the twentieth century. This book is practical and thought-provoking, not only about what is being done and how, but also why.

Conservation and Exhibitions: Packing, Transport, Storage, and Environmental Considerations presents the theory and practice in exhibitions conservation. The book aims to promote better conservation practices and less wear and tear of works of art. Topics discussed in the book include conservation principles, examining and reporting a work of art's structural stability, preparation and handling, and storage. Traditional and newer packing techniques, case and container design and construction, transportation modes, strategies and equipment, and loan agreements and insurance are also covered in detail. Conservator practitioners, exhibition organizers, technicians, and transportation specialists will find the book very useful.

Despite growing international awareness of the presence and significance of ruined buildings and archaeological sites, these sites continue to be at risk across the globe. This book defines and describes these risks, which range from neglect, to destructive archaeology, and even well-meaning intervention in the name of tourism.

This is the first book in the UK to be devoted to historic floors. It introduces an important and largely neglected subject and considers conservation methods in a European context. It traces the history of some of the great floors of Europe from the fourth century B.C. and outlines the development of mosaic, tiles, marble and parquet floors in secular buildings. The early Christian pavements in basilicas, temples and cathedrals, the creation of medieval tiles, ledger stones and monumental brasses, their destruction by iconoclasts and re-creation during the Gothic Revival, are also discussed. Leading authorities, archaeologists, architects and archivists consider the latest methods of recording and repairing cathedral floors, including those of cathedrals, country houses, the monumental tiled pavements of the Palace of Westminster and other public buildings. Management policies to protect outstanding floors in over-visited sites are considered and historic features particularly at risk, are identified. Urgent action is recommended to contain the damage caused by the dramatic increase in tourism throughout Europe.

For the conservator this book is an invaluable tool when examining the options available for treatment of lacquer. Not only does it cover the technology and methods of treatment for both types of lacquer, but it assesses current practices enabling the conservator to make more informed decisions. Controversial issues are also debated, such as whether Asian lacquer should be restored in the Asian manner, using non-reversible materials, or using western methods that are theoretically reversible. As the book describes production technology and decorative techniques it will also be a useful aid for both art historians and collectors alike in identifying and dating lacquerware. For the conservator this book is an invaluable tool when examining the options available for treatment. Not only does it cover the technology and methods of treatment for both types of lacquer, but it assesses current practices enabling the conservator to make more informed decisions.

Controversial issues are discussed such as whether Asian lacquer should be restored in the Asian manner, using non-reversible materials, or using western methods that are theoretically reversible. As the book describes production technology and decorative techniques it will also prove to be a useful aid for both art historians and collectors alike in identifying and dating lacquerware. Lacquer has long been misunderstood, particularly because the word itself has been used to characterize many different materials. For centuries the term has been used to refer to the Asian and the European materials. At present it is used to describe any glossy coating, from cellulose nitrate to modern

plastic finishes. \* Assesses current practices, enabling conservators to make informed decisions \* Includes new information on appearance of stress cracking and effect of light degradation \* Covers both Asian and European lacquer for a comprehensive overview

The conservation of skin, leather and related materials is an area that, until now, has had little representation by the written word in book form. Marion Kite and Roy Thomson, of the Leather Conservation Centre, have prepared a text which is both authoritative and comprehensive, including contributions from the leading specialists in their fields, such as Betty Haines, Mary Lou Florian, Ester Cameron and Jim Spriggs. The book covers all aspects of Skin and Leather preservation, from Cuir Bouillie to Bookbindings. There is significant discussion of the technical and chemical elements necessary in conservation, meaning that professional conservators will find the book a vital part of their collection. As part of the Butterworth-Heinemann Black series, the book carries the stamp of approval of the leading figures in the world of Conservation and Museology, and as such it is the only publication available on the topic carrying this immediate mark of authority. \* First book to cover the subject comprehensively \* Wide coverage, including Fish and Reptiles, Taxidermy and Furs, making it invaluable for conservator, curator and collector alike \* Technical aspects of conservation discussed in full

This book takes a look at the history and use of cut, rubbed and gauged brickwork; the use of tools and equipment and the differences between historic and contemporary bricks with a view to inform conservation and restoration decisions. The book uses case studies from England, Ireland and the US to illustrate the use of different materials and techniques on buildings ranging in age. Written by Dr. Gerard Lynch, the leading authority in this subject area, this book will be of particular interest to architectural historians, architects working on historic buildings and building conservators.

Conservation of Easel Paintings is the first comprehensive text on the history, philosophy, and methods of treatment of easel paintings that combines both theory with practice. With contributions from an international group of experts and interviews with important artists, this volume provides an all-encompassing guide to necessary background knowledge in technical art history, artists' materials, scientific methods of examination and documentation, with sections that present varying approaches and methods for treatment, including consolidation, lining, cleaning, retouching, and varnishing. The book concludes with a section featuring issues of preventive conservation, storage, shipping, exhibition, lighting, safety issues, and public outreach. Conservation of Easel Paintings is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians, curators, directors, collectors, dealers, artists, and students of art and art history with invaluable information and guidance.

The effective preparation of garments for display is essential for exhibitions of contemporary and historical dress. Costumes not only need to be visually appealing but also fully supported and historically accurate. This book provides a comprehensive guide to mounting costumes from the eighteenth century to the present day. It includes methods for adapting and shaping figures to create historical silhouettes, constructing underpinnings and making replicas and toiles using inexpensive and simple techniques. A Practical Guide to Costume Mounting is an invaluable resource for conservators, historians and all those working with clothing in museums, private collections and throughout the fashion and theatre industries. Trained as a historical costume maker, author Lara Flecker is the textile display specialist at London's Victoria and Albert Museum. She has worked extensively with the museum's world-class costume collection, preparing garments for display. Her simple mounting methods are clearly explained and can be used by people with a wide range of experience, including those with few sewing skills.

The Museum Environment, Second Edition deals with the behavior and conservation of the various classes of museum exhibit. This book is divided into six sections that provide museum specifications for conservation. This text highlights the three contributing factors in the deterioration and decay of museum exhibits, namely light, humidity, and air pollution. Each section describes the mechanism of deterioration and the appropriate "preventive conservation". The changes in this edition from the previous include the electronic hygrometry, fluorescent lamps, buffered cases, air conditioning systems, and data logging and control in historic buildings. This book is of great value to conservation researchers and museum workers.

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.

'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.

Conservation of Library and Archive Materials and the Graphic Arts is the proceeding of the Cambridge 1980 International Conference on the Conservation of Library and Archive Materials and the Graphic Arts. This symposium explores the advancements in the field of conservation of historic and artistic works. The book covers related topics such as the employment of different methods for the preservation of paper such as bleaching and alkaline buffering; the repair, relaxation, binding, handling, and display of articles made of vellum and parchment; and the conservation of books and binders. The text is recommended for archivists, librarians, and museum curators who are interested in the scientific advances in the field of conservation and how it can help them in their profession.

Providing hands on advice for the conservator, Architectural Tiles: Conservation and Restoration is a unique and valuable guide. Topics covered offer practical guidance on conservation and restoration techniques including the problems of manufacture, cleaning, replacement or

repair and mortars. Techniques are illustrated by comprehensive case studies, against a background of the role of past architects and designers in historic schemes.

*Textile Conservation: Advances in Practice* demonstrates the development in the role and practice of the textile conservator and captures the current diversity of textile conservators' work. The book focuses on four major factors which have influenced development in textile conservation practice since the 1980s: the changing context, an evolution in the way conservators think about objects, the greater involvement of stakeholders, and technical developments. These are all integral to effective conservation decision-making. - Includes case studies from the UK, USA and mainland Europe and Asia - Assesses the conservation of objects in some of the world's major cultural institutions - Highly illustrated in full colour to show the effect of conservation in practice *Textile Conservation* is a reference manual for textile conservators, textile conservation students and museum and heritage professionals.

This volume explores the conservation and presentation of dress in museums and beyond as a complex, collaborative process. Recognizing this process as a dynamic interaction of investigation, interpretation, intervention, re-creation, and display, *Refashioning and Redress: Conserving and Displaying Dress* examines the ways in which these seemingly static exhibitions of "costume" or "fashion" are actively engaged in cultural production. The seventeen case studies included here reflect a broad range of practice and are presented by conservators, curators, makers, and researchers from around the world, exposing changing approaches and actions at different times and in different places. Ranging from the practical to the conceptual, these contributions demonstrate the material, social, and philosophical interactions inherent in the conservation and display of dress and draw upon diverse disciplines ranging from dress history to social history, material cultural studies to fashion studies, and conservation to museology. Case studies include fashion as spectacle in the museum, dress as political and personal memorialization, and theatrical dress, as well as dress from living indigenous cultures, dress in fragments, and dress online.

Over the past twenty years there has been a significant increase in underwater activities such as scuba diving which, coupled with the adventure and romance always associated with shipwrecks, has led to rapid developments in the discovery and excavation of shipwrecked material. These shipwrecks are invaluable archaeological 'time capsules', which in the majority of cases have come to an equilibrium with their environment. As soon as artefacts on the wreck site are moved, this equilibrium is disturbed, and the artefacts may commence to deteriorate, sometimes in a rapid and devastating fashion. In fact excavation without having conservation facilities available is vandalism--the artefacts are much safer being left on the sea bed. Such famous shipwrecks as the *Mary Rose* (1545), the *Wasa* (1628) and the *Batabia* (1629) have not only brought the world's attention to these unique finds, but have also produced tremendous conservation problems. The treatment of a 30 metre waterlogged wooden hull or large cast iron cannon is still causing headaches to conservators.

X-radiography of textile objects reveals hidden features as well as unexpected components and materials. This non-destructive technique throws light on construction, manufacturing techniques, use, wear, repair, patterns of decay and dating. X-radiography improves artefact documentation and interpretation as well as guiding conservation approaches by enhancing understanding. This book explores techniques for X-raying textiles. It describes approaches to image interpretation and explains how, through digitisation and digital image manipulation, maximum information can be realised. Case studies include archaeological, ecclesiastical and ethnographic textiles, items of dress and accessories, upholstery, quilts, embroideries, dolls and toys. Museum professionals will find this stimulating book an essential guide for developing their own practice or commissioning textile X-radiographs.

This revised and updated edition provides an integrated guide to the documentation, reference aids and key organizational sources of information about museums and museum studies worldwide. Part One provides an overview of museums and the literature about them. Part Two is an annotated bibliography, and Part Three is an international directory of organizations. A detailed index completes the work.

*Conservation and Restoration of Glass* is an in-depth guide to the materials and practices required for the care and preservation of glass objects. It provides thorough coverage of both theoretical and practical aspects of glass conservation. This new edition of Newton and Davison's original book, *Conservation of Glass*, includes sections on the nature of glass, the historical development and technology of glassmaking, and the deterioration of glass. Professional conservators will welcome the inclusion of recommendations for examination and documentation. Incorporating treatment of both excavated glass and historic and decorative glass, the book provides the knowledge required by conservators and restorers and is invaluable for anyone with glass objects in their care.

'*Chemical Principles of Textile Conservation*' provides must-have knowledge for conservators who do not always have a scientific background. This vital book brings together from many sources the material science necessary to understand the properties, deterioration and investigation of textile artefacts. It also aids understanding of the chemical processes during various treatments, such as: cleaning; humidification; drying; disinfestation; disinfection; and the use of adhesives and consolidants in conservation of historical textiles. Textile conservators will now have ready access to the necessary knowledge to understand the chemistry of the objects they are asked to treat and to make informed decisions about how to preserve textiles. The combination of a chemist and a conservator provides the perfect authorial team. It ensures a unique dual function of the text which provides textile conservators with vital chemical knowledge and gives scientists an understanding of textile conservation necessary to direct their research. The many practical examples and case studies illustrate the utility of the relatively large chemical introduction and the essential chemical information which is included. The case studies, many illustrated in colour, range from the treatment of the Ghandis' clothes, high-altitude flying suits and a Mary Quant raincoat, to the Hungarian Coronation Mantle.

*Tapestry Conservation: Principles and Practice* explores current practice and recent research in tapestry conservation, promoting awareness of recent developments among conservators and custodians of tapestries. The book facilitates more informed conservation practice and decision-making, and helps custodians to select the most appropriate method of intervention.

*A History of Architectural Conservation* expands knowledge about the conservation of ancient monuments, works of art and historic buildings. It includes the origins of the interest in conservation within the European context, and the development of the concepts from Antiquity and the Renaissance to the present day. Jokilehto illustrates how this development has influenced international collaboration in the protection and conservation of cultural heritage, and how it has formed the principal concepts and approach to conservation and restoration in today's multi-cultural society. This book is based on archival research of original documents and the study of key restoration examples in countries that have influenced the international conservation movement. Accessible and of great interest to students and the general public it includes conservation trends in Europe, the USA, India, Iran and Japan.

*Routledge Companion to Museum Ethics* is a theoretically informed reconceptualization of museum ethics discourse as a dynamic social practice central to the project of creating change in the museum. Through twenty-seven chapters by an international and interdisciplinary group of academics and practitioners it explores contemporary museum ethics as an opportunity for growth, rather than a burden of compliance. The volume represents diverse strands in museum activity from exhibitions to marketing, as ethics is embedded in all areas of the museum sector. What the contributions share is an understanding of the contingent nature of museum ethics in the twenty-first century—its relations with complex economic, social, political and technological forces and its fluid ever-shifting sensibility. The volume examines contemporary museum ethics through the prism of those disciplines and methods that have shaped it most. It argues for a museum ethics discourse defined by social responsibility, radical transparency and shared guardianship of heritage. And it demonstrates the moral agency of museums: the concept that museum ethics is more than the personal and professional ethics of individuals and concerns the capacity of

institutions to generate self-reflective and activist practice.

Textile Conservation Routledge

[Copyright: cd360c749abe53def5f49d750b19cd79](#)