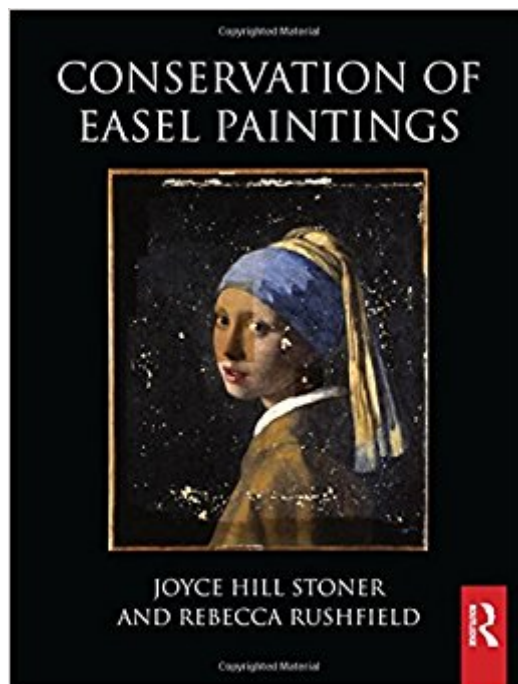




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Conservation Of Easel Paintings (Routledge Series In Conservation And Museology)



Synopsis

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.

Book Information

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Customer Reviews

Joyce Hill Stoner is the Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture at the University of Delaware. She has taught painting conservation for the Winterthur-UD graduate program since 1976 and also heads the doctoral program in Preservation Studies. She has written more than 80 publications and has won awards for scholarship and teaching from the AIC, CAA, and Heritage Preservation. Rebecca Anne Rushfield, a graduate of the NYU Conservation Center,

is a New-York-City-based conservation consultant with a particular interest in the history and literature of the field. She is active in the work of the American Institute for Conservation and the ICOM Committee for Conservation and was a recipient of the Rutherford J. Gettens Award for outstanding service to the AIC.

I got this book as I do all my ART and Art Conservation books, for information. And this is a most informative, detailed book...information is important. It is about the conservation process, not about the making of art, but the considerations we conservators must make before, during and after fixing artworks. Each work of art is different, more so as it ages. It is not for artists, not even for art-historians, nor art-dealers really; but for everyone interested in saving works of art. A few weeks ago, I paid \$355.00 for the Hardcopy, happily...worth every penny, in fact it is worth more, much more, even \$1000! (I guess one could get the Kindle Ebook for 30 bucks saving, but really? 30 bucks?). Do not hesitate to buy this book before only the conservation libraries have the only copies left. Do not ask me for my copy. I have hundreds of books on conservation, hundreds more on art techniques, art processes; it is very important to know how the artists worked, the preparatory canvases, stretchers, paint layers, the coatings. This new book would sit next to my Kurt Wehlte book called "Materials and techniques of paintings". As conservators, we have to know how things age: it is all physics, color and light and chemistry; pressure, temperature, humidity. Knowing how to repair the works of art, so others can enjoy them in the future. Anyway, think what things will cost in the future, and what real ART Books cost even today. Thank you Joyce and Rebecca, and all those who made this book possible. This is the textbook I'll read at night to dream of conservation...

The book comprises the most important and up to date publication in the field of conservation. The condition of the book is very good.

As a conservator with forty years' experience in paintings conservation, I eagerly awaited this book. My stomach always tightens when I have to pay what I did, but as soon as I browsed through it I realized that it is not only worth every penny, but would be a bargain at twice the price. There is no question in my mind that this be the gold standard in the field. And what an extraordinary endeavor! no wonder it took as long as it did; it is a herculean effort.

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