

House Paints, 1900–1960

History and Use

Harriet A. L. Standeven

House Paints 1900 1960 History And Use Research In Conservation

**Maria Perla Colombini, Ilaria
Degano, Austin Nevin**



House Paints 1900 1960 History And Use Research In Conservation:

House Paints, 1900-1960 Harriet A. L. Standeven, 2011 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

Conservation of Modern Oil Paintings Klaas Jan van den Berg, Ilaria Bonaduce, Aviva Burnstock, Bronwyn Ormsby, Mikkel Scharff, Leslie Carlyle, Gunnar Heydenreich, Katrien Keune, 2020-02-17 Artists oil paints have become increasingly complex and diverse in the 20th Century applied by artists in a variety of ways This has led to a number of issues that pose increasing difficulties to conservators and collection keepers A deeper knowledge of the artists intent as well as processes associated with material changes in paintings is important to conservation which is almost always a compromise between material preservation and aesthetics This volume represents 46 peer reviewed papers presented at the Conference of Modern Oil Paints held in Amsterdam in 2018 The book contains a compilation of articles on oil paints and paintings in the 20th Century partly presenting the outcome of the European JPI project Cleaning of Modern Oil Paints It is also a follow up on Issues in Contemporary Oil Paint Springer 2014 The chapters cover a range of themes and topics such as patents and paint manufacturing in the 20th Century characterization of modern contemporary oil paints and paint surfaces artists materials and techniques the artists voice and influence on perception of curators conservators and scientists model studies on paint degradation and long term stability approaches to conservation of oil paintings practical surface treatment and display The book will help conservators and curators recognise problems and interpret visual changes on paintings which in turn give a more solid basis for decisions on the treatment of these paintings

Conservation of Easel Paintings Joyce Hill Stoner, Rebecca Rushfield, 2020-11-29 *Conservation of Easel Paintings* Second Edition provides a much anticipated update to the previous edition which has come to be known internationally as an invaluable and comprehensive text on the history philosophy and methods of the treatment of easel paintings Including 49 chapters written by more than 90 respected authors from around the world this volume offers the necessary background

knowledge in technical art history artists materials and scientific methods of examination and documentation Later sections of the book provide information about the varying approaches and methods for treatment and issues of preventive conservation as well as valuable reflections on storage shipping and exhibition Including exciting developments that have taken place since the last edition was published the book also covers new techniques of examination especially MacroXRF scanning and Reflectance Transmission Imagery Drawing on research presented at recent professional conferences information about innovative methods for cleaning modern and contemporary paintings and insights into modern oil paints is also included Incorporating the latest regulations and understanding of health and safety practices and integrating theory with practice throughout Conservation of Easel Paintings Second Edition will continue to be an indispensable reference for practicing conservators It will also be an essential resource for students taking conservation courses around the world

Issues in Contemporary Oil Paint Aviva Burnstock,Matthijs de Keijzer,Jay Krueger,Tom Learner,Alberto de Tagle,Gunnar Heydenreich,Klaas Jan van den Berg,2014-11-10 This volume represents 27 peer reviewed papers presented at the ICOP 2013 symposium which will help conservators and curators recognise problems and interpret visual changes on paintings which in turn give a more solid basis for decisions on the treatment of these paintings The subject matter ranges from developments of paint technology working methods of individual artists through characterisation of paints and paint surfaces paint degradation vs long time stability to observations of issues in collections cleaning and other treatment issues as well as new conservation approaches

Metal Soaps in Art Francesca Casadio,Katrien Keune,Petria Noble,Annelies Van Loon,Ella Hendriks,Silvia A. Centeno,Gillian Osmond,2019-03-23 This go to reference work surveys the current state of knowledge in the field of metal soap related degradation phenomena in art works It contains detailed descriptions and images of the different phenomena and addresses the practical aspects of soap formation preventive conservation and treatment The occurrence of metal soaps is one of the defining issues in the conservation of painted surfaces and one that presently leaves innumerable open questions It is estimated that around 70% of paintings in museum collections are affected by some form of metal soap related degradation In recent years significant advances have been made in the detection and characterization of these compounds through interdisciplinary approaches including conventional spectroscopy and microscopy as well as emerging synchrotron based techniques This book for the first time captures a panoramic overview of the state of knowledge of metal soaps related to both scientific analysis and implications for conservation and treatment It also critically examines open questions The book is accessible to audiences with varied backgrounds e g conservators students of conservation science while simultaneously presenting the technical details indispensable for academics and researchers active in this field

Sidney Nolan Paula Dredge,2020-01-07 The newest addition to the Artist s Materials series offers the first technical study of one of Australia s greatest modern painters Sidney Nolan 1917 1992 is renowned for an oeuvre ranging from views of Melbourne s seaside suburb St Kilda to an iconic series on outlaw hero Ned Kelly Working in factories from age fourteen

Nolan began his training spray painting signs on glass which was followed by a job cutting and painting displays for Fayrefield Hats Such employment offered him firsthand experience with commercial synthetic paints developed during the 1920s and 1930s In 1939 having given up his job at Fayrefield in pursuit of an artistic career Nolan became obsessed with European abstract paintings he saw reproduced in books and magazines With little regard for the longevity of his work he began to exploit materials such as boot polish dyes secondhand canvas tissue paper and old photographs in addition to commercial and household paints He continued to embrace new materials after moving to London in 1953 Oil based Ripolin enamel is known to have been Nolan s preferred paint but this fascinating study certain to appeal to conservators conservation scientists art historians and general readers with an interest in modern art reveals his equally innovative use of nitrocellulose alkyds and other diverse materials

Conserving Canvas Cynthia Schwarz,Ian McClure ,Jim Coddington,2023-10-24 The most authoritative publication in nearly fifty years on the subject of conserving paintings on canvas In 2019 Yale University with the support of the Getty Foundation held an international conference where nearly four hundred attendees from more than twenty countries gathered to discuss a vital topic how best to conserve paintings on canvas It was the first major symposium on the subject since 1974 when wax resin and glue paste lining reigned as the predominant conservation techniques Over the past fifty years such methods which were often destructive to artworks have become less widely used in favor of more minimalist approaches to intervention More recent decades have witnessed the reevaluation of traditional practices as well as focused research supporting significant new methodologies procedures and synthetic materials for the care and conservation of paintings on fabric supports Conserving Canvas compiles the proceedings of the conference presenting a wide array of papers and posters that provide important global perspectives on the history current state and future needs of the field Featuring an expansive glossary of terms that will be an invaluable resource for conservators this publication promises to become a standard reference for the international conservation community The free online edition of this open access publication is available at getty.edu/publications/conserving_canvas Also available are free PDF and EPUB downloads of the book

[Conservation Issues in Modern and Contemporary Murals](#) Tom Learner,Mercedes Sanchez-Pons,Will Shank,2015-09-04 This volume represents a forum for conservators conservation scientists artists and heritage managers It includes the voices of many of the different partners involved in the complex task of preserving artworks The vital experience of artists who create murals and are sometimes asked to treat their creations Theoretical reflections on how to deal methodologically with conservation Scientific studies on the identification of constituent materials and or on the development of procedures for their preservation The opinion of cultural managers The specific experiences of conservators All of the above must have a voice in the difficult task of preserving such a challenging and changing heritage Este volumen se plantea como un foro de encuentro entre conservadores restauradores científicos artistas y gestores del patrimonio En l se incluye el trabajo de los diferentes interlocutores que participan en la compleja

tarea de conservar una obra de arte La experiencia vital del artista creador de murales que a veces es llamado para restaurar lo que ya hizo Las reflexiones te ricas sobre el modo de enfrentarnos metodol gicamente a su conservaci n y restauraci n Los estudios cient ficos destinados a la identificaci n de materiales constitutivos o la puesta a punto de procedimientos para su conservaci n La opini n de quienes se encargan de su gesti n Las experiencias concretas de conservadores restauradores Todos ellos deben tener voz en la dif cil tarea de conservar un patrimonio complejo y cambiante Analytical Chemistry for the Study of Paintings and the Detection of Forgeries Maria Perla Colombini,Ilaria Degano,Austin Nevin,2022-09-08

Forgeries present a daunting problem to art historians museums galleries and curators who face challenges in determining the authenticity of paintings Recent progress in science has led to the development of new methods for investigating works of art and can provide new insights into the materials found in paintings The rise in the value of paintings together with the knowledge and skills of forgers highlights the need to develop reliable scientific procedures to identify fakes Given the complexity of materials in paintings and the convergence of various disciplines a methodological approach for nvestigations of paintings is based on art historical curatorial aesthetic technical and scientific evaluation In this book sophisticated digital and analytical techniques are reviewed for the identification of materials pigments binders varnishes adhesives and the physical characteristics of paintings such as brushstrokes craquelure and canvas weaves This book presents an updated overview of both non invasive and micro invasive techniques that enable the material characterization of paintings The materials constituting a painting are reviewed as are ways that changes in materials over time can provide insights into chronology and physical history State of the art digital metods including multi and hyper spectral imaging and computational approaches to data treatment will be presented Analytical techniques developed and optimized to characterize binders varnishes and pigments are reviewed focusing on materials which can provide information on ageing or provenance Case studies of applications of synchrotron based methods and the analysis of paintings are given as are chapters devoted to legal aspects related to authenticity Chapter 1 is available open access under a Creative Commons Attribution 4 0 International License via link [springer.com](https://www.springer.com) **Science and Art** Antonio Sgamellotti,Brunetto Giovanni Brunetti,Costanza

Miliani,2020-02-24 Science and art are increasingly interconnected in the activities of the study and conservation of works of art Science plays a key role in cultural heritage from developing new analytical techniques for studying the art to investigating new ways of preserving the materials for the future For example high resolution multispectral examination of paintings allows art historians to view underdrawings barely visible before while the use of non invasive and micro sampling analytical techniques allow scientists to identify pigments and binders that help art conservators in their work It also allows curators to understand more about how the artwork was originally painted Through a series of case studies written by scientists together with art historians archaeologists and conservators Science and Art The Painted Surface demonstrates how the cooperation between science and humanities can lead to an increased understanding of the history of art and to

better techniques in conservation The examples used in the book cover paintings from ancient history Renaissance modern and contemporary art belonging to the artistic expressions of world regions from the Far East to America and Europe Topics covered include the study of polychrome surfaces from pre Columbian and medieval manuscripts the revelation of hidden images below the surface of Van Gogh paintings and conservation of acrylic paints in contemporary art Presented in an easily readable form for a large audience the book guides readers into new areas uncovered by the link between science and art The book features contributions from leading institutions across the globe including the Metropolitan Museum of Art New York Art Institute of Chicago Getty Conservation Institute Opificio delle Pietre Dure Firenze National Gallery of London Tate Britain Warsaw Academy of Fine Art and the National Gallery of Denmark as well as a chapter covering the Thangka paintings by Nobel Prize winner Richard Ernst

Making Art Concrete Pia Gottschaller ,Aleca Le Blanc ,Zanna Gilbert,Thomas Learner,Andrew Perchuk ,2017-09-16 In the years after World War II artists in Argentina and Brazil experimented with geo metric abstraction and engaged in lively debates about the role of the artwork in society Some of these artists used novel synthetic materials creating objects that offered an alternative to established traditions in painting proposing that these objects become part of everyday concrete reality Combining art historical and scientific analysis experts from the Getty Conservation Institute and Getty Research Institute are collaborating with the Colecci n Patricia Phelps de Cisneros a world renowned collection of Latin American art to research the formal strategies and material decisions of these artists working in the concrete and neo concrete vein Making Art Concrete presents works by Lygia Clark Willys de Castro Judith Lauand Ra l Lozza H lio Oiticica and Rhod Rothfuss among others with spectacul ar new photography The photographs along with information about the now invisible processes that determine the appearance of these works are key to interpreting the artists technical choices as well as the objects themselves Indeed this volume sheds further light on the social political and cultural underpinnings of the artists propositions making a compelling addition to the field of postwar Latin American art

Jackson Pollock's Mural Yvonne Szafran,Laura Rivers,Alan Phenix,Thomas Learner,Ellen G. Landau,Steve Martin,2014-03-11 Jackson Pollock s 1912 1956 first large scale painting Mural in many ways represents the birth of Pollock the legend The controversial artist s creation of this painting has been recounted in dozens of books and dramatized in the Oscar winning film Pollock Rumors such as it was painted in one alcohol fueled night and at first didn t fit the intended space abound But never in doubt was that the creation of the painting was pivotal not only for Pollock but for the Abstract Expressionists who would follow his radical conception of art no limits just edges Mural painted in 1943 was Pollock s first major commission It was made for the entrance hall of the Manhattan duplex of Peggy Guggenheim who donated it to the University of Iowa in the 1950s where it stayed until its 2012 arrival for conservation and study at the Getty Center This book unveils the findings of that examination providing a more complete picture of Pollock s process than ever before It includes an essay by eminent Pollock scholar Ellen Landau and an introduction by comedian Steve Martin It

accompanies an exhibition of the painting on view at the J Paul Getty Museum from March 11 through June 1 2014 **Franz Kline** Corina E. Rogge,Zahira Véliz Bomford,2022-08-23 The first comprehensive study of Franz Kline s methods and techniques and the eighth book in the Artist s materials series which explores the unique and unconventional materials used by contemporary artists and the challenges encountered by professionals tasked with conserving their works **Purity Is a Myth** Zanna Gilbert,Pia Gottschaller ,Tom Learner,Andrew Perchuk,2021-08-24 Presenting new scholarship this publication is an innovative technical study of the Concrete art movement in Latin America Purity Is a Myth presents new scholarship on Concrete art in Argentina Brazil and Uruguay from the 1940s to the 1960s Originally coined by the Dutch artist Theo van Doesburg in 1930 the term concrete denotes abstract painting with no reference to external reality Van Doesburg argued that there was nothing more real than a line color or plane Artists such as Willys de Castro Lygia Clark Waldemar Cordeiro Hermelindo Fiaminghi Judith Lauand Ra l Lozza Tom s Maldonado H lio Oiticica and Rhod Rothfuss would reinvent this concept in postwar Latin America Drawing on research conducted by Getty and international partners the essays in this volume address a variety of topics including the general history emergence and reception of Concrete art processes and color scientific analysis of works illustrated chronologies of the paint industry in Brazil and Argentina and Concrete design on paper An innovative technical study of the Concrete art movement in Latin America this volume will be indispensable to scholars practitioners and students of Latin American art **Dall'olio all'acrilico, dall'impressionismo all'arte contemporanea** Valentina Emanuela Selva Bonino,2016-04-05 Il volume raccoglie i contributi presentati in occasione del VII Congresso Internazionale Colore e Conservazione Dall Olio all acrilico dall Impressionismo all Arte Contemporanea svoltosi a Milano il 13 14 novembre 2015 e organizzato dall Associazione CESMAR7 Centro per lo Studio dei Materiali per il Restauro in collaborazione con la casa editrice il Prato La conferenza interamente dedicata alla conservazione dell arte contemporanea ha visto protagonisti relatori di fama nazionale e internazionale appartenenti ai pi prestigiosi centri di ricerca nell ambito della conservazione dei beni culturali Gli Atti rappresentano un condensato degli studi pi recenti riguardo tematiche che spaziano dagli interventi su opere di fine 800 inizi 900 alle questioni riguardanti manufatti pi recenti realizzati con materiali sintetici agli oggetti in plastica e di design fino al confronto diretto con l esperienza del restauratore e la presentazione di casi studio **Pigment Compendium: A Dictionary of Historical Pigments** Nicholas Eastaugh,Valentine Walsh,Tracey Chaplin,Ruth Siddall,2007-03-30 The Pigment Compendium Dictionary is a comprehensive information source for scientists art historians conservators and forensic specialists Drawn together from extensive analytical research into the physical and chemical properties of pigments this essential reference to pigment names and synonyms describes the inter relationship of different names and terms The Dictionary covers the field worldwide from pre history to the present day from rock art to interior decoration from ethnography to contemporary art Drawing on hundreds of hard to obtain documentary sources as well as modern scientific data each term is discussed in detail giving both its context and composition America, History

and Life ,2004 Article abstracts and citations of reviews and dissertations covering the United States and Canada *The Pigment Compendium* Nicholas Eastaugh,2004 The Pigment Compendium Dictionary is a comprehensive information source for scientists art historians conservators and forensic specialists Drawn together from extensive analytical research into the physical and chemical properties of pigments this essential reference to pigment names and synonyms describes the inter relationship of different names and terms The Dictionary covers the field worldwide from pre history to the present day from rock art to interior decoration from ethnography to contemporary art Drawing on hundreds of hard to obtain documentary sources as well as modern scientific data each term is discussed in detail giving both its context and composition Comprehensive list of pigment names and synonyms Pigments used worldwide from pre history to the present day Contains information from hundreds of hard to obtain documentary sources **On Canvas** Stephen Hackney,2020-02-11 The first truly comprehensive analysis of the history practice and conservation of painting on canvas Throughout its long history in Western art canvas has played an influential role in the creative process From the Renaissance development of oil painting on canvas to the present day through Impressionism Abstract Expressionism and other art historical movements the use of canvas has enhanced the scale of painting freedom of brushwork and spontaneity in technique This book recounts some of that rich history in relation to corresponding developments in conservation practice Rather than concentrating on the familiar concerns of cleaning and varnish removal this volume considers the preservation of a painting s structure By focusing on recent studies on the fundamental nature of canvas and its mechanisms of deterioration the book explains new approaches to the conservation of both contemporary and historical art including reversible passive and preventive treatments particularly with respect to lining Written by Stephen Hackney a conservation practitioner and leader in conservation research On Canvas is the first book to take a comprehensive look at this important subject and is destined to become an invaluable resource for the field **Who's who in Commerce and Industry** ,1965

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