

# ARCLG327: Material Structure and Deterioration of Craft Materials: Caitlin O'Grady

View Online



1.

Khan Academy. Khan Academy Notes on Chemistry [Internet]. 2014. Available from: <https://www.khanacademy.org/science/chemistry>

2.

Kingery WD. A role for materials science. In: Kingery WD, editor. Learning from things: method and theory of material culture studies. Washington, D.C.: Smithsonian Institution Press; 1996. p. 175–180.

3.

Kingery WD. Materials science and material culture. In: Kingery WD, editor. Learning from things: method and theory of material culture studies. Washington, D.C.: Smithsonian Institution Press; 1996. p. 181–203.

4.

Royal Society of Chemistry. Periodic Table – Royal Society of Chemistry [Internet]. Available from: <http://www.rsc.org/periodic-table>

5.

Cotterill R. From Mine, Quarry, and Well: Minerals. The Cambridge guide to the material world. Cambridge: Cambridge University Press; 1985. p. 99–118.

6.

Hodges H. 15. Some Other Materials - Part I: Materials and Methods of Working. *Artifacts: an introduction to early materials and technology*. London: Baker; 1989. p. 166–172.

7.

Hodges H. 16. General Principles - Part II: The Examination of Artifacts. *Artifacts: an introduction to early materials and technology*. London: Baker; 1989. p. 175–187.

8.

Kingery WD. A role for materials science. *Learning from things: method and theory of material culture studies*. Washington, D.C.: Smithsonian Institution Press; 1996. p. 175–180.

9.

Kingery WD. Materials science and material culture. *Learning from things: method and theory of material culture studies*. Washington, D.C.: Smithsonian Institution Press; 1996. p. 181–203.

10.

Bailão A, Šustić S. Retouching with Mica Pigments. *E conservation journal* [Internet]. 2013;(1):45–60. Available from: <http://www.e-conservation.org/issue-1/18-retouching-with-mica-pigments>

11.

Brill TB. *Light: its interaction with art and antiquities*. New York: Plenum Press; 1980.

12.

Cosentino A. Identification of pigments by multispectral imaging; a flowchart method. *Heritage Science*. 2014;2(1).

13.

Costello K. Experiment #7: light as a tool spectroscope [Internet]. 2008. Available from: <http://www.chemistryland.com/CHM107Lab/Exp7/Spectroscope/Spectroscope.html>

14.

Feinberg G. Light. Scientific American [Internet]. 1968;219(3):50–75. Available from: <http://www.nature.com.libproxy.ucl.ac.uk/scientificamerican/journal/v219/n3/pdf/scientificamerican0968-50.pdf>

15.

Kuehni RG. Color: An Introduction to Practice and Principles [Internet]. 2nd edn. New York: John Wiley & Sons, Inc.; 1997. Available from: <http://onlinelibrary.wiley.com.libproxy.ucl.ac.uk/book/10.1002/0471687448>

16.

Nassau K. The physics and chemistry of color: the fifteen causes of color. 2nd ed. New York: Wiley; 2001.

17.

School of Chemistry TU of S. Colour and light [Internet]. 2008. Available from: [https://scilearn.sydney.edu.au/fychemistry/calculators/colour\\_wheel.shtml](https://scilearn.sydney.edu.au/fychemistry/calculators/colour_wheel.shtml)

18.

Osmond G. Accelerated deterioration of artists' oil paints: an assessment involving ultraviolet fluorescence microscopy. 10th Triennial Meeting, Washington, DC, USA, 22-27 August 1993: preprints. Paris: ICOM Committee for Conservation; 1993;

19.

Bemiss E. The Dyer's Companion in two parts [Internet]. London: Cady & Fells; 1806. Available from: <https://archive.org/details/dyerscompanion00bemi>

20.

BYTESIZESCIENCE. The Chemistry of Natural Dyes - Bytesize Science [Internet]. 2013. Available from: <https://www.youtube.com/watch?v=Gwk1B66dvAM&feature=youtu.be>

21.

Cennini CD. Il Libro dell'Arte [Internet]. New York: Dover Publications; 1933. Available from: <http://www.noteaccess.com/Texts/Cennini/>

22.

Douma M, Lipscher J. Pigments through the Ages - detailed pigment histories, recipes [Internet]. Institute for Dynamic Educational Advancement; 2014. Available from: <http://www.webexhibits.org/pigments/>

23.

Harley RD. Artists' pigments c. 1600-1835: a study in English documentary sources. 2nd. rev. ed. London: Archetype Publications; 2001.

24.

Mikropoulou E, Tsatsaroni E, Varella EA. Revival of traditional European dyeing techniques yellow and red colorants. *Journal of Cultural Heritage*. 2009;10(4):447-457.

25.

Price H. The Chemistry of Dyes [Internet]. 2002. Available from: <http://www.chm.bris.ac.uk/webprojects2002/price/first%20page.htm>

26.

Shakhashiri BZ. Chemical of the Week -- Fireworks! [Internet]. 2012. Available from: <http://scifun.chem.wisc.edu/chemweek/fireworks/fireworks.htm>

27.

Thompson DV. The materials and techniques of medieval painting. New York: Dover

Publications; 1956.

28.

Berrie BH. Artists' pigments: a handbook of their history and characteristics, Volume 4. Washington: National Gallery of Art; 2007.

29.

Eastaugh N, Walsh V, Chaplin T, Siddall R. The pigment compendium: a dictionary and optical microscopy of historical pigments [Internet]. Amsterdam/London: Elsevier Butterworth-Heinemann; 2004. Available from: <https://doi.org/10.4324/9780080473765>

30.

Feller RL. Artists' pigments: a handbook of their history and characteristics, Volume 1. Washington: National Gallery of Art; 1986.

31.

FitzHugh EW. Artists' pigments: a handbook of their history and characteristics, Volume 3. Washington: National Gallery of Art; 1997.

32.

Hofenk de Graaff JH. The colourful past: origins, chemistry and identification of natural dyestuffs. Riggisberg, Switzerland: Abegg-Stiftung; 2004.

33.

Association of Researchers into Dyes in History and Archaeology. Dyes in history and archaeology. Kirby J, editor. York: Textile Research Associates; 2001;

34.

Leggett WF. Ancient and medieval dyes: William F. Leggett. Landisville, Penn: Coachwhip Publications; 2009.

35.

Roy A. Artists' pigments: a handbook of their history and characteristics, Volume 2. Washington: National Gallery of Art; 1993.

36.

The spatially resolved characterisation of Egyptian blue, Han blue and Han purple by photo-induced luminescence digital imaging. Analytical and Bioanalytical Chemistry [Internet]. 2009;394(4). Available from:

[http://download.springer.com/static/pdf/518/art%253A10.1007%252Fs00216-009-2693-0.pdf?originUrl=http%3A%2F%2Flink.springer.com%2Farticle%2F10.1007%252Fs00216-009-2693-0&token2=exp=1444004803~acl=%2Fstatic%2Fpdf%2F518%2Fart%25253A10.1007%25252Fs00216-009-2693-0.pdf%3ForiginUrl%3Dhttp%253A%252F%252Flink.springer.com%252Farticle%252F10.1007%252Fs00216-009-2693-0\\*~hmac=239aa6f1affaa2d0502fed4460979ea452b64dcb613df02375fe732b2b3c43c3](http://download.springer.com/static/pdf/518/art%253A10.1007%252Fs00216-009-2693-0.pdf?originUrl=http%3A%2F%2Flink.springer.com%2Farticle%2F10.1007%252Fs00216-009-2693-0&token2=exp=1444004803~acl=%2Fstatic%2Fpdf%2F518%2Fart%25253A10.1007%25252Fs00216-009-2693-0.pdf%3ForiginUrl%3Dhttp%253A%252F%252Flink.springer.com%252Farticle%252F10.1007%252Fs00216-009-2693-0*~hmac=239aa6f1affaa2d0502fed4460979ea452b64dcb613df02375fe732b2b3c43c3)

37.

Boyd JE. Silver and Sunlight: The Science of Early Photography | Chemical Heritage Foundation [Internet]. Chemical Heritage Magazine. 2010. Available from:

<http://www.chemheritage.org/discover/media/magazine/articles/28-2-silver-and-sunlight.aspx>

38.

BytesizeScience. A Brief History of Photography: Innovations in Chemistry - Bytesize Science [Internet]. 2012. Available from:

<http://www.youtube.com/watch?v=Mh42xZQL6-k&feature=youtu.be&list=UUeYmwVIKjh29F5WBdhhEZiQ>

39.

George Eastman House. Making a Tintype [Internet]. 2011. Available from:

<http://www.youtube.com/watch?v=fY5KQQLBbcs&feature=youtu.be>

40.

Norris DH, Gutierrez JJ. Issues in the conservation of photographs. Los Angeles: Getty

Conservation Institute; 2010.

41.

Lavédrine B, Gandolfo JP, McElhone J, Monod S, Getty Conservation Institute. Photographs of the past: process and preservation. Los Angeles, Calif: Getty Conservation Institute; 2009.

42.

Stulik D, Kaplan A. Cyanotype [Internet]. The Atlas of Analytical Signatures of Photographic Processes. 2013. Available from: [http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/atlas\\_cyanotype.pdf](http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/atlas_cyanotype.pdf)

43.

The Getty Museum. Early Photography: Making Daguerreotypes [Internet]. 2012. Available from: <http://www.youtube.com/watch?v=N0Ambe4FwQk&feature=youtu.be>

44.

Ware M, Science Museum (Great Britain), National Museum of Photography, Film, and Television (Great Britain). Cyanotype: the history, science and art of photographic printing in Prussian blue. London: Science Museum; 1999.

45.

Ware M. A Blueprint for Conserving Cyanotypes. Topics in Photographic Preservation [Internet]. 2003;10. Available from: <http://cool.conservation-us.org/coolaic/sg/topics/v10/pmgt10-004.pdf>

46.

Freifield K. Prussian blue, blue print, cyanotype chemicals are cyanides, says EPA. Arts, Crafts and Theater Safety (ACTS) [Internet]. 2004;18(2). Available from: [http://www.conservation-us.org/docs/default-source/periodicals/acts\\_facts\\_2004\\_vol18.pdf?sfvrsn=2](http://www.conservation-us.org/docs/default-source/periodicals/acts_facts_2004_vol18.pdf?sfvrsn=2)

47.

Gervais C, Languille MA, Reguer S, Gillet M, Pelletier S, Garnier C, Vicenzi EP, Bertrandb L. Why does Prussian blue fade? Understanding the role(s) of the substrate [Internet]. Journal of Analytical Atomic Spectrometry. 2013. Available from: <http://pubs.rsc.org.libproxy.ucl.ac.uk/en/content/articlepdf/2013/ja/c3ja50025j>

48.

Kingery WD, Vandiver PB. Ceramic masterpieces: art, structure, and technology. New York: Free Press; 1986.

49.

Koob SP, Corning Museum of Glass. Conservation and care of glass objects. London: Archetype in association with the Corning Museum of Glass; 2006.

50.

Newton RG, Davison S. Conservation of glass. Rev. ed. London: Butterworth-Heinemann; 1996.

51.

Parmelee CW, Harman CG. Ceramic glazes. 3d ed., completely rev. and enl. Boston: Cahners Books; 1973.

52.

Rye OS. Pottery technology: principles and reconstruction. Washington, D.C.: Taraxacum; 1981.

53.

Shepard AO. Ceramics for the Archaeologist [Internet]. Washington, D.C.: Carnegie Institute of Washington; 1980. Available from: [http://publicationsonline.carnegiescience.edu/publications\\_online/ceramics\\_archaeologist/d](http://publicationsonline.carnegiescience.edu/publications_online/ceramics_archaeologist/d)

efault.html

54.

Hawthorne JG, Smith CS, Theophilus. On divers arts: the foremost medieval treatise on painting, glassmaking and metalwork. New York: Dover; 1979.

55.

Van Keuren S, Neff H, Agostini MR. Glaze-paints, technological knowledge, and ceramic specialization in the fourteenth-century Pueblo Southwest. *Journal of Anthropological Archaeology*. 2013;32(4):675–690.

56.

Frood A. Riddle of 'Baghdad's batteries' [Internet]. 2003. Available from: <http://news.bbc.co.uk/1/hi/sci/tech/2804257.stm>

57.

Drayman Weisser T, American Institute for Conservation of Historic and Artistic Works. Gilded metals: history, technology and conservation. London: Archetype Publications in association with The American Institute for Conservation of Historic and Artistic Works; 2000.

58.

Gettens RJ. Patina nobile and vile. *Art and technology: a symposium on classical bronzes*. Cambridge: Published for the Fogg Art Museum, Harvard University and the Dept. of Humanities, M.I.T. by M.I.T. Press; 1970. p. 57–72.

59.

Mattusch CC, Barr-Sharrar B, Arthur M. Sackler Museum, Toledo Museum of Art, Tampa Museum of Art. *The fire of Hephaistos: large classical bronzes from North American collections*. Cambridge, Mass: Harvard University Art Museums; 1996.

60.

Maryon H. Metalwork and enamelling: a practical treatise on gold and silversmiths' work and their allied crafts. 4th ed. rev. London: Chapman & Hall; 1959.

61.

Scott DA, Getty Conservation Institute. Copper and bronze in art: corrosion, colorants, conservation. Los Angeles: Getty Conservation Institute; 2002.

62.

Scott DA, Eggert G. Iron and steel in art: corrosion, colorants, conservation. London: Archetype; 2009.

63.

Scott DA, Podany J, Considine BB, editors. Ancient & Historic Metals: Conservation and Scientific Research. Proceedings of a Symposium on Ancient and Historic Metals organised by the J. Paul Getty Museum and the Getty Conservation Institute [Internet]. Marina del Rey, CA: Getty Conservation Institute; 1994. Available from: [http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/ancientmetals.html](http://www.getty.edu/conservation/publications_resources/pdf_publications/ancientmetals.html)

64.

Selwyn L, Canadian Conservation Institute. Metals and corrosion: a handbook for the conservation professional. Ottawa: Canadian Conservation Institute; 2004.

65.

University of California Davis. Metallurgy - UC Davis Chemwiki [Internet]. 2014. Available from: [http://chemwiki.ucdavis.edu/Inorganic\\_Chemistry/Descriptive\\_Chemistry/d-Block\\_Elements/Metallurgy](http://chemwiki.ucdavis.edu/Inorganic_Chemistry/Descriptive_Chemistry/d-Block_Elements/Metallurgy)

66.

Boynton RS. Chemistry and technology of lime and limestone. 2nd ed. New York: Wiley;

1980.

67.

Cather S, editor. The Conservation of Wall Paintings (Getty Publications), S. Cather, 1991 [Internet]. Los Angeles: The Paul J. Getty Trust; Available from: <http://www.getty.edu/publications/virtuallibrary/089236162X.html>

68.

Dal PH, Berden WJH. The ageing of Plaster of Paris in relation to its equilibrium water-content. Science of ceramics: proceedings of the second conference held under the auspices of the British Ceramic Society and the Nederlandse Keramische Vereniging, at Noordwijk aan Zee, 13-17 May 1963. London: Academic Pr; 1965. p. 95-108.

69.

Gibbons P, Newsom S, Whitfield E, Historic Scotland. Care and conservation of 17th century plasterwork in Scotland. Edinburgh: Historic Scotland; 2004.

70.

Kakoulli I. Roman wall paintings in Cyprus: a scientific investigation of their technology. Roman wall painting: materials, techniques, analysis and conservation : proceedings of the International Workshop, Fribourg 7-9 March 1996. Fribourg: Institute of Mineralogy and Petrography; 1997. p. 131-141.

71.

University of California Davis. The pH Scale - UC DavisChemwiki [Internet]. 2014. Available from: [http://chemwiki.ucdavis.edu/Physical\\_Chemistry/Acids\\_and\\_Bases/Aqueous\\_Solutions/The\\_pH\\_Scale#Self-Ionization\\_of\\_Water](http://chemwiki.ucdavis.edu/Physical_Chemistry/Acids_and_Bases/Aqueous_Solutions/The_pH_Scale#Self-Ionization_of_Water)

72.

Byne LSG. The corrosion of shells in cabinets. Historical perspectives on preventive conservation. Los Angeles: Getty Conservation Institute; 2013.

73.

Allen NS, Edge M, Horie CV, Manchester Polytechnic, Manchester Museum (University of Manchester), Royal Society of Chemistry (Great Britain). *Polymers in conservation*. Cambridge: Royal Society of Chemistry; 1992.

74.

Gettens RJ, Stout GL. *Painting materials: a short encyclopaedia*. New York: Dover Publications; 1966.

75.

Horie CV. *Materials for conservation: organic consolidants, adhesives and coatings*. 2nd ed. Amsterdam: Butterworth-Heinemann; 2010.

76.

John Mills and Raymond White. *Organic Chemistry of Museum Objects* [Internet]. Taylor & Francis eBooks; Available from: <http://www.tandfebooks.com/ISBN/9780080513355>

77.

Museums and Galleries Commission. *Adhesives and coatings*. London: Conservation Unit of the Museums & Galleries Commission in conjunction with Routledge; 1992.

78.

Shashoua Y. *Conservation of plastics: materials science, degradation and preservation*. Amsterdam: Butterworth-Heinemann; 2008.

79.

Horelick LA, McHugh K, Madden O. What's going on with guts: assessing adhesives used to repair cultural objects made of gut skin. *Adhesives and Consolidants for Conservation: Research and Applications Symposium 2011* [Internet]. Ottawa: Canadian Conservation Institute; 2011. p. 1–18. Available from: <https://repository.si.edu/handle/10088/83342>

80.

Floor Plans | Natural History Museum [Internet]. 2014. Available from:  
<http://www.nhm.ac.uk/visit-us/galleries/floorplans/index.html>

81.

Barański A, Dutka D, Dziembaj R, Konieczna-Molenda A, Łagan JM. Effect of Relative Humidity on the Degradation Rate of Cellulose. *Methodology Studies. Restaurator*. 2004;25(1):68-74.

82.

Bell LA, Morse M. *Plant fibers for papermaking*. 2nd rev. ed. McMinnville, Or: Liliaceae; 1981.

83.

Dacus Hamm P. The history of the manufacture of printing ink from 1500-1900 with notes for the conservator. Papers presented at the April 1992 conference, Manchester. Worcester: Institute of Paper Conservation; 1992. p. 30-35.

84.

Hunter D. *Papermaking: the history and technique of an ancient craft*. New York: Dover; 1978.

85.

Manso M, Carvalho ML. Application of spectroscopic techniques for the study of paper documents: A survey. *Spectrochimica Acta Part B: Atomic Spectroscopy*. 2009;64(6):482-490.

86.

Tsien-Hsui T. Part 1: Paper and Printing. *Science and civilisation in China: Volume 5: Chemistry and chemical technology*. London: Cambridge University Press; 1974.

87.

Tumosa CS, Erhardt D, Hufford K, Quasney E. The Deterioration of Newsprint and Implications for Its Preservation. WAAC Newsletter [Internet]. 2008;30(2):21-24. Available from: <http://cool.conservation-us.org/waac/wn/wn30/wn30-3/>

88.

Bogaard J, Morris HR, Whitmore PM. A Method for the Aqueous Deacidification of Oxidized Paper. Journal of the American Institute for Conservation [Internet]. 2005;44(2):63-74. Available from: [http://www.jstor.org.libproxy.ucl.ac.uk/stable/40025134?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.libproxy.ucl.ac.uk/stable/40025134?seq=1#page_scan_tab_contents)