

ARCLG142: Conservation in practice: Understanding Objects: Renata F Peters

View Online



[1]

Advanced spectral imaging for interdisciplinary cultural heritage preservation: 19AD.
<http://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CDEQFjAA&url=http%3A%2F%2Fbh1.fpc.pt%2Fwinlib%2Fwinlibimg.aspx%3Fskey%3D226286A5DBEA47BDB28A3B89794E9122%26doc%3D12958%26img%3D3475%26save%3Dtrue&ei=UgHxUsnSlomp7Qapz4HYBw&usg=AFQjCNGWf9PprdjEZ8QhI2mMzQ2vpiztng&bvm=bv.60444564,d.ZGU>.

[2]

Alarcon, T. et al. 2012. Case studies in basketry repair: two Abenaki Splint Baskets. *Journal of the American Institute for Conservation*. 51, 2 (2012), 123-143.

[3]

Ander, E. et al. 2013. Heritage, health and well-being: assessing the impact of a heritage focused intervention on health and well-being. *International journal of heritage studies: IJHS*. 19, 3 (May 2013), 229-242. DOI:<https://doi.org/10.1080/13527258.2011.651740>.

[4]

Ander, E.E. et al. 2013. Using Museum Objects to Improve Wellbeing in Mental Health Service Users and Neurological Rehabilitation Clients. *The British journal of occupational therapy*. 76, 5 (May 2013), 208-216.
DOI:<https://doi.org/10.4276/030802213X13679275042645>.

[5]

Appelbaum, Barbara 2007. *Conservation treatment methodology*. Butterworth-Heinemann.

[6]

Appelbaum, Barbara 2007. Conservation treatment methodology. Butterworth-Heinemann.

[7]

Appelbaum, Barbara 2007. Conservation treatment methodology. Butterworth-Heinemann.

[8]

Arnold, Ken et al. 2003. Medicine man: the forgotten museum of Henry Wellcome. British Museum Press.

[9]

Ashurst, J. and Ashurst, N. 1988. Distinguishing the forms of iron. Practical building conservation: English Heritage technical handbook, Vol.4: Metals. Gower Technical. 22-23.

[10]

Avrami, E. 2009. Heritage, values, and sustainability. Conservation: principles, dilemmas and uncomfortable truths. Butterworth-Heinemann in association with the Victoria and Albert Museum. 177-183.

[11]

Avrami, E.C. et al. 2000. Values and heritage conservation: research report. Getty Conservation Institute.

[12]

Avrami, E.C. et al. 2000. Values and heritage conservation: research report. Getty

Conservation Institute.

[13]

Barclay, R. L. and Canadian Conservation Institute 1987. Symposium 86: the care and preservation of ethnological materials : proceedings : L'entretien et la sauvegarde des matériaux ethnologiques : actes. Canadian Conservation Institute.

[14]

Barley, Nigel 1994. Smashing pots: works of clay from Africa. Smithsonian Institution Press.

[15]

Barovier Mentasti, Rosa 2003. Glass throughout time: history and technology of glassmaking from the ancient world to the present. Skira.

[16]

Batchelor, R. 1994. Not looking at kettles. Interpreting objects and collections. Routledge. 139-143.

[17]

Bayley, J. et al. 2001. Centre for Archaeology Guidelines: Archaeometallurgy | English Heritage. English Heritage.

[18]

Bayley, J. et al. 2008. Metals and metalworking. A research framework for archaeometallurgy. London: Historical Metallurgy Society.

[19]

Blair, John and Ramsay, Nigel 1991. English medieval industries: craftsmen, techniques, products. Hambledon Press.

[20]

Blair, John and Ramsay, Nigel 1991. English medieval industries: craftsmen, techniques, products. Hambledon Press.

[21]

Bray, Charles and Society of Glass Technology 2000. Ceramics and glass: a basic technology. Society of Glass Technology.

[22]

Buchwald, Vagn Fabritius and Kongelige Danske videnskabernes selskab 2005. Iron and steel in ancient times. Det Kongelige Danske Videnskabernes Selskab.

[23]

Bülow, Anna et al. 2011. Preparing collections for digitization. Facet Pub. in association with the National Archives.

[24]

Bülow, Anna et al. 2011. Preparing collections for digitization. Facet Pub. in association with the National Archives.

[25]

Burnham, Dorothy K. and Centre international d'étude des textiles anciens 1980. Warp and weft: a textile terminology. Royal Ontario Museum.

[26]

Butterfield, B. G. and Meylan, B. A. 1980. Three-dimensional structure of wood: an ultrastructural approach. Chapman and Hall.

[27]

Calnan, C. N. et al. 1991. Leather: its composition and changes with time. Leather Conservation Centre.

[28]

Camic, P.M. and Chatterjee, H.J. 2013. Museums and art galleries as partners for public health interventions. *Perspectives in public health*. 133, 1 (Jan. 2013), 66–71.
DOI:<https://doi.org/10.1177/1757913912468523>.

[29]

Candlin, Fiona and Guins, Raiford 2009. *The object reader*. Routledge.

[30]

Caple, C. 2000. *Conservation skills: judgement, method and decision making*. Routledge.

[31]

Caple, Chris 2006. *Objects: reluctant witnesses to the past*. Routledge.

[32]

Caple, Chris 2006. *Objects: reluctant witnesses to the past*. Routledge.

[33]

Cassman, V. et al. 2008. Chinchorro Twined Shrouds. *Textile Society of America Symposium Proceedings: The 11th Biennial Symposium (Honolulu, Hawaii, 2008)*.

[34]

Cassman, Vicki et al. 2007. *Human remains: guide for museums and academic institutions*. AltaMira Press.

[35]

Chandler, Harry 1998. Metallurgy for the non-metallurgist. ASM International.

[36]

Charleston, R. 1991. Vessel glass. English medieval industries: craftsmen, techniques, products. Hambledon Press. 237–264.

[37]

Chatterjee et al., H. 2009. Museopathy: exploring the healing potential of handling museum objects. *Museum and Society*. 7, 3 (2009), 164–177.

[38]

Chatterjee, H. et al. 2009. Museopathy: Exploring the Healing Potential of Handling Museum Objects. *Museum and Society*. 7, 3 (Mar. 2009), 164–177.

[39]

Chris Gosden and Yvonne Marshall 1999. The cultural biography of objects. *World Archaeology*. 31, 2 (1999), 169–178.

[40]

Clavir, M. 2002. Preserving what is valued: museums, conservation, and First Nations. UBC Press.

[41]

Clifford, J. 2004. Looking Several Ways: Anthropology and Native Heritage in Alaska. *Current anthropology*. 45, 1 (Feb. 2004), 5–30. DOI:<https://doi.org/10.1086/379634>.

[42]

Cohen, Beth et al. 2006. The colors of clay: special techniques in Athenian vases. J. Paul Getty Museum.

[43]

Collingwood, Peter and Cripps, David 1998. The maker's hand: a close look at textile structures. Bellew.

[44]

Craddock, P. 1991. Chapter 1: The emergence of scientific inquiry into the past. Science and the past. British Museum Press. 11-15.

[45]

Craddock, P. and Bowman, S. 1991. Chapter 8: Spotting the fakes. Science and the past. British Museum Press. 141-157.

[46]

Craddock, P.T. 1991. Chapter 1: The emergence of scientific enquiry into the past. Science and the past. British Museum Press. 11-15.

[47]

Cronyn, J. M. and Robinson, W. S. 1990. The elements of archaeological conservation. Routledge.

[48]

Cronyn, J.M. and Robinson, W.S. 1990. Introducing archaeological conservation: chapter 1. The elements of archaeological conservation. Routledge. 1-13.

[49]

Daniels, V. 2001. Research into the deterioration of barkcloth. Barkcloth: aspects of preparation, use, deterioration, conservation and display : seminar organised by the

Conservators of Ethnographic Artefacts at Torquay Museum on 4 December 1997. Archetype. 20–23.

[50]

De la Torre, M. and Getty Conservation Institute 2002. Assessing the values of cultural heritage: research report. Getty Conservation Institute.

[51]

Doyal, S. 2001. Condition survey of barkcloth at Exeter City Museums, with particular reference to African collections. Barkcloth: aspects of preparation, use, deterioration, conservation and display : seminar organised by the Conservators of Ethnographic Artefacts at Torquay Museum on 4 December 1997. Archetype. 10–19.

[52]

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

[53]

Dudley, Sandra H. 2010. Museum materialities: objects, engagements, interpretations. Routledge.

[54]

Eastop, D. 2000. Textiles as multiple and competing histories. Textiles revealed: object lessons in historic textile and costume research. Archetype Publications. 17–28.

[55]

Ellis, Linda 2000. Archaeological method and theory: an encyclopedia. Garland.

[56]

Emery, Irene and Textile Museum (Washington, D.C.) 1966. The primary structures of fabrics: an illustrated classification. Textile Museum.

[57]

Emery, Irene and Textile Museum (Washington, D.C.) 1966. The primary structures of fabrics: an illustrated classification. Textile Museum.

[58]

Espinoza, E. and Mann, M.J. 1999. Identification guide for ivory and ivory substitutes. CITES secretariat.

[59]

Feinup-Riordan, A. 2003. Yup'ik elders in museum. Museums and source communities: a Routledge reader. Routledge. 28-41.

[60]

Fischer, C. and Kakoulli, I. 2006. Multispectral and hyperspectral imaging technologies in conservation: current research and potential applications. Studies in conservation =: Études de conservation. 51, Supplement 1 (Jun. 2006), 3-16.
DOI:<https://doi.org/10.1179/sic.2006.51.Supplement-1.3>.

[61]

Fleming, Stuart James and Institute of Physics (Great Britain) 1975. Authenticity in art: the scientific detection of forgery. Institute of Physics.

[62]

Florian, M.-L.E. et al. The Conservation of Artifacts Made from Plant Materials. Getty Conservation Institute.

[63]

Forty, Adrian 1986. *Objects of desire: design and society since 1750*. Thames and Hudson.

[64]

Frank, B. 2007. *Ceramics as testaments of the past. Museums in the material world*. Routledge. 60–64.

[65]

Gosden, Chris et al. 2007. *Knowing things: exploring the collections at the Pitt Rivers Museum 1884-1945*. Oxford University Press.

[66]

Grew, Francis et al. 2001. *Shoes and pattens*. Boydell Press.

[67]

Haidy Geismar and Christopher Tilley 2003. *Negotiating Materiality: International and Local Museum Practices at the Vanuatu Cultural Centre and National Museum*. *Oceania*. 73, 3 (Mar. 2003), 170–188.

[68]

Hein, George E. 1998. *Learning in the museum*. Routledge.

[69]

Heritage in Hospitals: <http://www.ucl.ac.uk/museums/research/touch/heritageinhospitals>.

[70]

Hermens, Erma and Fiske, Tina 2009. *Art, conservation and authenticities: material, concept, context : proceedings of the International Conference held at the University of Glasgow, 12-14 September 2007*. Archetype.

[71]

Hermens, Erma and Fiske, Tina 2009. Art, conservation and authenticities: material, concept, context : proceedings of the International Conference held at the University of Glasgow, 12-14 September 2007. Archetype.

[72]

Hess, M. and Robson, S. 2013. Re-engineering Watt: A case study and best practice recommendations for 3D colour laser scans and 3D printing in museum artefact documentation. Lasers in Conservation of Artworks IX - Proceedings of Lacona IX (London, 2013), 154-162.

[73]

Hill, R. 2001. Traditional paint from Papua New Guinea: Context, materials and techniques, and their implications for conservation. *The Conservator*. 25, 1 (2001), 49-61.
DOI:<https://doi.org/10.1080/01410096.2001.9995164>.

[74]

Hoardley, R.B. 1998. Wood as a physical surface for paint application. *Painted wood: history and conservation*. Getty Conservation Institute. 2-16.

[75]

Hodkinson, I. 1990. Man's effect on paintings. Shared responsibility: proceedings of a seminar for curators and conservators ... National Gallery of Canada, Ottawa, Canada, 26, 27 and 28 October 1989. *The Gallery*. 54-68.

[76]

Holtorf, C. 2005. Past meanings. *From Stonehenge to Las Vegas: archaeology as popular culture*. Altamira Press. 78-91.

[77]

Hooper-Greenhill, Eilean 2000. *Museums and the interpretation of visual culture*. Routledge.

[78]

Hooper-Greenhill, Eilean 1992. *Museums and the shaping of knowledge*. Routledge.

[79]

Hurcombe, L.M. 2007. *Metal materials and artefacts. Archaeological artefacts as material culture*. Routledge. 190–208.

[80]

Janaway, R. C. et al. 2005. *Scientific analysis of ancient and historic textiles: informing preservation, display and interpretation : postprints*. Archetype.

[81]

Janice Li, X. et al. 2011. *Inscriptions, filing, grinding and polishing marks on the bronze weapons from the Qin Terracotta Army in China*. *Journal of archaeological science*. 38, 3 (Mar. 2011), 492–501. DOI:<https://doi.org/10.1016/j.jas.2010.09.012>.

[82]

Janssen, Rosalind 1986. *Egyptian textiles*. Shire.

[83]

Johansen, K. 2000. *How to read historic textiles. Textiles revealed: object lessons in historic textile and costume research*. Archetype Publications.

[84]

Johnson, J. 1994. *Consolidation of Archaeological Bone: A Conservation Perspective*. *Journal of field archaeology*. 21, 1 (1994), 221–233.

[85]

Jonathan Haas 1996. Power, Objects, and a Voice for Anthropology. *Current Anthropology*. 37, 1 (Feb. 1996), 1-22.

[86]

Jones, M. 1992. Introduction. Do fakes matter? Why fakes matter: essays on problems of authenticity. Published for the Trustees of the British Museum by British Museum Press. 7-10.

[87]

Jones, Mark et al. 1990. Fake?: the art of deception. Published for the Trustees of the British Museum by British Museum Publications.

[88]

Keene, S. 2005. Collections for research. *Fragments of the world: uses of museum collections*. Butterworth Heinemann Ltd. 45-65.

[89]

Keene, Suzanne et al. 2008. Collections for people: museums' stored collections as a public resource. *UCL Institute of Archaeology*.

[90]

Kingery, W. D. 1996. *Learning from things: method and theory of material culture studies*. Smithsonian Institution Press.

[91]

Kingery, W.D. and Vandiver, P.B. 1986. Studying ceramic objects. *Ceramic masterpieces: art, structure, and technology*. Free Press. 279-293-279-293.

[92]

Kite, Marion and Thomson, Roy 2006. Conservation of leather and related materials. Butterworth-Heinemann.

[93]

Knell, Simon J. 2004. Museums and the future of collecting. Ashgate.

[94]

Knell, Simon J. 2007. Museums in the material world. Routledge.

[95]

Kopytoff, I. 1986. The cultural biography of things: commoditization as process. The social life of things: commodities in cultural perspective. Cambridge University Press. 69–94.

[96]

Krzyszowska, O. and University of London 1990. Ivory and related materials: an illustrated guide. Institute of Classical Studies.

[97]

Küchler, Susanne et al. 2005. Pacific pattern. Thames & Hudson.

[98]

L. Dacome, R. Peters 2008. Fabricating the body: the anatomical machines of the Prince of Sansevero. Post-prints of the Objects Specialty Group 35th Annual Meeting of the American Institute of Conservation (Washington DC, 2008), 161–177.

[99]

Lanceley, A. et al. 2012. Investigating the therapeutic potential of a heritage-object focused intervention: a qualitative study. Journal of health psychology. 17, 6 (Sep. 2012),

809–820. DOI:<https://doi.org/10.1177/1359105311426625>.

[100]

Landi, S. 1998. The object: examination, options and choice. *The textile conservator's manual*. Butterworth-Heinemann. 23–29.

[101]

Lang, Janet and Craddock, P. T. 2003. *Mining and metal production through the ages*. British Museum.

[102]

Lang, Janet and Middleton, Andrew 2005. *Radiography of cultural material*. Elsevier Butterworth-Heinemann.

[103]

Laura Peers 1999. 'Many tender ties': the shifting contexts and meanings of the S BLACK bag. *World Archaeology*. 31, 2 (1999), 288–302.

[104]

Liang, H. 2012. Advances in multispectral and hyperspectral imaging for archaeology and art conservation. *Applied physics: A: Materials science & processing*. 106, 2 (Feb. 2012), 309–323. DOI:<https://doi.org/10.1007/s00339-011-6689-1>.

[105]

Lister, A. and Rowe, A. 2000. *Hidden meanings: the revelations of conservation. Textiles revealed: object lessons in historic textile and costume research*. Archetype Publications. 99–108.

[106]

Lonetree, Amy and Cobb, Amanda J. 2008. *The National Museum of the American Indian*:

critical conversations. University of Nebraska Press.

[107]

MacDonald, S. 2007. Exploring the role of touch in connoisseurship and the identification of objects. *The power of touch: handling objects in museum and heritage contexts*. Left Coast Press. 107–120.

[108]

MacDonald, Sally et al. 2008. *Touch in museums: policy and practice in object handling*. Berg.

[109]

MacGregor, A. 1991. Antler, bone and horn. *English medieval industries: craftsmen, techniques, products*. Hambledon Press. 355–378.

[110]

Mack, John and British Museum 2003. *The museum of the mind: art and memory in world cultures*. British Museum Press.

[111]

Marschner, Joanna M. et al. 2000. *Textiles revealed: object lessons in historic textile and costume research*. Archetype Publications.

[112]

Martinón-Torres, M. et al. 2012. Forty Thousand Arms for a Single Emperor: From Chemical Data to the Labor Organization Behind the Bronze Arrows of the Terracotta Army - Springer. *Journal of Archaeological Method and Theory*. (2012), 1–29.

[113]

Martinón-Torres, M. et al. 2012. *Metallic encounters in Cuba: The technology, exchange*

and meaning of metals before and after Columbus. *Journal of anthropological archaeology*. 31, 4 (Dec. 2012), 439–454. DOI:<https://doi.org/10.1016/j.jaa.2012.03.006>.

[114]

Mason, R. 2002. Assessing values in conservation planning: methodological issues and choices. *Assessing the values of cultural heritage: research report*. Getty Conservation Institute. 5–30.

[115]

Material World Blog | A Global Hub for Thinking About Things:
<http://www.materialworldblog.com/>.

[116]

McCreight, T. 1991. *Surfaces. The complete metalsmith: an illustrated handbook*. Davis. 18–46.

[117]

McMullen, A. 2008. The Currency of Consultation and Collaboration. *Museum Anthropology Review*. 2, 2 (2008), 54–87.

[118]

Munby, J. 1991. *Wood. English medieval industries: craftsmen, techniques, products*. Hambledon Press. 379–405.

[119]

Muñoz Viñas, S. 2005. *Contemporary theory of conservation*. Butterworth Heinemann.

[120]

National Museum Wales 2006. *Things fall apart...: museum conservation in practice*. National Museum Wales Books.

[121]

New business partnerships to develop virtual exhibitions: 2009.
<http://www.ucl.ac.uk/news/news-articles/0903/09033101>.

[122]

Noble, G. and Chatterjee, H. 2008. Enrichment programmes in hospitals: using museum loan boxes in University College London hospitals. *Touch in museums: policy and practice in object handling*. Berg. 215–223.

[123]

Norton, R.E. 1990. Technology of plant materials used in artifacts. The conservation of artifacts made from plant materials. Getty Conservation Institute. 83–138.

[124]

Objects in 3D: 2012. <http://collections.museums-sheffield.org.uk/view/objects/aslist/367>.

[125]

O'Connor et al., S. 2008. Innovation in the x-radiography of textiles: using computed tomography imaging techniques. 15th Triennial Conference, New Delhi, 22-26 September 2008: preprints. Allied Publishers. 22–26.

[126]

O'Connor, Sonia A. and Brooks, Mary M. 2007. X-radiography of textiles, dress and related objects. Elsevier/Butterworth-Heinemann.

[127]

Oddy, A. 1996. Jewelry under the microscope. A conservator's guide to cataloguing. *Ancient jewelry and archaeology*. Indiana University Press. 185–197.

[128]

Ogden, Jack 1982. Jewellery of the ancient world. Trefoil Books.

[129]

Ogden, Sherelyn 2004. Caring for American Indian objects: a practical and cultural guide. Minnesota Historical Society Press.

[130]

Ogden, Sherelyn 2004. Caring for American Indian objects: a practical and cultural guide. Minnesota Historical Society Press.

[131]

Orton, C. and Hughes, M. 2013. Chapter 10: Making pottery. Pottery in archaeology. Cambridge University Press. 121-139.

[132]

Passmore, E. et al. 2012. Hidden, looted, saved: the scientific research and conservation of a group of Begram Ivories from the National Museum of Afghanistan. The British Museum technical research bulletin. 6, (2012), 33-46.

[133]

Pearce, S.M. 1994. Appendix: models for object study. Interpreting objects and collections. Routledge. 265-273.

[134]

Pearce, Susan M. 1994. Interpreting objects and collections. Routledge.

[135]

Pearce, Susan M. 1993. *Museums, objects and collections: a cultural study*. Smithsonian Institution Press.

[136]

Pearlstein, E. The complex world of avian plumage: developing a technical and condition database for California Native American featherwork | Ellen Pearlstein - Academia.edu.

[137]

Pearlstein, E. and Keene, L. 2010. Evaluating Color and Fading of Red-Shafted Flicker (*Colaptes auratus cafer*) Feathers: Technical and Cultural Considerations. *Studies in conservation =: Études de conservation*. 55, 2 (2010), 81–94.

[138]

Peers, Laura L. and Brown, Alison K. 2003. *Museums and source communities: a Routledge reader*. Routledge.

[139]

Phillips, David 1997. *Exhibiting authenticity*. Manchester University Press.

[140]

Picton, John et al. 1989. *African textiles*. British Museum.

[141]

Picton, John and Percival David Foundation of Chinese Art 1984. *Earthenware in Asia and Africa: a colloquy held 21-23 June 1982*. University of London, Percival David Foundation of Chinese Art, School of Oriental and African Studies.

[142]

Pierson, Stacey and Percival David Foundation of Chinese Art 1996. *Earth, fire and water: Chinese ceramic technology : a handbook for non-specialists*. University of London,

Percival David Foundation of Chinese Art, School of Oriental and African Studies.

[143]

Professional Practice: <http://collectionstrust.org.uk/resources-start/>.

[144]

Prown, J.D. 1996. Material/culture: can the farmer and cowman still be friends? Learning from things: method and theory of material culture studies. Smithsonian Institution Press. 19-27.

[145]

Prown, J.D. 1993. The truth of material culture: history or fiction? History from things: essays on material culture. Smithsonian Institution Press. 1-19.

[146]

Pye, E. 2001. Caring for the past: issues in conservation for archaeology and museums. James & James.

[147]

Pye, E. 2007. Introduction: power of touch. The power of touch: handling objects in museum and heritage contexts. Left Coast Press. 13-30.

[148]

Pye, E. 2007. Part 3: Professional Touch. The power of touch: handling objects in museum and heritage contexts. Left Coast Press.

[149]

Pye, E. 2007. Understanding objects: the role of touch in conservation. The power of touch: handling objects in museum and heritage contexts. Left Coast Press. 121-138.

[150]

Pye, Elizabeth 2007. The power of touch: handling objects in museum and heritage contexts. Left Coast Press.

[151]

Reed, Ronald 1972. Ancient skins, parchments and leathers. Seminar Press.

[152]

Rogers, Penelope Walton et al. 1988. A brief guide to the cataloguing of archaeological textiles. Institute of Archaeology Publications.

[153]

Rye, Owen S. 1981. Pottery technology: principles and reconstruction. Taraxacum.

[154]

Sadongei, A. et al. 2005. Describing the problem: contaminated artifacts and Hopi cultural use. Old poisons, new problems: a museum resource for managing contaminated cultural materials. N. Odegaard and A. Sadongei, eds. AltaMira Press. 1-4.

[155]

Sadongei, A. 2004. What about sacred objects? Caring for American Indian objects: a practical and cultural guide. Minnesota Historical Society Press. 17-20.

[156]

Schweingruber, Fritz Hans et al. 1990. Mikroskopische Holz Anatomie [Microscopic Wood Anatomy]: Formenspektren mitteleuropäischer Stamm- und Zweighölzer zur Bestimmung von rezentem und subfossilem Material. F. Flück-Wirth.

[157]

Scott, David A. 1991. Metallography and microstructure of ancient and historic metals. Getty Conservation Institute.

[158]

Scott, David A. and Eggert, Gerhard 2009. Iron and steel in art: corrosion, colorants, conservation. Archetype.

[159]

Scott, David A. and Getty Conservation Institute 2002. Copper and bronze in art: corrosion, colorants, conservation. Getty Conservation Institute.

[160]

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

[161]

Shanks, M. and Tilley, C. 2007. Material culture. Museums in the material world. Routledge. 79-93.

[162]

Shashoua, Yvonne 2008. Conservation of plastics: materials science, degradation and preservation. Butterworth-Heinemann.

[163]

Shearman, F. and Dove, S. 2005. Chapter 8: Applications of radiography in conservation. Radiography of cultural material. Elsevier Butterworth-Heinemann. 155-174.

[164]

Shelby, J. E. and Royal Society of Chemistry (Great Britain) 2005. Introduction to glass science and technology. The Royal Society of Chemistry.

[165]

Sillar, Bill 2000. Shaping culture: making pots and constructing households : an ethnoarchaeological study of pottery production, trade and use in the Andes. J. and E. Hedges.

[166]

Smith, Cyril Stanley 1981. A search for structure: selected essays on science, art, and history. MIT Press.

[167]

Stanley-Price, Nicholas et al. 1996. Historical and philosophical issues in the conservation of cultural heritage. Getty Conservation Institute.

[168]

Swain, Hedley 2007. An introduction to museum archaeology. Cambridge University Press.

[169]

Tanimoto, S. and Verri, G. 2009. A Note on the Examination of Silverpoint Drawings by Near-Infrared Reflectography. Studies in conservation =: Études de conservation. 54, 2 (Jan. 2009), 106–116.

[170]

The Plastics Historical Society: <http://www.plastiquarian.com/>.

[171]

Thompson, L. et al. 2012. Enhancing Cancer Patient Well-Being With a

Nonpharmacological, Heritage-Focused Intervention. *Journal of pain and symptom management*. 44, 5 (Nov. 2012), 731–740.
DOI:<https://doi.org/10.1016/j.jpainsymman.2011.10.026>.

[172]

Thompson, L. et al. 2011. Evaluating the therapeutic effects of museum object handling with hospital patients: A review and initial trial of well-being measures. *Journal of Applied Arts and Health*. 2, 1 (2011), 37–56.

[173]

Thompson, L. et al. 2012. Quantitative evidence for wellbeing benefits from a heritage-in-health intervention with hospital patients. *International journal of art therapy: Inscape*. 17, 2 (Jun. 2012), 63–79. DOI:<https://doi.org/10.1080/17454832.2012.687750>.

[174]

Thomson, R. 2006. Chapter 7: The manufacture of leather. *Conservation of leather and related materials*. Butterworth-Heinemann. 66–81.

[175]

Tilley, C. 1989. Interpreting material culture. *The meanings of things: material culture and symbolic expression*. Unwin Hyman, HarperCollins Academic. 185–194.

[176]

Tilley, Chris 2006. *Handbook of material culture*. SAGE.

[177]

Tracking colour: The polychromy of Greek and Roman sculpture in the Ny Carlsberg Glyptotek (Preliminary Reports 1 - 5): 2009.
<http://www.glyptoteket.com/explore/research/tracking-colour>.

[178]

Turkle, Sherry 2007. *Evocative objects: things we think with*. MIT Press.

[179]

Tyson, Rachel and Council for British Archaeology 2000. *Medieval glass vessels found in England, c. A.D. 1200-1500*. Council for British Archaeology.

[180]

Ucko, P. 1989. Foreword. *The meanings of things: material culture and symbolic expression*. Unwin Hyman, HarperCollins Academic.

[181]

Ucko, P. 2001. *Indigenous Archaeology at the Institute of Archaeology*. *Papers from the Institute of Archaeology: PIA*. 12, (2001), 1-11. DOI:<https://doi.org/10.5334/pia.168>.

[182]

UCL Ethnography Collections blog: <http://blogs.ucl.ac.uk/ethnography-collections/>.

[183]

Untracht, Oppi 1969. *Metal techniques for craftsmen: a basic manual for craftsmen on the methods of forming and decorating metals*. Hale.

[184]

Verri, G. et al. 2010. Digital mapping of Egyptian blue: Conservation implications. *Studies in conservation =: Études de conservation*. 55, Supplement 2 (Jan. 2010), 220-224. DOI:<https://doi.org/10.1179/sic.2010.55.Supplement-2.220>.

[185]

Verri, G. et al. 2010. *Inks and washes. Italian Renaissance drawings: technical examination and analysis*. Archetype.

[186]

Verri, G. 2009. The application of visible-induced luminescence imaging to the examination of museum objects. O3A: Optics for Arts, Architecture, and Archaeology II (Munich, Germany, Jul. 2009), 1–12.

[187]

Verri, G. 2009. The spatially resolved characterisation of Egyptian blue, Han blue and Han purple by photo-induced luminescence digital imaging. Analytical and bioanalytical chemistry. 394, 4 (Jun. 2009), 1011–1021. DOI:<https://doi.org/10.1007/s00216-009-2693-0>.

[188]

Verri, G. and Ambers, J. 2010. Revealing stratigraphy. Italian Renaissance drawings: technical examination and analysis. Archetype. 89–102.

[189]

Villegas, M.A.U. and Martín-Torres, M. 2012. Composition, colour and context in Muisca votive metalwork (Colombia, AD 600-1800) - ProQuest. Antiquity. 86, 333 (2012), 772–791.

[190]

Walston, Sue et al. 1993. Matte paint: its history and technology, analysis, properties and conservation treatment : with a special emphasis on ethnographic objects. Getty Conservation Institute in association with the International Institute for Conservation of Historic and Artistic Works (IIC), London.

[191]

Walton, P. 1991. Textiles. English medieval industries: craftsmen, techniques, products. Hambledon Press. 319–354.

[192]

Washbourne, Rose Mary 2000. Out of the mouths of pots: towards an interpretation of the symbolic meaning of Cypriot Bronze Age funerary artefacts including examples in the University of Canterbury's Logie Collection. Åströms.

[193]

Wastiau, Boris 2000. ExItCongoMuseum: an essay on the 'social life' of the masterpieces of the Tervuren museum. Royal Museum for Central Africa.

[194]

Wilkinson, Helen and Museums Association 2005. Collections for the future: report of a Museums Association inquiry. Museums Association.

[195]

Williams, R.S. Care of Plastics: Malignant Plastics. Western Association for Art Conservation Newsletter. 24, 1.

[196]

Wright, Margot M. and Conservators of Ethnographic Artefacts 2001. Ethnographic beadwork: aspects of manufacture, use and conversion. Archetype for Conservators of Ethnographic Artefacts.

[197]

Wright, Margot M. and Conservators of Ethnographic Artefacts 2002. The conservation of fur, feather and skin: seminar organised by the Conservators of Ethnographic Artefacts at the Museum of London on 11 December 2000. Archetype.

[198]

2010. Care of Ivory, Bone, Horn, and Antler - CCI Notes 6/1. Canadian Conservation Institute.

[199]

Journal of material culture.