



Interactions of Water with Paintings

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This volume contains the papers presented at the ICON Paintings Group conference 'Wet Paint – Interactions between Water and Paintings' held in Edinburgh on 12th October 2018. There are many ways in which water and humidity can physically alter paintings, sometimes with disastrous effect e.g the staining of canvases; flaking and blanching paint; warping of wooden panels and cockling canvas supports. However, water is also a useful material for conservators that can be employed in the treatment of painted surfaces in the form of aqueous cleaning solutions, moisture treatments to reduce deformations and as a carrier for adhesives. Contents: The Conservation Legacy of the 1966 Flooding: the Experience of the Opificio delle Pietre Dure in Firenze through the Restoration of *The Last Supper* by Giorgio Vasari / L'eredità conservativa dell'Alluvione del 1966: l'esperienza dell'Opificio delle Pietre Dure di Firenze attraverso il restauro dell'Ultima Cena di Giorgio Vasari – Andrea Santacesaria. Methodology for Monitoring the Impact of Moisture on Lined Canvas Paintings in Historic Houses – Vladimir Vilde, David Thickett, David Hollis and Emma Richardson. The Conservation of Two Water Sensitive Fourteenth-Century Italian Fresco Fragments by Spinello Aretino, Previously Treated and Displayed as Easel Paintings in the Nineteenth Century – Eric Miller, Lynne Harrison and Helen Howard. The Application of Water-based Cleaning Systems in the Treatment of George Stubbs' Wax Paintings – Annie Cornwell. 25 Years After the Perth Museum & Art Gallery Flood: Reflections – Clare Meredith. Edvard Munch's Monumental Aula Paintings: Reviewing Soiling and Surface Cleaning Issues and Searching for New Solutions – Lena Porsmo Stoveland, Maartje Stols-Witlox, Bronwyn Ormsby, Francesco Caruso and Tine Frøysaker. Bulging in Wax-Resin Impregnated Canvas paintings: review and cases – Cecil Krarup Andersen, Christine Slottved Kimbriel, Karen-Marie Henriksen, Cecilia Gregers-Høegh, Marie Christensen and Martin N. Mortensen. 'It is a formal problem to represent water, to describe water, because it can be anything' [1] Watery subjects, media, materials and conservation solutions for paintings by David Hockney – Rebecca Hellen, Rachel Scott and Bronwyn Ormsby. Using High Molecular Weight Polysaccharides to Clean Vinyl Paintings: a Case Study on a Polymateric Contemporary Artwork – Paola Carnazza and Serena Francone. The Challenges of the Reconstruction of the Paint Layer on Painted Wooden Panelling Damaged by Rainfall – Maja Sucevic Miklin. Paintings Affected by Mould at the Palace of Westminster – Alison Seed and Sally Higgs. Oil Based Paint Under a Layer of Water: A Rare Miniature Painting Technique from the Eighteenth Century – Tatjana Wischniowski.