



# The Picture So Far: 50 Years of Painting Conservation

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- The papers in this volume come from the BAPCR conference 'The Picture so far 50 years of painting conservation'.

The conference papers in this volume look back over the people, places and occurrences which shaped the first 50 years of painting conservation practice and development – particularly in the UK and the USA. Thirteen authors reflect on a variety of topics including: the historic and on-going debates surrounding the notion of patina; the influence of science and technology on conservation practice; developments in aqueous cleaning methods; the importance of archives, oral history and film, and the role of replicas. The texts in this volume were presented at the BAPCR conference: Paintings Conservation: The Picture so Far on September 2013.

Contents: Three Days That Changed Conservation – David Bomford; The influence of science and technology on the conservation and technical study of paintings in the last 50 Years – a personal viewpoint – Aviva Burnstock; Powerful personalities and pioneers of painting conservation: from the FAIC Oral History Project – Joyce Hill Stoner; Aqueous Cleaning Methods in Fine Art Conservation: 1984-2014 – Richard Wolbers; Sense and Sensibility and Patina – Salvador Muñoz-Viñas. POSTERS: The Picture So Far: Some Further Thoughts – Simon Howell; Re-publication of I Remember When – David Bull and Robert Shepherd; 150 Years of Conservation at the Bowes Museum – Jon Old; The Adaptation and Application of Studio Conservation Techniques in the Restoration of Historic Decorative Interiors – Elsa Guerreiro et al.; The 1974 Greenwich Lining Conference – Elizabeth Hamilton Eddy et al. (National Maritime Museum); Archives Held at the Hamilton Kerr Institute – Spike Bucklow et al.; Conservation on Film – Harriet Pearson; The Replication of Paintings: Contemporary Approaches Towards the Use of Replicas as Tools for Preventive Conservation, Public Interaction and Research – Charles Reed; States of Transience in Drawing Practices and the Conservation of Museum Artworks – Brian Fay.