

The Foundation of the American Institute for Conservation of Historic & Artistic Works

in partnership with the
Gerald R. Ford Conservation Center
Omaha, Nebraska
presents a “Current Topics” Workshop

THE FOUNDATION
OF THE AMERICAN
INSTITUTE FOR
CONSERVATION
OF HISTORIC AND
ARTISTIC WORKS



Adhesives for Conservation

October 6-10, 2008

Instructors

Velson Horie, British Library

Julia Fenn, Royal Ontario Museum

With recorded presentations by Jane Down, Irene F. Karsten, Debora Dyer Mayer, Chris McGlinchey, Jonathan Thornton, Richard Wolbers, and others

At the Gerald R. Ford Conservation Center

Omaha, Nebraska

Monday through Thursday, 9 a.m. – 5 p.m.; Friday 9 a.m. – 3 p.m.

Registration fee: \$700 AIC members; \$950 non-members

Enrollment Limit: 12

Registration Deadline: September 3, 2008

Lunches included; participants are responsible for their own travel, housing, and additional meals. Workshop hotel cost estimated at \$93 per night for single or double room, plus tax..

Knowledge of and experience in conservation and chemistry is required. Selection of participants will be based on the order of receipt of registration. The number of registrants accepted from a single organization may be limited. Early registration is advised.

About the Workshop

In a combination of lecture and hands-on laboratory sessions, this five-day, team-taught course will address the chemical, physical and practical aspects of adhesives for conservators of all materials specialties.

The workshop is designed to:

- provide an overview of chemical and physical properties of adhesives, including aging, solubility, strength, gap filling or leveling properties, curing properties, material compatibilities, etc.
- enable conservators to better understand how these chemical and physical aspects translate to the properties they observe and use in practice
- provide conservators with the ability to determine why they might select one adhesive for an application over another (based on chemical as well as physical or handling properties, not just “tips,” “recipes,” or “common lab use”)
- create an opportunity for different conservation materials specialists to understand adhesives and specialized techniques used by members of other specialties

- provide first-hand experience with advanced adhesive preparations, manipulations and handling properties through lab exercises.

By the end of the workshop, participants will be able to:

- Identify different classifications into which adhesives are placed, list examples of adhesives in each category, and cite properties of each that are useful for characterization
- Identify some fundamental and innovative issues faced by conservators in adhesive use
- Cite methods used to analyze a conservation adhesive problem
- Cite at least two adhesives used in specialties outside their own
- Locate and use adhesive literature resources, including web sites, texts, articles, and expert colleagues
- Cite three possible evaluation and testing techniques for use with adhesives

Velson Horie is Research Project Manager at The British Library. After a degree in chemistry, he trained in archaeological conservation at the Institute of Archaeology (London) where he developed an interest in polymers and their use in conservation. As an archaeological conservator in the northeast of England, he pioneered the use of environmental control and the integration of conservation ideas into wider museum concerns. He has carried out conservation treatment and research focusing primarily on organic materials such as polymers, preserved animal skin, movie film, and degraded wood. Teaching experience includes university lectures, a distance learning course on Chemistry for Conservators and professional updating courses on polymers. He initiated and led the development of the U.K.'s professional accreditation of conservators. Velson led and managed a number of major building projects, most recently a £21m redevelopment of The Manchester Museum. He is currently managing collaborative conservation research into the degradation of paper in the six major libraries and archives in the UK. He acts as a consultant to museums and other institutions on their development. He has upwards of eighty publications and editorships, including *Materials for Conservation* and papers on film degradation and preservation. He is a Fellow of the International Institute for Conservation, and the Museums Association, an Accredited Conservator-Restorer, and a professional Member of the Association for Project Management.

Julia Fenn is the venerable ethnographic conservator at the Royal Ontario Museum in Toronto, Canada. She originally took her BA in Archaeology in 1968 at Cape Town University and worked for the South African Museum of Natural History excavating Khoi-San (Bushman) and Bantu sites before immigrating to Britain and training as a conservator at the Institute of Archaeology in London. After practicing as an archaeological conservator for a few years, she married a Canadian, emigrated once again, and began to follow her original interest in the conservation of ethnographic and pioneer collections. Her belief in the importance of evaluating the properties of adhesives and other repair materials originated while she was employed at the British Museum Research Laboratory and she has since had many years of experience in selecting compatible adhesives for artifacts with a variety of unusual problems. She has inflicted this interest in careful pre-selection and problem-solving on several generations of hapless students and interns. More recently she has specialized in 19th and 20th century plastic artifacts, which has opened an entirely new vista of adhesion challenges.

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Project Leader

Ellen Pearlstein

Instructional Designer

Jeff Brechlin

Advisory Group

**Deborah Bede, Jane Down, Hal Erickson, C.Velson Horie, Margaret Little,
Elissa O'Loughlin, Jonathan Thornton, George Wheeler, Richard Wolbers**

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For more information, contact:

Eric Pourchot

Professional Development Director

American Institute for Conservation of Historic & Artistic Works

1156 15th Street, NW, Suite 320

Washington, DC 20005

202-452-9545, ext. 5

Fax: 202-452-9328

E-mail: epourchot [at] aic-faic.org

Website: <http://www.aic-faic.org>