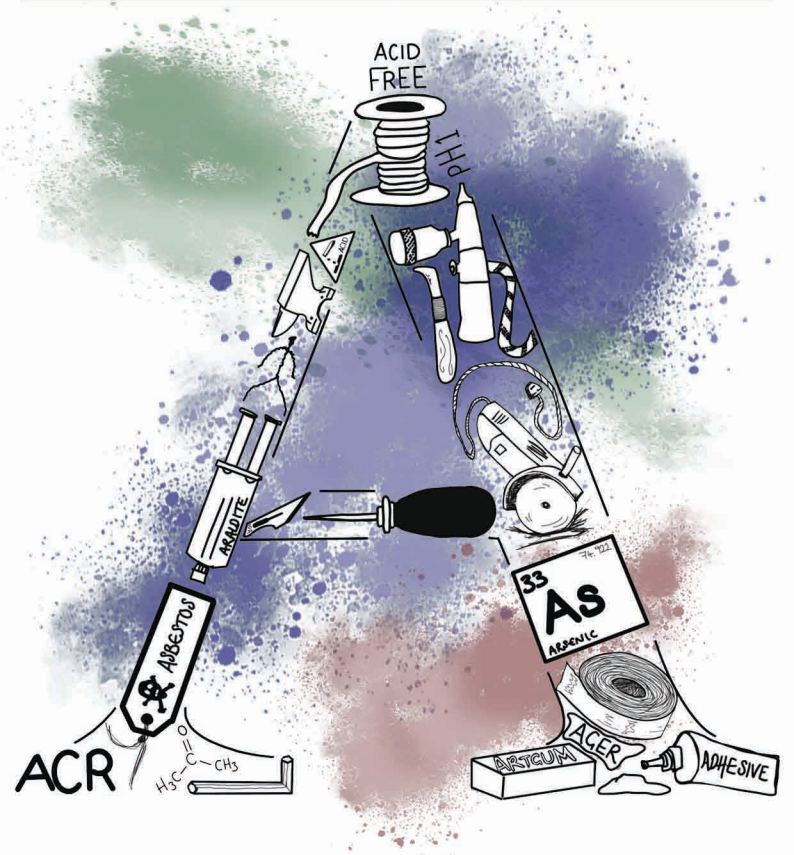
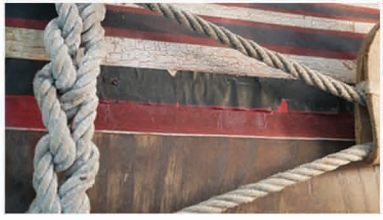
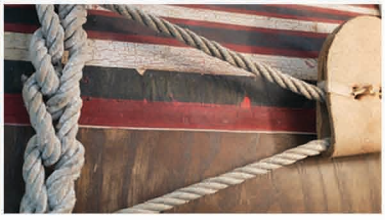
REVERSIBLES



Issue 7: All Things 'A'

@Reversiblezine



Aquazol

When faced with a flaking painted surface on a wooden drum I needed to find an adhesive that would be suitable for the curved, matte and hygroscopic surface. I discovered Aquazol, a poly(2-ethyl-2-oxazoline) resin:

- **Evaluation of the Use of Aquazol as an Adhesive in Paintings Conservation, WAAC Newsletter, V 25, No 2, May 2003**
- **Aquazol as Used in Conservation Practice, Julie Arslanoglu, WAAC Newsletter, V 26, No 1, January 2004**

I used Aquazol 200, with its mid-range viscosity, in a 10% solution of 9:1 solution Isopropanol: Distilled water, injecting it underneath the paint layers on the drum (using a cotton swab to prevent any solution escaping from under the paint layer). Allowing the Aquazol to cure, a heated spatula bonded the paint and wood together, protecting the paint from excessive heat with a thin sheet of melinex. I was pleased with the results and I would try this technique again. You can see more images at **https://wshc.org.uk/conservation-of-the-radstock-jubilee-drum/**

Kayleigh Spring
Objects Conservator
Conservation and Museums Advisory Service

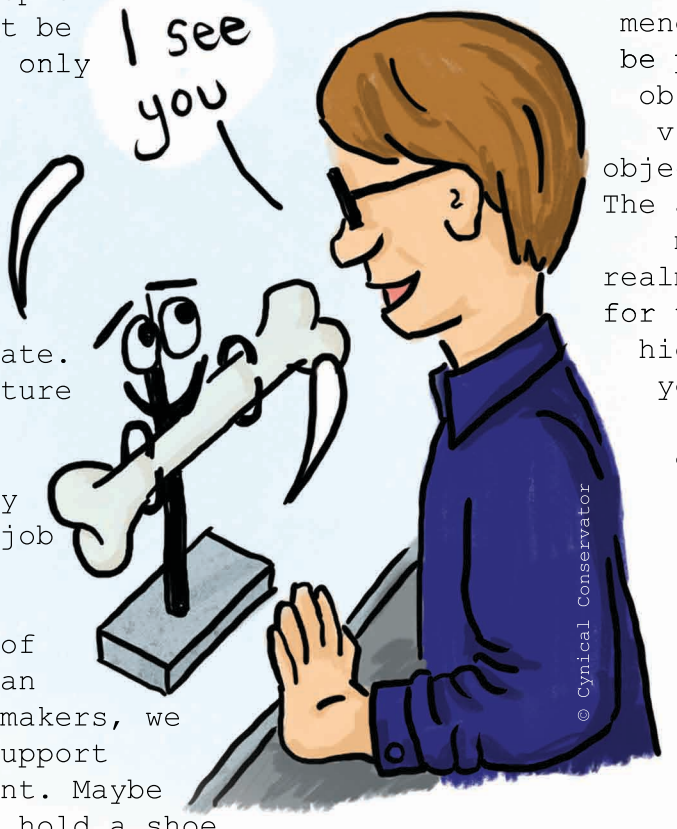
POSITIVES
Can be dissolved in a variety of solvents: water, MEK, acetone, ethanol, Methylene chloride and slightly soluble in toluene and n-pentane
Good bond strength
Minimal shrinkage
Matte sheen
Different grades means you can choose a viscosity that suits your needs: 5, 50, 200 and 500. 5 has the lowest molecular weight and the lowest viscosity; 500 has the highest molecular weight and the highest viscosity.

NEGATIVES
Can become tacky and yellow in the presence of high humidity
More hygroscopic than other aqueous-based adhesives
Acrylic paint may darken when used in combination

Armature

Armatures are proud little things that often share spaces with masterpieces. These little devices might support objects seen by thousands of people a day or they might be quiet helpers with only one viewer. The armature lives in famous museums and famous homes but it also resides in quiet and modest suburban homes. It does not discriminate. At times, the armature sings loudly, in view, and other times it hides away quietly doing its job like a chameleon.

What do you think of when you think of an armature? As Mountmakers, we think of it as a support structure or a mount. Maybe this armature will hold a shoe, guitar, plate, ring... Will the object float or will it sit on the deck? Is there a particular area of focus that is to be highlighted for the viewer to see? Maybe the armature is helping to hold together pieces that have been broken to visually mend. Will the armature be painted to match the object or necessary to visually separate the object from its support? The armature can have so many purposes in the realm of Mountmaking but for us it needs to be as hidden as possible and yet still do its job. If a viewer does not even notice any kind of armature support but focuses on the object then we feel like the job is well done. The armature is stealthy and hides from view unless you make mounts for a living



Brett Angell
Senior Exhibitions Preparator, Objects
Museum of Fine Arts

Where can you find arsenic in collections?

- Pesticides used on furs, textiles and ethnographic collections.
- Taxidermy specimens used to preserve the skins.
- Pigments Scheele's green (1778) and Emerald green (1814) used in paints, textiles and as a paper dye.

Arsenic

If you work in archives or paper conservation you are probably aware of The Poison Book Project.

https://sites.udel.edu/poisonbookproject/

This research initiative at Winterthur Museum, Garden & Library and the University of Delaware is an ongoing investigation exploring the materiality of Victorian-era publishers' bindings focusing on identifying potentially toxic pigments. Headed by Dr. Melissa Tedone and Dr. Rosie Grayburn the project aims to inform how to handle and store potentially toxic collections.

Jessica Crann
Paper Conservator
Science Museum Group

Whilst working on a glass slide box for an exhibition at the Science Museum 'Injecting Hope', I noticed the pigment present was quite powdery when attempting to consolidate a small area. This caused me to pause and investigate further. At first look the green file box didn't match the expected green colour of concern but this was due to extensive light damage.Using the handy green bookmark available from the poison book project, I was able to find an area on the underside of the box that matched one of the greens and then used XRF to confirm it. Green bookcloth can be found outside of the library and might be in your object collections...

A Cup of Tea?

Keeping with our 'A' theme for our tea time break why not try our Anagrams

In a mo mum A_ _ _ _ _ _ _ (basic or alkaline)

A credit to Inca A_ _ _ _ _ _ _ _ _ _ _ (ICON)

Rare via bias A_ _ _ _ _ _ _ _ _ (rough and smooth)

Glen Read Grin A_ _ _ _ _ _ _ _ _ (tool)

A Rear Tum A_ _ _ _ _ _ _ (mount)

I Lag A Ring I Face It A_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ (grow up)

Vial Arch A_ _ _ _ _ _ _ (for books and paper)

A Lug Male In A_ _ _ _ _ _ _ _ _ (dog stuck)

Rail Date A_ _ _ _ _ _ _ (20:20)

O Tear A Lint A_ _ _ _ _ _ _ _ _ (change)

IMF | INTERNATIONAL MOUNTMAKERS FORUM

During the summer we had the amazing opportunity to collaborate with the International Mount Makers Forum(IMF) The IMF are an international group of professionals dedicated to the advancement and the creative work of making safe and well-made exhibition and storage mounts. As part of their 2024 conference we collaborated to create some bespoke pins and patches for their conference goodie bags! But don't worry, for those unable to attend you can get your hands on these goodies on our website.

www.reversiblezine.com

ACETIC ACID A colourless corrosive liquid with a strong vinegar smell. Acetic acid can be a VOC (volatile organic compound) from wood and degrading plastics and acetates.

ACETONE Acetone is a chemical often used in conservation treatments. It is favoured as it evaporates easily and dissolves in water. It is also less toxic to health than other solvents available so is normally the first in line for any solvent tests. Beware - you might find it in nail varnish remover and you can develop an allergy if over used.

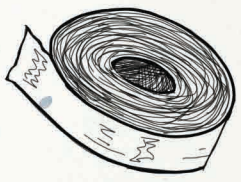
ADHESIVE Adhesives are used in conservation in order to carry out repairs. The adhesive you use might depend on the material being treated. You might want something suitable for paper like wheat starch paste, or something that can be dissolved in a solvent for metal repairs such as Paraloid or something with flex for wood such as Lascaux.

AGAR Agar gels can be used to clean surfaces as an alternative to traditional cleaning methods. They don't leave behind residues that can interact with the surfaces over time. It can also be used in pH testing surfaces as it will absorb material from the surface which can then be used in a pH meter rather than sampling the object itself.

AIR ABRASIVE This is the action of compressed air spraying powder onto a surface to remove particular layers. It is most often seen in archeological conservation to remove corrosion products from the surface. Different grades of powder can be used depending on the density of the corrosion products you have. Aluminium Oxide is the most commonly used.

ALBEGAL SET A leveling agent used in textile conservation dyeing which improves dye distribution and promotes an even exhaustion. It is added to the dye bath along with additives, such as acetic acid and sodium sulfate.

ALUMINIUM TAPE A shiny adhesive tape with dead soft aluminium foil backing with an acrylic adhesive. Often used in framing to protect from acid migration, off-gassing and act as a moisture barrier



ARALDITE A two part epoxy resin predominantly used in glass and ceramics conservation as an adhesive and filling areas of loss. It can be combined with pigments and fillers to get a perfect match. For ceramic repairs you can often hold your fragments together with masking or 3M tape and just apply small dots along the break edge. Capillary action draws the adhesive into the crack. If you leave the dot to cure it can then be picked off with a scalpel.

ARMATURE A mounting technique where an arm is used to support an object. You have to read our article about this, submitted by mount maker — Brett Angell.

ARSENIC Arsenic is a metallic element found in the earth's crust, air and water. Although it is often used in murder mysteries to poison the victims. Check out our article on this to find out where it is often found in collections.

ARTGUM A non abrasive eraser which readily crumbles to make a cleaning powder, often used in surface cleaning paper, made of vulcanised vegetable oil.

ARTIFICIAL AGING We often artificially age samples of materials to see how they will react over time. This might be in the form of 'Oddy' testing where samples are, along with metal coupons, exposed to heat and humidity and any potentially off gassing will be detected. This tells us if the material is suitable to be stored or displayed with objects.

ARTSORB A moisture sensitive silica material which absorbs and desorbs moisture in order to offset changes in relative humidity. Relative Humidity can adversely affect the condition of materials and encourage mould growth. Using Artsorb can help control a specific environment. Often hidden inside showcases and used for storing archeological metal which require a very dry environment.

ASBESTOS A hazardous substance found in more places and objects than we care to mention! Bakelite is the classic example where it is added to the plastic. Often found in electrical and mechanical objects.

AQUAZOL Used as a consolidate and sometimes for retouching paintings, it also has applications in other conservation fields. Why not read our article on Aquazol as an example of its use!