Izglītības programma: Restaurācija

Kvalifikācija: Restauratora asistents

Mācību priekšmets: Profesuinālā angļu valoda

Skolotājs: D.Cine

Mācību materiāls: **“Conservation process and works”.** (resource: Wikipedia)

With respect to [cultural heritage](http://en.wikipedia.org/wiki/Cultural_heritage), conservation or art conservation focuses on protection and care of tangible [cultural heritage](http://en.wikipedia.org/wiki/Cultural_heritage), including [artwork](http://en.wikipedia.org/wiki/Collection_%28artwork%29), [architecture](http://en.wikipedia.org/wiki/Architectural_conservation), [archaeology](http://en.wikipedia.org/wiki/Archaeological_conservation), and [museum collections](http://en.wikipedia.org/wiki/Museum) (also referred to as "conservation and restoration" or "preservation"). Conservation activities include examination, documentation, treatment, and [collections care](http://en.wikipedia.org/wiki/Collections_care), otherwise known as preventive conservation.[[1]](http://en.wikipedia.org/wiki/Conservation_%28cultural_heritage%29#cite_note-1) As a technical discipline, conservation of cultural heritage is supported by [conservation science](http://en.wikipedia.org/wiki/Conservation_science_%28cultural_heritage%29) research concerning materials, design, techniques, and aesthetics, and [conservators/restorers](http://en.wikipedia.org/wiki/Conservator-restorer) require specialized training in conservation and restoration techniques. Conservation of cultural heritage is an [interdisciplinary](http://en.wikipedia.org/wiki/Interdisciplinary) field as conservators have backgrounds in the [fine arts](http://en.wikipedia.org/wiki/Fine_arts), sciences (including [chemistry](http://en.wikipedia.org/wiki/Chemistry), [biology](http://en.wikipedia.org/wiki/Biology), and [materials science](http://en.wikipedia.org/wiki/Materials_science)), and closely related disciplines, such as [art history](http://en.wikipedia.org/wiki/Art_history), [archaeology](http://en.wikipedia.org/wiki/Archaeology), [studio art](http://en.wikipedia.org/wiki/Studio_art), and [anthropology](http://en.wikipedia.org/wiki/Anthropology). They also have design, fabrication, artistic, and other special skills necessary for the practical application of that knowledge.

The conservator's work is guided by ethical standards. These take the form of [applied ethics](http://en.wikipedia.org/wiki/Applied_ethics). Ethical standards have been established across the world, and national and international ethical guidelines have been written. One such example is:

* [American Institute for Conservation](http://en.wikipedia.org/wiki/American_Institute_for_Conservation) Code of Ethics and Guidelines for Practice

Conservation OnLine's [Ethical issues in conservation](http://cool.conservation-us.org/bytopic/ethics/) provides a number of articles on ethical issues in conservation; example of codes of ethics and guidelines for professional conduct in conservation and allied fields; and charters and treaties pertaining to ethical issues involving the preservation of cultural property.

As well as standards of practice conservators deal with wider ethical concerns, such as the debates as to whether all art is worth preserving.[[16]](http://en.wikipedia.org/wiki/Conservation_%28cultural_heritage%29#cite_note-16)

Many cultural works are sensitive to environmental conditions such as [temperature](http://en.wikipedia.org/wiki/Temperature), [humidity](http://en.wikipedia.org/wiki/Humidity) and exposure to [light](http://en.wikipedia.org/wiki/Light) and [ultraviolet](http://en.wikipedia.org/wiki/Ultraviolet) light. They must be protected in a controlled environment where such variables are maintained within a range of damage-limiting levels. Shielding from sunlight of artifacts such as [watercolour paintings](http://en.wikipedia.org/wiki/Watercolour_painting) for example is usually necessary to prevent fading of [pigments](http://en.wikipedia.org/wiki/Pigments).

Collections care is an important element of museum policy. It is an essential responsibility of members of the museum profession to create and maintain a protective environment for the collections in their care, whether in store, on display, or in transit. A museum should carefully monitor the condition of collections to determine when an artifact requires conservation work and the services of a qualified conservator.

Interventive conservation

Interventive Conservation refers to any act by a conservator that involves a direct interaction between the conservator and the cultural material. These interventive treatments could involve cleaning, stabilizing, repair, or even replacement of parts of the original object. It is essential that the conservator should fully justify any such work. Complete documentation of the work carried out before, during, and after the treatment rules out chances of later doubts.

The principal goal of a cultural conservator is to nullify or at least reduce the rate of deterioration of an object. This can be achieved through either non-interventive or interventive methodologies. Interventive methodologies include all those actions taken by the conservator to directly intervene with the material fabric of the object. Such actions include surface cleaning such as varnish removal, or consolidation such as securing flaking paint. Such interventive actions are carried out for a variety of reasons including aesthetic choices, stabilization needs for structural integrity, or for cultural requirements for intangible continuity.

One of the guiding principles of conservation of cultural heritage has traditionally been the idea of reversibility, that all interventions with the object should be fully reversible and that the object should be able to be returned to the state in which it was prior to the conservator's intervention. Although this concept remains a guiding principle of the profession, it has been widely critiqued within the conservation profession. and is now considered by many to be "a fuzzy concept." Another important principle of conservation is that all alterations should be well documented and should be clearly distinguishable from the original object.

Restoration process and work.

Restoration is a process that attempts to return the work of art to some previous state that the restorer imagines was the "original". This was commonly done in the past. However, in the late 20th century a separate concept of conservation was developed that is more concerned with preserving the work of art for the future, and less with making it look pristine. Restoration is controversial, since it often involves some irreversible change to the original material of the artwork with the goal of making it "look good." The attitude that has developed in recent years with the development of conservation is to attempt to make all restoration reversible.

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|  | Restoring of wooden details and constructions.  There is nothing quite like living in an old, beautiful building that’s rich in history and original features. In the UK many such buildings are listed, which means they are placed on the Statutory List of Buildings of Special Architectural or Historic Interest. This is actually part of the Granada Convention, which is a Europe-wide framework for the protection of the 43 member states’ architectural heritage. However, the woodwork and features both in the interior and exterior of these properties often need restoring, due to the natural damage that has occurred from day to day life over the years.  **Required Standards**  There are a number of different standards that must be met when dealing with the features on a listed building. Some of the most important are as follows:  - ) Broken and damaged historic features need to be repaired rather than replaced. If no repair is possible and there is no choice other than replacing the feature, the new feature should match the old in all physical and visual properties, including both colour and material. The work should also be documented and photographed.  - ) Any features, finishes, construction techniques, and examples of craftsmanship that distinctively characterise a property should be preserved where-ever possible.  - ) New additions and alterations should not destroy or replace any historic features or materials that characterise a building. Any such work should be completed in such a way as to be compatible with the existing features, in order to preserve the historical integrity of the property.  **Keep the History**  When looking at restoring a building’s internal woodwork, it is incredibly important to take a step back and identify the key historical wood features, such as brackets, window arches, doorway decorations and sidings. Take care to look at how things have been crafted together with the colours and finishes. Any work you do should be completed to keep the original look where-ever possible, and any changes you do make should be documented to help architectural historians identify the original features, should they wish to use the building as part of a study or survey.  **Removing Paint**  Sometimes it will be necessary to remove the paint from old wooden features and beams. It is not appropriate to use thermal devices, such as electric hot air guns and heat plates on old wood surfaces, as these may scorch and damage the wood. Instead chemical surface strippers that have been recommended for this purpose, alongside more traditional methods of paint removal such as hand-scrubbing and sandpapering, should be used. It may also be possible to completely remove certain features, such as curtain rails and shutters, from their seating and put them into a chemical dip to remove all the old paint.  **Repainting**  When paint is removed, it is essential that the wood is not exposed to increased environmental damage, which can be a common problem for wood used on the exterior of a property. Where-ever possible the same kind of paint that was originally featured on the building should be used, but where this is not possible, every attempt should be made to find an alternative that’s a similar shade, shine and finish to the original paint.  **Identify the Problem**  One of the most damaging substances to old woodwork is water. As wood is a naturally occurring material it is quite porous and will take on water, causing it to swell, and then when it loses water, this can cause cracks and warping. If you discover that your traditional woodwork has been affected by water, then it’s vital to find its source. On the exterior of the property you’ll want to check for leaking gutters, cracks and holes in sidings, and faulty flashing. Only when you have made sure that any water that is pooling on flat, horizontal wood surfaces, or is collecting in wooden decorative features, is not caused by the incorrect function of any other fixings should you make alterations to help its dispersal.  **Repairs**  All repairs to wood based features, such as windows and door frames, must be completed in line with traditionally respected restorative techniques, such as patching, piecing in, and carefully reinforcing the structure of the wood. As with all types of restoration work, these repairs should fit in line with the existing style and colours of the current work, as well as being physically compatible with the materials originally used. These repairs should be unobtrusively marked with the date of the work to help guide future treatments to damaged areas should new techniques of restoration be discovered.  **Overview**  Owning a historical building is a commitment to preserve its rich heritage for generations to come. After all, most of these buildings have already survived many lifetimes and can still be enjoyed in their original state thanks to the responsibility and hard work of previous owners and occupants. By paying careful attention to the right guidelines it is possible to make sure that a historical building’s woodwork and craftsmanship is kept as true to the design and look that it had on the first day it was used, all those years ago. |