



Removal of Pressure Sensitive Tapes and Tape Stains

**Instructors:
Elissa O’Loughlin and
Linda Stiber Morenus**

April 23 - 27, 2018

**Sponsored by the *Southeast Regional Conservation Association (SERCA)*
Hosted by the Georgia Archives in Morrow, Georgia near Atlanta
Registration fee: \$900**

This class is intended for conservators specializing in treatment of culturally significant works. Primarily designed for book and paper conservators, it is also relevant for practitioners in other disciplines, especially objects and textiles. The course consists of didactic and hands-on sessions presented in a laboratory setting. The five-day curriculum includes:

- Overview of pressure sensitive tapes, production methods, and manufacturing history
- Science overview of adhesion, pressure sensitive adhesive characteristics
- Methods of tape and adhesive identification—physical, chemical, and optical
- Removal techniques—use of heat, mechanical means, and organic solvents
- Health and Safety aspects of organic solvent use
- Remediation and stain removal using organic solvents and wash methods
- Collections care and decision making
- Use of pressure sensitive products in preservation

Participants are encouraged to bring case histories for discussion in the class and also to bring expendable examples when possible.

Registration (limited to 14 participants)

This class is designed for practicing conservators from a broad range of professional experience. Participant selections will be made by the SERCA Board of Directors via the following order—SERCA members (new or renewing), practicing conservators in the Southeast, and qualified applicants

Applications are due **December 29th, 2017** with notifications expected by **January 12th, 2018**.
To apply, please send a statement of intent as a cover letter, describing specific treatment issues and how training of this nature would be important. Submit the letter with an attached current resume to:
Kim Norman, SERCA President kim.norman@usg.edu

General Outline of Course (subject to change)

Day 1: Basics of adhesion and properties of tapes; Invention and evolution of rubber-based pressure sensitive tapes; Invention and evolution of synthetic polymer-based pressure sensitive tapes; Degradation of rubber-based pressure sensitive tapes; Degradation of synthetic polymer-based pressure sensitive tapes; Evaluating condition of an artifact vis-a-vis condition of tape; Practicum

Day 2: Solvents and Solubility—Use of TEAS chart; Effects of Solvents on paper/ Benefits versus problems of local treatment; Case histories; Mechanical carrier and adhesive removal; Advanced carrier removal; Practicum

Day 3: Conservation and curatorial collaboration in preservation decision making; Tape and materials analysis—When is analysis indicated?; Exhibition considerations regarding artifacts with tape; Case histories: solvent chambers/poulticing/solvent immersion; Practicum

Day 4: Use of pressure sensitive tapes in conservation and preservation; Pressure sensitive labels testing at the Library of Congress; Pressure sensitive tape removal and testing; Case histories: removal of tape stains; Practicum

Day 5: Practicum: experimental exercise; Evaluation of experimental results; Participant presentations

Instructors

- **Elissa O’Loughlin** is a bench trained conservator who began her conservation work at the U.S. National Archives in 1983. She received training at the Smithsonian Institution, the SAAR program of the Opleiding Restauratoren, the University of London and in other graduate level settings. In 2014, Elissa retired as Senior Paper Conservator at the Walters Art Museum. Her research interests include deacidification, materials testing, iron gall ink and optical brighteners. She is the recipient of two Samuel Kress grants for professional development as well as the Carolyn Horton Grant administered by the Foundation of the American Institute for Conservation. She is a Professional Associate of AIC and Board member of the Washington Conservation Guild.
- **Linda Stiber Morenus** received a MA and CAS in 1986 from the State University of New York, College at Buffalo, Art Conservation Program. She has held paper conservator positions with the U.S. National Archives (1987) and the Smithsonian Institution’s National Portrait Gallery (1988 – 1990). From 1991 - 2011, she was a senior paper conservator with the Library of Congress. She is presently an independent conservator and Special Assistant to the Director for Scholarly and Educational Programs, Library of Congress. She has been awarded a Library of Congress Kluge Fellowship, James H. Billington Award, and Kittredge Foundation Grants for technical study of Italian chiaroscuro woodcuts and artistic transfer lithography. Other research interests include Japanese woodblock prints and iron gall ink. She is a Professional Associate of AIC.

Additional Information

Directions, travel information, and details about the class schedule will be sent to all accepted participants prior to the workshop.

For health and safety reasons, individuals who are pregnant (or think they may be) will not be accepted for this class due to solvents used in the treatment portion of the schedule.

Please direct any questions or concerns to Kim Norman, SERCA President, kim.norman@usg.edu.