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The Science For Conservators Series An Introduction to Materials **The Science For Conservators Series The Science For Conservators Series Cleaning Science for Conservators The Science for Conservators Series** ***Science for Conservators Cleaning*** **Conservation Treatment Methodology The Organic Chemistry of Museum Objects Historical and Philosophical Issues in the Conservation of Cultural Heritage** ***Materials for Conservation*** **Book Conservation and Digitization Nanoscience for the Conservation of Works of Art Mooring a Field Adhesives and Coatings The Restoration of Engravings, Drawings, Books, and Other Works on Paper** ***Textile Conservator's Manual American Painters on Technique*** **Historical Perspectives on Preventive Conservation Sam Francis Color Science in the Examination of Museum Objects The Conservation and Structural Restoration of Architectural Heritage Solvent Gels for the Cleaning of Works of Art The Jefferson Bible** ***The Conservator*** **Facture: Conservation, Science, Art History Modern Paints Uncovered** ***Color Atlas and Manual of Microscopy for Criminalists, Chemists, and Conservators*** **Contemporary Theory of Conservation** ***The Care and Conservation of Palaeontological Material*** **Photographs of the Past Modern Metals in Cultural Heritage Leadership of Public Bureaucracies: The Administrator as Conservator** ***Heritage Wood Stone Conservation Conservation of Easel Paintings*** **Platinum and Palladium Photographs** ***Object, Event, Performance***

Classical theories of conservation are well known in the heritage community, but in the last two decades thinking has shifted, and

classical theory has faced increasing criticism. Contemporary Theory of Conservation brings together current ideas in conservation theory, presenting a structured, coherent analysis of the subject for the first time. This engaging and readable text is split into 3 parts. The first, Fundamentals of conservation, addresses the identity of conservation itself, and problems arising when classical conservation theories are applied. The second part, Questioning classical theories, delves deeper into the criticism of classical ideas such as reversibility. This leads on to the creation of new paradigms such as sustainability, which are covered in the final part of the book, Conservation ethics. For more than ten years, this series has been the key basic texts for conservators throughout the world. These introductory volumes provide non-scientists with the essential theoretical background to their work. First published by the Crafts Council in 1983. For more than ten years, the Science for Conservators Series have been the key basic texts for conservators throughout the world. Scientific concepts are basic ot the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work. This volume highlights recent research efforts in the conservation and investigation of works of art on wood. Through eleven case studies it showcases different experimental methods ranging from X-ray analysis of objects to the study of cross-sections made from micro-samples. New research focusing on the technical study, treatment and assessment of works of art on wood in its many forms is featured in this edited volume. Technical studies include the attribution and investigations of a triptych by Hans Memling and a sculpture from workshop of Michel and Gregor Erhart, decorated Syrian rooms, and investigations of finely carved Gothic wooden objects. Synchrotron-based methods are presented for studying the alteration of 19th c. verdigris in Norway, and multi-analytical

methods are employed for the investigations of 16th to 19th c. East Asian lacquer from the Kunsthistorisches Museum in Vienna. Novel methods for the cleaning of gilded surfaces using gels and emulsions are shown, as are innovative strategies for the consolidation for waterlogged wood, providing key data for the assessment of risks and benefits of new methods, and the short and long-term effects on gilding layers and archaeological wood. The book clearly shows how collaboration between engineers, physicists, biologists and chemists and conservators of different types of materials can lead to new research in conservation science. This book is crucial reading for conservators and conservation scientists, as well as for technical art historians, providing key methodological case studies of polychromy from different temporal and geographical contexts. "How paintings were made--in the most literal sense--is an important but largely unknown aspect of the story of American art. This book, like the authors' previous volume on American painting techniques from the colonial period to 1860, is based on descriptions of the materials and methods that painters used, as found in artists' notebooks, painting manuals, magazines, suppliers' catalogues, letters, diaries, books, and interviews. In interpreting this evidence, the authors have made use of their experience as conservators who have treated many important American paintings."--Book jacket. First published in 1996, this volume has been substantially updated to reflect new research in the conservation of stone monuments, sculpture, and archaeological sites. The next title in the respected Artist's Materials series offers groundbreaking analysis of Sam Francis's working methods and materials American artist Sam Francis (1923–1994) brought vivid color and emotional intensity to Abstract Expressionism. He was described as the "most sensuous and sensitive painter of his generation" by former Guggenheim Museum director James Johnson Sweeney, and curator Howard Fox called him "one of the acknowledged masters

of late-modern art." Francis's works, whether intimate or monumental in scale, make indelible impressions; the intention of the artist was to make them felt as much as seen. At the age of twenty, Francis was hospitalized for spinal tuberculosis and spent three years virtually immobilized in a body cast. For physical therapy he was given a set of watercolors, and, as he described it, he painted his way back to life. The exuberant color and expression in his paintings celebrated his survival; his five-decade career was an energetic visual and theoretical exploration that took him around the world. Francis's idiosyncratic painting practices have long been the subject of speculation and debate among conservators and art historians. Presented here for the first time in this volume are the results of an in-depth scientific study of more than forty paintings from the late 1940s to early 1990s, which reveal new discoveries about his creative process, inventive techniques, and specially formulated paints and binders. The data provides a key to the complicated evolution of the artist's work and informs original art historical interpretations. Facture presents the latest conservation research on masterpieces from the National Gallery of Art, Washington, spanning the early Renaissance through the present and encompassing a range of media. Volume 2 examines great art of two very different eras--the Italian Renaissance and the 20th century--and puts in new contexts works such as Giotto's Madonna and Child, bronze sculptures by Auguste Rodin, watercolors by John Marin, early paintings by Andy Warhol, and Mark Rothko's multiforms, which mark the birth of his abstraction. Seven essays are illustrated with outstandingly detailed photography and share a common approach. They each begin with meticulous material and analytical study of the work and then place the findings in a broader historical context, providing new perspectives on well-known works. A fascinating contribution to interdisciplinary scholarship on art, this publication extends a tradition of fostering dialogue among art

historians, scientists, and conservators in the international community. Published by the National Gallery of Art, Washington/Distributed by Yale University Press Understanding the chemistry behind works of art and heritage materials presents an opportunity to apply scientific techniques to their conservation and restoration. Manipulation of materials at the nanoscale affords greater accuracy and minimal disturbance to the original work, while efficiently combating the affects of time and environment. This book meets the growing demand for an all-encompassing handbook to instruct on the use of today's science on mankind's cultural heritage. The editors have pioneered modern techniques in art conservation over the last four decades, and have brought together expertise from across the globe. Each chapter presents the theoretical background to the topic in question, followed by practical information on its application and relevant case studies. Introductory chapters present the science behind the physical composition of art materials. Four chapters explore various cleaning techniques now, followed by four chapters describing the application of inorganic nanomaterials. Each chapter is fully referenced to the primary literature and offers suggestions for further reading. Professional conservators and scientists alike will find this essential reading, as will postgraduate students in the fields of materials and colloid science, art restoration and nanoscience. For more than ten years, The Science for Conservators Series has provided the key basic texts for conservators throughout the world. Scientific concepts are basic to the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work. Ever since its original publication in Germany in 1938, Max Schweidler's Die Instandetzung von Kupferstichen, Zeichnungen, Buchern usw has been recognized as a seminal modern text on the conservation and restoration of works on paper. To address what he saw as a

woeful dearth of relevant literature and in order to assist those who have 'set themselves the goal of preserving cultural treasures, ' the noted German restorer composed a thorough technical manual covering a wide range of specific techniques, including detailed instructions on how to execute structural repairs and alterations that, if skilfully done, can be virtually undetectable. By the mid-twentieth century, curators and conservators of graphic arts, discovering a nearly invisible repair in an old master print or drawing, might comment that the object had been 'Schweidlerized.' This volume, based on the authoritative revised German edition of 1949, makes Schweidler's work available in English for the first time, in a meticulously edited and annotated critical edition. The editor's introduction places the work in its historical context and probes the philosophical issues the book raises, while some two hundred annotati The cleaning of a work of art often involves removing not only dirt and grime but also unwanted layers of varnish, gilding, and paint from the work's surface. The challenge for conservators lies in finding a cleaning agent that will act on one layer without affecting the layer being preserved and without leaving any harmful residues on the cleaned work. This book, which examines gel cleaning in the treatment of paintings and painted works of art, presents the methodologies, data, and results of a collaborative project of the Getty Conservation Institute and Winterthur Museum. Among the issues covered are the theory and application of gel cleaning systems, the detection of residues left on the surfaces of objects cleaned with these systems, research into solvent-gel and solvent residues, stability of surfactants during natural and artificial aging, and recommendations for formulating gels for specific cleaning tasks. Conservation Treatment Methodology presents a systematic approach to decision-making for conservation treatments. The methodology is applicable to all cultural property, independent of object type or material, and its use will enable conservators to be

more confident in their treatment decisions. Conservation Treatment Methodology is illustrated with numerous examples that emphasize the equal importance of the physical and cultural aspects of objects for decision-making. The book also explains how the history of an object and the meaning that it holds for its owner or custodian contribute to determining its treatment. Conservation Treatment Methodology is an essential text for conservators, historic preservation specialists, and restorers, as well as students. Since it is not a technical manual about how to carry out treatments, the book will also be of value to art historians and museum personnel who work with conservators. "This book is unique in its overarching, multidisciplinary approach. The writing is not only clear, but entertaining and engaging." Dan Kushel, Distinguished Teaching Professor, Art Conservation Department, Buffalo New York) State College Barbara Appelbaum is one of the premier objects conservators in the United States and the author of Guide to Environmental Protection of Collections. Practicing in New York, Appelbaum was trained at New York University and began her career at The Brooklyn Museum. The author treats a wide range of object types. Projects of note have included George Washington's leather portfolio, a Marcel Duchamp urinal, and a Marilyn Monroe dress. Palaeontological material within collections is increasingly becoming a unique resource, as pressure on geological sites for building or landfill increases, or palaeontological sites become overworked. It is important that the palaeontological collection is seen as a resource of equal value to those of the arts, and as such is maintained cared for and conserved as such. This book provides the basic information necessary for the care and conservation of palaeontological materials. Paleontological materials present a wide range of problems to the conservator; from the organic composition of sub-fossil and mummified materials, to the problems of mounting media associated with SEM stubs and slides commonly associated with palaeontological

materials, to the problems of inorganic materials such as microfossils, palaeobotanical materials and supporting shale and other matrixes. This book, for the first time, provides essential information for conservators and other workers of the mechanisms of deterioration of palaeontological materials, resins, adhesive and consolidants that have been used on geological material in the past, and suggests methods of passive control and treatment of deteriorating material. Written by conservators, geological technicians and academic geologists, the book discusses the variety of different approaches to the care and conservation of palaeontological objects which reflects the differing use of the materials within collections. As such the book will be of use to anybody working with palaeontological materials, particularly those involved in the care and conservation of palaeontological objects and collections. The book concentrates on the science behind the field and encourages a more conservation orientated approach to these materials, which is new to most palaeontologists. The volume presents the results of a four-year inter-institutional, interdisciplinary research initiative led and organized by the National Gallery of Art. Contributions by 47 leading photograph conservators, scientists, and historians provide detailed examinations of the chemical, material, and aesthetic qualities of this important class of rare, beautiful, and technically complex photographs. The volume will help those who care for photograph collections gain a thorough appreciation of the technical and aesthetic characteristics of platinum and palladium prints and scientific basis for their preservation. Materials for Conservation: Organic Consolidants, Adhesives and Coatings provides an overview of one aspect of materials conservation treatment, particularly the properties of organic consolidants, adhesives, and coatings. The contents of the book are divided into two parts; these parts are background information and survey of polymers. The coverage of the first part includes polymer science and the uses and requirements of

applied polymers. The second part covers resins, vinyl, thermoplastics, fillers, and colorants. The text will be most useful to individuals involved in the management and conservation of historic materials, such as museum curators. Materials engineer and polymer chemists will also benefit from the book. "For more than ten years, the Science for Conservators Series have been the key basic texts for conservators throughout the world. Scientific concepts are basic ot the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work"--Publisher's summary. Structural analysis of architectural heritage is a new and growing branch of engineering. Knowledge of the history of architecture, material characteristics, instruments and techniques for investigations, diagnosis and restoration are all vital aspects for the correct understanding of structural behaviour and the ability to make correct decisions for repair and strengthening techniques. Designed for use by all professionals involved or interested in the preservation of monuments, the purpose of this book is to contribute to the development of new approaches in the area. Many of the examples examined, including the Colosseum, the Tower of Pisa, the Pyramid of Chephren, the Tilla Kari Mosque in Samarkand, the temples of Angkor and Konarak, the Santa Maria Vieja Cathedral, the domes of St Peter, Hagia Sophia, the Pantheon, St Ignatio de Loyola and St Charles, are the result of projects and studies carried out during Giorgio Croci's distinguished career. The book features numerous black and white photographs and illustrations by the author. Conservation of Easel Paintings, Second Edition provides a much-anticipated update to the previous edition, which has come to be known internationally as an invaluable and comprehensive text on the history, philosophy and methods of the treatment of easel paintings. Including 49 chapters written by more than 90 respected authors from around the world, this volume offers the

necessary background knowledge in technical art history, artists' materials and scientific methods of examination and documentation. Later sections of the book provide information about the varying approaches and methods for treatment and issues of preventive conservation, as well as valuable reflections on storage, shipping, and exhibition. Including exciting developments that have taken place since the last edition was published, the book also covers new techniques of examination, especially MacroXRF scanning and Reflectance Transmission Imagery. Drawing on research presented at recent professional conferences, information about innovative methods for cleaning modern and contemporary paintings and insights into modern oil paints is also included. Incorporating the latest regulations and understanding of health and safety practices and integrating theory with practice throughout, Conservation of Easel Paintings, Second Edition will continue to be an indispensable reference for practicing conservators. It will also be an essential resource for students taking conservation courses around the world. This second edition of 'Textile Conservator's Manual', now revised and available in paperback, provides an in-depth review of the current practice, ethics and materials used in textile conservation. Concentrating on decorative art objects from the major cultures, the book gives practical instruction and a wide variety of case histories. While the format has been simplified, the text has been expanded and updated to include changes bought about by recent developments in the conservation of material. This new information will increase the reader's ability to interpret signs of ageing and past activity on the object. New case histories in Part Two represent major investigations into the technical history. A basis is provided from which to develop practical skills, taking into account the needs of the object, its essential characteristics of appearance and, above all, its structure. The book covers a wide range of decorative objects, from a fragment of linen 4000 years old to a theatrical backcloth of the twentieth century. This

book is practical and thought-provoking, not only about what is being done and how, but also why. For more than ten years, The Science for Conservators Series has provided the key basic texts for conservators throughout the world. Scientific concepts are basic to the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work. This volume presents the life work of the late Ruth Johnston-Feller, one of the nation's leading color scientists. It combines an overview of basic theoretical concepts with detailed, hands-on guidance for the professional conservator and conservation scientist. The author focuses on the application of color science to the solution of practical problems, providing a comprehensive discussion of the nondestructive spectrophotometric tools and techniques used to understand the color and appearance of materials during the technical examination of works of art. The book, which features numerous examples of reference reflectance spectra, can help prevent misinterpretation of color measurements and the erroneous conclusions that might result. Topics include spectrophotometry, colorimetry, colorant mixtures, analytical techniques, reflection, fluorescence, and the effects of extenders, fillers, and inerts This is the sixth volume to appear in the Getty Conservation Institute's Readings in Conservation series, which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage. The present volume provides a selection of more than sixty-five texts tracing the development of the field of preventive conservation from antiquity to the present day. The volume is divided into nine parts: Philosophies of Preventive Conservation, Keeping Things, Early Years of Conservation in Museums, Relative Humidity and Temperature, Light, Pests, Pollution, The Museum Environment and Risk Management, and Future Trends. Writings by such well-known figures as M. Vitruvius Pollio, John

Ruskin, and Rachel Carson are complemented by selections from diverse sources including early housekeeping books, eighteenth-century archivist manuals, and Victorian novels. Other seminal texts include John Evelyn's seventeenth-century tract on air pollution in London and the founding manifesto of the Society for the Protection of Ancient Buildings by William Morris. There is also a wide-ranging representation of recent scholarship, including writings from non-Western traditions such as India and Japan. Each reading is introduced by short prefatory remarks explaining the rationale for its selection and the principal matters covered. There is also a bibliography. Intended especially for students, this volume will also be of interest to conservators, museum curators, collection managers, and others involved in caring for collections and objects. The Jefferson Bible, or The Life and Morals of Jesus of Nazareth as it is formally titled, was a book constructed by Thomas Jefferson in the latter years of his life by cutting and pasting numerous sections from various Bibles as extractions of the doctrine of Jesus. Jefferson's composition excluded sections of the New Testament containing supernatural aspects as well as perceived misinterpretations he believed had been added by the Four Evangelists. In 1895, the Smithsonian Institution under the leadership of librarian Cyrus Adler purchased the original Jefferson Bible from Jefferson's great-granddaughter Carolina Randolph for $400. A conservation effort commencing in 2009, in partnership with the museum's Political History department, allowed for a public unveiling in an exhibit open from November 11, 2011, through May 28, 2012, at the National Museum of American History. The Organic Chemistry of Museum Objects provides an account of the composition, chemistry, and analysis of the organic materials which enter into the structures of objects in museum collections. This book is not intended to duplicate the information available in existing handbooks on the materials and techniques of art and conservation but rather to convey the state of knowledge of the

chemical composition of such materials and so provide a framework for a general understanding of their properties. The book begins with a review of basic organic chemistry, covering hydrocarbons and compounds with functional groups. It then describes spectrometry and separation methods. This is followed by discussions of the chemistry and composition of oils and fats, natural waxes, bituminous materials, carbohydrates, proteins, and natural resins and lacquers. Subsequent chapters deal with synthetic materials, i.e., high molecular weight polymers of a wholly synthetic nature; and natural and synthetic dyestuffs. Also discussed are the deterioration and other changes in organic materials resulting from both free radical and ionic reactions; and the application of analytical methods to identify the organic materials of actual museum objects. This book is intended for both chemists and nonchemists. Much of the artwork that rose to prominence in the second half of the twentieth century took on novel forms--such as installation, performance, event, video, film, earthwork, and intermedia works with interactive and networked components--that pose a new set of questions about what art actually is, both physically and conceptually. For conservators, this raises an existential challenge when considering what elements of these artworks can and should be preserved. This provocative volume revisits the traditional notions of conservation and museum collecting that developed over the centuries to suit a conception of art as static, fixed, and permanent objects. Conservators and museums increasingly struggle with issues of conservation for works created from the mid-twentieth to the twenty-first century that are unstable over time. The contributors ask what it means to conserve artworks that fundamentally address and embody the notion of change and, through this questioning, guide us to reevaluate the meaning of art, of objects, and of materiality itself.
Object--Event--Performance considers a selection of post-1960s artworks that have all been chosen for their instability,

changeability, performance elements, and processes that pose questions about their relationship to conservation practices. This volume will be a welcome resource on contemporary conservation for art historians, scholars of dance and theater studies, curators, and conservators. In recent years, interest in old photographs has grown significantly among a broad public, from collectors, conservators, and archivists to amateurs seeking to preserve precious family albums. Although the medium of photography is barely 150 years old, its relatively brief history has witnessed the birth of a wide range of photographic processes, each of which poses unique conservation challenges. Photographs of the Past: Processes and Preservation provides a comprehensive introduction to the practice of photograph preservation, bringing together more information on photographic processes than any other single source. Introductory chapters cover issues of terminology; the rest of the book is divided into three parts: positives, negatives, and conservation. Each chapter focuses on a single process--daguerreotypes, albumen negatives, black-and-white prints, and so on--providing an overview of its history and materials and tracing the evolution of its technology. This book will serve as an irreplaceable reference work for conservators, curators, collectors, dealers, conservation students, and photographers, as well as those in the general public seeking information on preserving this ubiquitous form of cultural heritage. The revolution in public management has led many reformers to call for public managers to reinvent themselves as public entrepreneurs. Larry D. Terry opposes this view, and presents a normative theory of administrative leadership that integrates legal, sociological, and constitutional theory. This volume is the first comprehensive collection of texts on the conservation of art and architecture to be published in the English language. Designed for students of art history as well as conservation, the book consists of forty-six texts, some never before translated into English and many originally published only

in obscure or foreign journals. The thirty major art historians and scholars represented raise questions such as when to restore, what to preserve, and how to maintain aesthetic character. Excerpts have been selected from the following books and essays: John Ruskin, The Seven Lamps of Architecture; Bernard Berenson, Aesthetics and History in the Visual Arts; Clive Bell, The Aesthetic Hypothesis; Cesare Brandi, Theory of Restoration; Kenneth Clark, Looking at Pictures; Erwin Panofsky, The History of Art as a Humanistic Discipline; E. H. Gombrich, Art and Illusion; Marie Cl. Berducou, The Conservation of Archaeology; and Paul Philippot, Restoration from the Perspective of the Social Sciences. The fully illustrated book also contains an annotated bibliography and an index. By surveying a variety of projects and approaches to the difficult conservation-digitization balance, and in fostering a dialogue amongst practitioners, this book demonstrates that a dialogue between the fields of book conservation and digital humanities is not only possible, but in fact desirable and fruitful. Professionals in many disciplines, from archeology to forensic science and anthropology, must be able to identify organic and inorganic fibers and particles. In a single source, this book presents a range of simple methods to help readers quickly characterize and identify a broad range of materials. Covering substances such as hair and fibers, mine For more than ten years, the Science for Conservators Series have been the key basic texts for conservators throughout the world. Scientific concepts are basic ot the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work. Over the past seventy years, a staggering array of new pigments and binders has been developed and used in the production of paint, and twentieth-century artists readily applied these materials to their canvases. Paints intended for houses, boats, cars, and other industrial applications frequently turn up in modern art

collections, posing new challenges for paintings conservators. This volume presents the papers and posters from "Modern Paints Uncovered," a symposium organized by the Getty Conservation Institute, Tate, and the National Gallery of Art and held at Tate Modern, London, in May 2006. Professionals from around the world shared the results of research on paints that have been available to artists since 1930--the date that synthetic materials began to significantly impact the paint industry. Modern Paints Uncovered showcases the varied strands of cutting-edge research into the conservation of contemporary painted surfaces. These include paint properties and surface characteristics, analysis and identification, aging behavior, and safe and effective conservation techniques. This practical guide provides artists, conservators, curators, and other heritage professionals with tools for understanding, evaluating, and approaching the care and treatment of modern metals. The proliferation of new metals—such as stainless steels, aluminum alloys, and metallic coatings—in modern and contemporary art and architecture has made the need for professionals who can address their conservation more critical than ever. This volume seeks to bridge the gap between the vast technical literature on metals and the pressing needs of conservators, curators, and other heritage professionals without a metallurgy background. It offers practical information in a simple and direct way, enabling curators, conservators, and artists alike to understand and evaluate the objects under their care. This invaluable reference reframes information formerly found only in specialized technical and industrial publications for the context of cultural heritage conservation. As the first book to address the properties, testing, and maintenance issues of the hundreds of metals and alloys available since the beginning of the twentieth century, it is destined to become an essential resource for conservators, artists, fabricators, curators, collectors, and anyone working with modern metals. For more than ten years, the Science for Conservators series has been the

key basic texts for conservators throughout the world. Scientific concepts are basic ot the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work.

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- Book Conservation And Digitization
- Nanoscience For The Conservation Of Works Of Art
- Mooring A Field
- Adhesives And Coatings
- The Restoration Of Engravings Drawings Books And Other Works On Paper
- Textile Conservators Manual
- American Painters On Technique
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- Leadership Of Public Bureaucracies The Administrator As Conservator
- Heritage Wood
- Stone Conservation
- Conservation Of Easel Paintings
- Platinum And Palladium Photographs
- Object Event Performance