

The Colouring Bronzing Patination Metals

and Patination of Metals Metal Plating and Patination Metal-colouring and Bronzing Metal-Colouring and Bronzing The Colouring, Bronzing and Patination of Metals Copper, Brass, and Bronze Surfaces Metal-Colouring and Bronzing (Classic Reprint) Colour Metal Colouring A Complete Treatise on the Electro-deposition of Metals Metal-Colouring and Bronzing Cultural Heritage Conservation and Environmental Impact Assessment by Non-Destructive Testing and Micro-Analysis *Richard Hughes Richard Hughes Richard Hughes Richard Hughes Richard Hughes Richard Hughes Arthur Horseman Hiorns Richard Hughes Susan La-Niece Arthur H. Hiorns Arthur Horseman Hiorns Richard Hughes L. William Zahner Arthur Horseman Hiorns Arthur Herbert Church David Fishlock Georg Langbein Arthur Horseman Hiorns Rene van Grieken*

the techniques of metal colouring bronzing and patination the metals covered are bronze and yellow brass in cast form copper gilding metal yellow brass and silver in sheet form and silver plate and copper plate a glossary of archaic chemical terms and their modern equivalents is included an historical introduction outlines the various metalworking traditions with which the use of colouring techniques is associated with 275 illustrations 220 in colour cover

surface finishing is a major subject in the field of metals the artistic and technical development of decorative or protective finishes has produced some distinctive classes of metalwork in different parts of the world metal plating and patination is the most important reference work to be published surveying the surface treatments used from the inception of metallurgy to the present day

this historic book may have numerous typos and missing text purchasers can usually download a free scanned copy of the original book

without typos from the publisher not indexed not illustrated 1907 edition excerpt 69 walcker recommends the following mixture which has been tried by the author with the results recorded below ammonium carbonate 300 grains copper sulphate 150 vinegar 5i fluid ounces evaporate the solution to dryness and then add vinegar fluid ounces oxalic acid 4 grains ammonium chloride 16 the mixture is boiled and the residue filtered off the article is warmed and the solution painted on the work then boiling water is poured over it and the surface rubbed first with an oiled pad then with a dry pad a brass ash tray oiled and wiped dry as recommended above 6 dried in sawdust only c coppered oiled and wiped dry d dried in sawdust only the above trays were immersed in the filtrate only it was found that immersion was much better than painting on the solution the wiping with oil removes some of the bronze colour unless done very softly indeed the colour produced on brass is distinctly yellowish green while the colour imparted to copper is similar to that produced by copper chloride 73 and blackens by exposure to light a darkens slightly in diffused daylight b appears not to change c darkens slowly probably because the bronze has been largely wiped off by the oiled rag d darkens very quickly in daylight the residue left on the filter was rubbed into a paste with a few drops of the filtrate and painted on the work to be bronzed which was then heated on a lacquering stove after the paste was thoroughly dried it was washed off with boiling water brass received the same colour as by the immersion method but the colour was not quite so uniform copper assumed a deep brown colour which became darker on exposure to

a full color guide for architects and design professionals to the selection and application of copper brass and bronze copper brass and bronze surfaces third in zahner s architectural metals series provides a comprehensive and authoritative treatment of copper brass and bronze applications in architecture and art if offers architecture and design professionals the information they need to ensure proper

maintenance and fabrication techniques through detailed information and full color images it covers everything from the history of the metals and choosing the right alloy to detailed information on a variety of surface and chemical finishes and corrosion resistance the book also features case studies that offer strategies for designing and executing successful projects using copper brass and bronze copper brass and bronze surfaces is filled with illustrated case studies that present comprehensive coverage of how each metal is used in creating surfaces for building exteriors interiors and art finishes all the books in zahner s architectural metals series offer in depth coverage of today s most commonly used metals in architecture and art this visual guide features full color images of a variety of copper brass and bronze finishes colors textures and forms includes case studies with performance data that feature strategies on how to design and execute successful projects using copper brass and bronze offers methods to address corrosion before and after it occurs explains the significance of the different alloys and the forms available to the designer discusses what to expect when using copper brass and bronze in various exposures written for architecture professionals metal fabricators and developers architecture students designers and artists working with metals copper brass and bronze surfaces offers a logical framework for the selection and application of copper brass and bronze in all aspects of architecture

excerpt from metal colouring and bronzing since the publication of the first edition additional experience has been gained in working the various solutions and although the recipes then given are correct so far as they go it has been thought advisable to add further information to guide the operator and such additions are given in the appendix about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at forgottenbooks.com this book is a reproduction of an important historical work forgotten books uses

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this book mostly contains contributions by the invited lecturers at the 7th international conference on non destructive testing and micro analysis for the diagnostics and conservation of the cultural and environmental heritage the contributors have all been chosen for their individual reputations and the quality of their research but also because they represent a field deemed highly important hence this book give balanced coverage of the areas that are most relevant in non destructive testing and micro analysis in the realm of cultural heritage the

analysis methods provide the clinical composition of cultural artifacts to elucidate their provenance the rate of alteration as a result of exposure to the environment and the effectiveness of conservation and restoration strategies the techniques are partially or fully non destructive are portable or allow study of different parts of a heterogeneous work of art

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