organization and structure of an archive reflect the constructs of memory, history, and political conditions that they inform.

Written with commitment, intelligence, and clarity, *Paper Cadavers* is a useful volume for any scholar interested in Latin American history or the processes by which the archives of authoritarian regimes can become valuable weapons for both perpetrators of crimes and their victims. While Timothy Garton Ash's valuable work on the Stasi archive¹ reminds us that records of secret police activity can open new wounds as well as healing old ones, ultimately such works as *The File* and *Paper Cadavers* convince us that the opening of sensitive archival materials—though fraught with pain and complication—is a necessary and invaluable step toward consolation and social justice.—Jean Cannon, *Literary Collections Research Associate, The Harry Ransom Center, The University of Texas at Austin*

Historical Perspectives in the Conservation of Works of Art on Paper. ed. Margaret Holben Ellis. Los Angeles, Calif.: The Getty Conservation Institute, 2014. xx, 524p. ISBN 978-1-60606-432-0. \$70.00.

Historical Perspectives in the Conservation of Works of Art on Paper provides a comprehensive collection of ninety-six readings—spanning six centuries—related to the conservation of paper-based art. Published by the Getty Conservation Institute, one of this work's greatest strengths is its masterful organization of texts, which builds and climaxes in a finale that offers a multifaceted yet distinct and straightforward representation of the field of conservation.

The readings are gathered into eight sections based on the development of the technology behind and the thinking that underpins the field. "The Powers of Paper" illustrates various ideas about the role of paper. Practical, scientific, theoretical, and poetic, the range of opinion expressed conveys the complexity of responses to the medium. It also highlights paper as a carrier of information and demonstrates a respect for historical context that characterizes the sections that follow. "The Mastery of Drawing" builds upon the idea of paper as surface, addressing mark-making methods while stressing the significance of accurate record keeping in the practice of conservation. In addition to offering a discussion of methodology, "Printmaking: Multiple Originals" clearly presents a rationale for teaching printmaking techniques in conservation training programs. Part IV, "Paper Is Part of the Picture," moves the reader beyond technical issues in paper conservation to the broader considerations of materiality and meaning and completes the foundation for the following chapters.

1. Timothy Garton Ash, *The File: a Personal History* (New York: Random House, 1997).

Pivotal Parts V and VI discuss one of the main challenges paper conservators face: deterioration, both of the substrate and of the media used on it. Part VII, "Treatments: Limits and Limitations," considers what conservation can and cannot do or resolve, both in practice and in the context of the ethics described in the American Institute for the Conservation of Historic and Artistic Works' *Guidelines for Practice*.² The introduction to the brief, concluding six readings in this volume's Part VIII, "The Paper Conservator: Going beyond the Bench," provides a succinct description of the development of graduate programs in paper and book conservation in the late twentieth century. It encourages conservators to "go beyond" understanding materials, methods, and their challenges and to work toward developing strong professional relationships with allied professionals, collection managers in museums, historical societies, and libraries in particular.

In addition to the success of the book's structure, which conveys essential components of the history, theory, and practice of conservation, this compendium is enhanced by other features. These include meticulous documentation; citation of additional resources; and the detailed, enlightening, and practical statements and notes on limitations that appear in the Foreword, Preface, Acknowledgements, and the Notes to the Reader.

Written with students of conservation as the primary target audience, the book serves this group very well by offering a single volume that provides broad-based, historical context and illuminates the many reasons for the field's development. Perhaps even more significantly, however, *Historical Perspectives in the Conservation of Works of Art on Paper* offers a clear and much-needed window into the world of conservation for collection managers, archivists, and librarians through its thoughtfully curated, logically developed structure and its clearly articulated presentation. I would highly recommend this volume to conservation students, conservators and especially to allied professionals as an invaluable reference resource and a skillfully written testament to the importance of the work of conservation professionals.—Ann Carroll Kearney, *Collections Conservator*, Alice Hastings Murphy Preservation Department, University at Albany Libraries, SUNY-University at Albany

2. Cf. *Guidelines for Practice*, American Institute for Conservation of Historic and Artistic Works, *Treatment: 21: Suitability*. 1994. www.conservation-us.org.