

ICOM Committee for Conservation
Comité de l'ICOM pour la conservation



**Triennium 2002 - 2005
NEWSLETTER 2**

**PAINTINGS: SCIENTIFIC STUDY, CONSERVATION
AND RESTORATION**

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From your Co-ordinators
Anne Rinuy & Jacqueline Ridge

Dear members

We hope that everyone has enjoyed a rewarding year. Here is our second newsletter of the triennium and we hope that you enjoy it and find it useful. We thank all those who have sent us information to include. Please keep it coming.

We had hoped to have an interim meeting before the full session at the Hague in 2005 - but looking at the range of conferences pertaining to paintings that have taken place or are scheduled to do so in the next year period it was felt this was unnecessary. ICOM-CC now has a revamped web page and the last two newsletters can be found there. We will be in the process of adjusting the introductory information about the paintings group over the next few months to get it up to date. This working group is large with over 400 members. We are pleased to announce that contact details have been significantly

A call for Paintings Working Group papers for the next ICOM-CC Triennial Meeting will be sent in a separate mailing from the group coordinators. Abstracts are due by April 15th 2004.

NEW ICOM-CC "friends" and "Student-friends" MEMBERSHIP CATEGORY

For more information check the ICOM websites listed below or check out Registration via ICOM-CC secretariat in Rome at secretariat@icom-cc.org.

ICOM Membership Application forms

The application forms to join the International Committees and Affiliated Organisations are now available on the ICOM Web Site at:
<http://www.icom.org/affiliates.html>
<http://www.icom.org/internationals.html>

*Les formulaires pour adhérer aux Comités internationaux et aux Organisations affiliées sont maintenant disponibles sur le site Web d'ICOM à:
<http://www.icom.org/affiliees.html>
<http://www.icom.org/international-f.html>*

Electronic mail

In an effort to save costs in producing and distributing this Newsletter we want to circulate it as far as possible via the ICOM-CC website. And use email for occasional notices. For this to be successful we need as many e-mail addresses as possible, **please send us your e-mail address, now!!!**

Courriel

*Nous cherchons à économiser temps et argent dans la production et l'envoi de notre chronique, aussi souhaitons-nous l'envoyer par courriel à tous ceux qui ont accès à ce moyen de communication. **Veuillez SVP nous communiquer maintenant votre adresse électronique !***

The ICOM Secretariat would like to inform you that new information about the ICOM 2004 General Conference is now available on the ICOM Seoul 2004 Web Site at the address:
<http://www.icom2004.org/> .

COST Action G8

Dear colleague,

I have recently been appointed as the new coordinator of a working group within the European programme, COST Action G8 (<http://srs.dl.ac.uk/arch/cost-g8/>). The main objective of the COST Action G8 is to achieve a better preservation and conservation of our cultural heritage by increasing the knowledge in museum objects through non-destructive analysis and testing and by improving the synergy between art historians, archaeologists, conservators and natural scientists. A 50:50% balance is aimed at between the activities of both groups, which should result in an improved interest to problems related to the study, preservation and conservation of valuable museum collections.

The expected benefits are twofold. First the capability of answering questions related to museum objects, which cannot be readily solved now, will be enhanced. This includes the exchange of knowledge of the available non-destructive techniques and the requirements to perform investigations on valuable or unique objects. In addition museums and similar institutes will get easy access to universities and research facilities that provide such techniques. Second the accumulation of data and knowledge for potential databases and means of comparison will be established. This information will be readily available via an Internet forum, which will allow a better and more efficient use for the preservation and conservation of art objects.

COST G8 covers the following scientific fields: Technology and authentication (WG1), Origin/provenance (including trade routes and supply zones) (WG2), Degradation processes, corrosion, weathering (WG3), Preservation and Conservation (WG4) and Development of analysis procedures (WG5). The various scientific fields are represented in the action by the corresponding working groups (WG1 to WG5). I am the coordinator of WG 3 (see the philosophy of the working group below).

Like for all the other COST Actions (<http://cost.cordis.lu/src/home.cfm>), the scientific activities of the COST G8 Action include organizing Short-Term Scientific Missions (STSM) to train scientists of both groups in the others field as well as to transfer practical experience between the European countries. Furthermore regular meetings in the form of workshops are organized to exchange obtained knowledge in a broader group, to discuss new themes and to enhance the interest and give the possibility of new collaborations.

This COST Action G8 should certainly be of some interest to your members and I would like you to inform them about the opportunities offered to them within this action, that is to apply to a STSM or to participate to a workshop as an expert. Of particular interest is the Special Interest Group (SIG) database accessible on the action website.

I invite you then to consult the COST Action G8 website and to contact me for further questions.

Philosophy of WG3: Degradation, corrosion and weathering

This working group deals with the problem of alteration of museum objects and the way non-destructive techniques can be used to measure this damage or monitor it with time.

All materials, inorganic or organic, are suffering from some kind of alteration. Metals get oxidised as soon as they have been manufactured. Glass, enamels are sensitive to temperature and humidity changes. The same parameters are affecting leather, which is in addition highly sensitive to atmospheric pollution (SO₂). Stone such as limestone suffers from rising damp and surface crystallisation of soluble salts in uncontrolled atmospheres. Paint layers are sensitive to oxidation, hydrolysis and photochemical degradation. Papers and textiles are thermo and photosensitive. Wood, ivory and bone shrink when exposed to dry atmospheres. Furthermore all these materials are sensitive to biodegradation.

Degradation processes on cultural artefacts are often studied through destructive techniques (cross-sections on metals, glass, paintings, stone, wood...) to get a clear picture of the altered layer (composition and thickness). But non-destructive techniques have been designed recently to study or monitor the alteration of these materials such as micro Raman and LIBS spectroscopy, PIXE spectroscopy, ultrasonic probes, gamma-ray transmission, video-thermography, photothermal deflection spectroscopy, chemiluminescence, thealasermetry. More interesting, some of these techniques are now portable, and the damage can be assessed and monitored *in-situ*.

Another field of non-destructive analytical techniques, which is nowadays used a lot in conservation, is the study of degradation processes taking place on artificially prepared coupons. These coupons are produced in such a way as to simulate real artefacts and are studied after being exposed to accelerating alteration tests. Accelerated tests however can only give trends, since during accelerated ageing, only a limited number of factors are considered. In reality a lot more factors are interacting together and give a more complex picture of the degradation processes.

Due to the variety of materials considered in conservation we do not plan to study within the Working Group all of them separately. General topics covering all these materials will be preferred:

- overview of available non-destructive techniques to study the alteration of materials
- optimisation of available non-destructive techniques and applications to new materials
- development of non-destructive techniques to predict the alteration of materials
- understanding of the effect of alteration layers on the analysis of the core materials: are these analysis influenced by the nature of the alteration layers?
- development of non-destructive techniques allowing the analysis of the bulk material through the altered layers
- non-destructive characterization of alteration layers: since most of the archaeological and historical artefacts are altered, it is important to characterize properly the layers obtained for authentication (in relation to WG1) and search of the original layer
- *in-situ* assessment and monitoring of alteration processes with portable non-destructive techniques

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Verband der Restauratoren e.V. (VDR)

www.restauratoren.de

Dr. Gunnar Heydenreich, Restaurierungszentrum, Dusseldorf

The 'Verband der Restauratoren' (VDR) is the professional association for conservators/restorers in Germany. It was founded as a result of the unification of seven associations (AdR, DRV, DVFR, bdr, BsgR, RFV, RVS) in April 2001. The process began with the foundation of an umbrella organization in 1994 and resulted in a large majority of votes for the merger seven years later.

The principle concern of the VDR is the protection and preservation of works of art and cultural heritage. The new association focuses on the information and engagement of the public as well as the profile and protection of the profession. The VDR is a member of E.C.C.O, the European Confederation of Conservator-Restorers' Organizations, and collaborates with many national and international organizations.

The association has about 3500 members and had established 19 working groups for various disciplines and conservation problems as well as 13 regional groups. Within the last two and a half years there have been organized a considerable number of meetings, workshops and conferences on various subject matters. For forthcoming events see www.restauratoren.de/termin.html.

Publications include a newsletter for members, the *Beiträge zum Erhalt von Kunst- und Kulturgut* and monographies to be published irregularly in the *VDR-Schriftenreihe*.

No. 1 (2003) of the *Beiträge zum Erhalt von Kunst- und Kulturgut* presents 20 papers amongst others on the technical examination and conservation of mural paintings, polychrome objects, easel paintings, graphic works, photography, archeological and decorative art objects and historical source materials (English abstracts included). A practical guide on solvents (Anniek Pietsch, *Lösungsmittel. Ein Leitfaden für die restauratorische Praxis*) was published in *VDR-Schriftenreihe* in 2002. Publications can be ordered from the VDR-office.

Contact: VDR-Geschäftsstelle, Haus der Kultur, Weberstr. 61, D - 53113 Bonn, Tel.: +49 -228-243 73 66, Fax: +49-228-261 9669, e-mail: info@restauratoren.de

A review of the papers related to paintings conservation from at the recent VDR conference on Surface Cleaning, can be found under "Conference Reviews" below.

La « Verband der Restauratoren » (VDR) est l'association professionnelle des restaurateurs en Allemagne. Elle résulte de la fusion en avril 2001 de sept associations (AdR, DRV,

DVFR, bdr, BsgR, RFV, RVS). Ce processus a commencé par la création d'un organisme ombrelle en 1994. La fusion a été votée avec une large majorité de votes sept ans plus tard.

La principale préoccupation de la VDR est la protection et la préservation des œuvres d'art et du patrimoine culturel. La nouvelle association se concentre sur la sensibilisation et l'implication du public et sur le profil et la protection de la profession. La VDR est membre de ECCO (European Confederation of Conservator-Restorers' Organizations) et collabore avec plusieurs organismes nationaux et internationaux.

L'association compte environ 3 500 membres et a créé 19 groupes de travail pour diverses disciplines de la conservation ou questions spécifiques, de même que 13 groupes régionaux. Plusieurs congrès, ateliers et réunions ont été organisés au cours des deux dernières années et demi (pour plus d'information sur les activités à venir voir www.restauratoren.de/termin.html.)

La VDR publie un bulletin pour ses membres, le journal *Beiträge zum Erhalt von Kunst- und Kulturgut* et des monographies publiées de façon irrégulière sous la bannière *VDR-Schriftenreihe*. Le numéro 1 du journal contient 20 articles traitant entre autres de l'examen et de la restauration de plusieurs types d'objet (peintures murales, objets polychromes, peintures de chevalet, œuvres graphiques, photographies, objets archéologiques et objets d'art décoratif) et de sources historiques sur les matériaux. Des résumés en anglais sont fournis. Un guide pratique sur les solvants a été publié dans *VDR-Schriftenreihe* en 2002 (Anniek Pietsch, *Lösungsmittel. Ein Leitfaden für die restauratorische Praxis*). Les publications peuvent être commandées en s'adressant au bureau de la VDR.

Adresse : VDR-Geschäftsstelle, Haus der Kultur, Weberstr. 61, D - 53113 Bonn, Tél. : +49 -228-243 73 66, Télécopieur : +49-228-261 9669, adresse électronique : info@restauratoren.de

Une revue du congrès de la VDR sur le nettoyage des surfaces est publiée dans la rubrique « *Revue de congrès* » (en anglais).

IRRdistlist

New Online Discussion Group for Infrared Reflectography Users

The first IRRdistlist was sent out on July 16, 2003. This first list was re-sent on October 29, 2003 since several people reported that they did not receive the first list. A second mailing of the IRRdistlist was sent on November 14, 2003.

If you have not received the list and are interested in receiving it, please sign up for the list by contacting irrdistlist@hotmail.com. If you thought that you were signed up and are experiencing difficulties you may write to the same address or to Bonnie Rimer, b-rimer@nga.gov.

Distlists are reliant on the participants for postings. Also, please remember that it is useful for all to see responses to questions so it is best not to reply directly to an individual.

IRRdistlist

Nouveau groupe de discussion en ligne pour les utilisateurs de la réflectographie infrarouge

Le premier envoi de la IRRdistlist a été fait le 16 juillet 2003, et a dû être répété de nouveau le 29 octobre car plusieurs personnes avaient signalé ne pas avoir reçu le message. Un second envoi a été fait le 14 novembre 2003.

Si vous n'avez pas reçu ces messages et désirez les recevoir, veuillez vous inscrire sur la liste de distribution en écrivant à irrdistlist@hotmail.com. Si vous croyez être inscrit et éprouvez des difficultés à recevoir les messages, vous pouvez écrire à la même adresse ou à Bonnie Rimer, b-rimer@nga.gov.

Les listes de distribution dépendent des participants pour pouvoir afficher de l'information. Gardez aussi à l'esprit qu'il est utile pour tous de voir les réponses aux questions, donc il est préférable de ne pas répondre directement à quelqu'un en particulier.

Conference and Workshop Reviews

Paintings Specialty Group, American Institute for Conservation, Annual meeting, June 2003

Review by Wendy Partridge, Associate Paintings Conservator, Intermuseum Conservation Association.

The topic of the general session of AIC's 31st annual meeting was history of conservation. The papers presented in the painting specialty group covered a broad range of topics, about half of which focused on conservation history. Rebecca Rushfield outlined the history of the painting specialty group itself, beginning with the group's founding at the 1980 annual meeting. Rushfield pointed out that increasing specialization in conservation has steadily lead to greater importance for the specialty groups. Joyce Hill Stoner examined an aspect of recent conservation history. She looked at eight innovators who had changed the way paintings were treated (Gustav Berger, René de la Rie, Robert Feller, Gerry Hedley, Elizabeth Jones, Nathan Stolow, Marion Mecklenburg, and Richard Wolbers). She argued that a combination of mentoring and institutional support allowed these innovators to carry out research and publish results and asked whether enough was being done today to encourage similar innovation.

Elyse Klein discussed the conservation history of an institution, the Union League Club of Chicago. The Club began collecting artwork in 1894 and over time amassed a significant regional collection. Commitment to collection care began almost immediately, and a 1910 annual report outlined the Club's conservation philosophy: "Paintings and other works of art need continual supervision and care that their value... may not be impaired by neglect of repairs." The club's preservation issues, however, were more challenging than those faced by more traditional collecting institutions since the art served to enhance club activities, such as eating, drinking, and smoking. Klein, the first permanent staff conservator at the Club, focused the conservation approaches in this environment.

Katie Swerda's paper examined the conservation of paintings in 19th-century America, a topic with little published literature. By looking at primary sources, she found discussions of cleaning theories and loss compensation ethics and information on consolidants, cleaning solvents, and inpainting mediums. Laughton Osborn, Rembrandt Peale, Charles Willson Peale, Thomas Sully, and John Trumbull were among the artists with information or opinions on paintings restoration. The opinions of two paintings restorers, George Howarth and Darius Chase, were also cited.

Elise Effmann talked about the mid 20th-century American painter, art educator, and prolific writer Frederic Taubes. Taubes trained in Europe, was a student of Max Doerner, and in 1941 wrote *Techniques of Oil Painting* to provide contemporary painters with information on traditional materials and methods. The book was endorsed by Thomas Hart Benton and was widely used in art schools across the country. Effmann showed how Taubes' career documented the issue of craftsmanship in American painting as well as the tension between a mid-century value on traditional techniques and Abstract Expressionism's unconventional uses of media for expressive purposes.

Three papers dealt with the history of paintings conservation in Europe. They were primarily concerned with Italy and mostly addressed issues of loss compensation. Wendy Partridge discussed the historical criteria for successful retouching. She looked at the beginnings of retouching in the style of the original artist in the Renaissance, the occasional use of reversible materials in the 17th and 18th centuries, the search for stable materials in the 18th and 19th centuries, and the articulation of a "less is more" principle in the 19th century. Nina Olsson's paper followed chronologically, tracing the evolution of inpainting methods in Italy over the course of the 20th century. She noted that recently a tolerance has emerged for experiments in multiple techniques and invisible retouching, replacing an older view that differentiated inpainting was the only ethical practice. Olsson illustrated her point by looking at the variety of solutions used in retouching paintings at the Uffizi damaged by the 1993 car bomb explosion. Finally, Joan Marie Reifsnnyder put the conservation theories of Cesare Brandi into historical context. She raised the important point that Brandi's ideas regarding restoration were abstract and that their application was developed over the years at the Istituto Centrale in Rome and the Opificio in Florence.

Two papers concerned the conservation problems raised by a particular artist or artwork. Ulrich Birkmaier had examined numerous Mardsen Hartley paintings in conjunction with a retrospective on view at the Phillips Collection at the time of the conference. He illuminated aspects of this artist's technique that would be particularly helpful in conservation

treatment. Linnea Saunders outlined her technical examination of the Schlägl altarpiece, a 15th-century German passion cycle, nine panels of which are in the collection of the Cleveland Museum of Art. (The location of four missing scenes is not known). Although six panels had been transferred, Saunders was able to determine the original panel construction and arrangement of the scenes. This information led to reinstallation questions, especially with regard to reframing the altarpiece and compensation for the missing panels.

Two papers, finally, were devoted to scientific analysis of painting materials. Sandra Connors, Hannah Morris, and Paul Whitmore evaluated the fading behavior of fluorescent colorants. Connors cited the belief that UV light is necessary for an art work with fluorescent colorants to achieve full brilliance of color. Consequently, the paper examined the appearance of the colorants with and without UV light and how they degrade when exposed to these two lighting conditions. Alison Murray and her students at the conservation program of Queens University looked at the changes to acrylic paint films after aqueous treatments. They found that there were color differences to the samples only after immersion in water. There were, however, some gloss differences with certain brands of paint after cleaning with damp swabs.

Materials for Conservation and Restoration of Paintings: Varnishing and Retouching Media.

Conservation Unit, Northumbria University
September 2003

Review by Devi Ormond, Paintings Conservator V&A
Museum,

A one day Symposium, followed by a two day workshop, entitled "Materials for Conservation and Restoration of Paintings: Varnishing and Retouching Media" was organised by The Conservation Unit at Northumbria University. This coincided with the 2nd Triennial Conservation Conference "Image Re-Integration" held in Newcastle upon Tyne in September 2003. From beginning to end, the informal ambience created throughout the three day event was one that allowed for the easy exchange of ideas, interesting discussions and lively debate amongst an enthusiastic group of conservators.

Alan Phenix, Senior Lecturer on the MA Conservation of Fine Art Course, gave us a warm welcome and began proceedings by giving us an outline of the history and recent developments in materials for paintings conservation, the emphasis being on varnishes and retouching media.

This led smoothly onto the introduction of the first speaker, Dr. René de La Rie whose innovative research into picture varnishes and retouching media has made him a 'media mogul' of Conservation. Dr de La Rie reminded us why is it we use picture varnishes, their functions, the issues associated with traditional picture varnishes and synthetic polymers, and the development of new synthetic low molecular weight resins.

Jill Whitten and Robert Proctor, both free-lance conservators, shared their extensive practical knowledge of the working properties of varnishes, solvents, and how to control surface appearance. Case studies visually exemplified their experiences with these varnishes. The latter part of the day focused on the development and practical considerations of new retouching paints based on urea-aldehyde resins, Gamblin conservation colours. The Symposium was enough to whet the appetites of the lucky few who had two days to sample and test out these new materials.

The two-day workshop was held in the well-equipped, spacious and charming paintings Conservation studio in Burt Hall. Varnishes were prepared, we experimented with both brush and spray application, made comparative observations, discussed problems and personal experiences - and all to the sweet, dulcet background tones of the extraction fans. We were also given a palette to make-up of the Gamblin conservation colours. An intense, but highly rewarding day led onto an equally intense and highly rewarding evening where discussions and debate were continued in less formal surroundings previously frequented by artists of the pre-Raphaelite School.

All feeling a little worse for wear, the second day of the workshop for the participants focused on retouching media. Paul Ackroyd from the National Gallery, London kindly shared his experiences with Paraloid B72 as a retouching media, as used on the impressively restored *Coronation of the Virgin* by Lorenzo Monaco. Jill and Rob were on tap for us all, to cheerfully assist us with our experiments with the Gamblin conservation colours.

All in all, a well organised, informative and enjoyable three days.

MATERIALS FOR CONSERVATION AND RESTORATION OF PAINTINGS: VARNISHING AND RETOUCHING MEDIA.

Conservation Unit, Northumbria University Septembre 2003

Revue par Devi Ormond, restaurateur, V&A Museum

Un symposium d'une journée suivi d'un atelier de deux jours, intitulé «Materials for Conservation and Restoration of Paintings: Varnishing and Retouching Media », a été organisé par la Conservation Unit de la Northumbria University. Ceci coïncidait avec la tenue de la deuxième conférence triennale intitulée « Image Re-Integration » qui s'est tenue à Newcastle upon Tyne en septembre 2003. Du début à la fin, l'ambiance informelle qui a prévalu tout au long des trois jours a favorisé les échanges d'idées, les discussions intéressantes et les débats animés au sein d'un groupe de restaurateurs enthousiastes.

Alan Phenix, maître de conférence du programme de maîtrise en conservation, nous a accueillis chaleureusement puis a donné un aperçu de l'histoire des matériaux utilisés en conservation des peintures et des récents développements dans ce domaine, l'accent étant mis sur les vernis et les matériaux de retouche.

Ceci a mené en douceur à la présentation du premier conférencier, René de la Rie, à qui l'on doit des travaux novateurs dans le domaine des vernis et des matériaux de retouche qui lui ont valu dans le milieu de la conservation le titre de « grand bonze des liants ». René de la Rie a rappelé

pourquoi nous utilisons les vernis, leur rôle, les questions reliées à l'utilisation des vernis traditionnels et des polymères synthétiques, et a discuté de la mise au point de nouveaux vernis synthétiques de faible poids moléculaire.

Les restaurateurs privés Jill Whitten et Robert Proctor ont partagé avec nous leur grande connaissance pratique des vernis et des solvants et de la façon de contrôler l'apparence de la surface. Ils ont utilisé des cas pratiques pour illustrer leur expérience avec ces vernis. Le reste de la journée a été consacré à traiter de la mise au point et de considérations pratiques concernant de nouveaux matériaux de retouche à base de résines urée aldéhyde, les couleurs de retouche Gamblin. Le symposium suffisait à mettre en appétit les quelques veinards qui allaient consacrer deux jours à échantillonner et expérimenter ces nouveaux matériaux.

L'atelier de deux jours s'est tenu dans le studio de conservation bien équipé, spacieux et charmant de Burt Hall. Des vernis ont été préparés et appliqués à la brosse ou pulvérisés. Nous avons comparé les résultats, discuté des problèmes rencontrés et de nos expériences respectives, tout cela au doux son du système de ventilation. On nous a aussi donné une palette pour travailler avec les couleurs de retouche Gamblin. Cette journée de travail intense mais combien enrichissante a été suivie d'une non moins intense et enrichissante soirée au cours de laquelle se sont poursuivies discussions et débats dans des lieux plus décontractés autrefois fréquentés par les Préraphaélites.

La seconde journée, consacrée aux matériaux de retouche, a commencé alors que nous sentions tous un peu la fatigue. Paul Ackroyd, de la National Gallery de Londres, a partagé son expérience avec le Paraloid B72 comme matériau de retouche, utilisé lors de l'impressionnante restauration du Couronnement de la Vierge de Lorenzo Monaco. Jill and Rob nous ont aidé avec bonne humeur à expérimenter les couleurs de retouche Gamblin.

Pour conclure, ces trois jours ont été très bien organisés, très formateurs et agréables.

Alternatives to Lining Tate Britain, 19 September 2003

"Alternatives to Lining" was a one-day symposium organized by the British Association of Paintings Conservator-Restorers (BAPCR) and the United Kingdom Institute for Historic and Artistic Works (UKIC).

The symposium was well organized thanks to the leadership of Mary Bustin and Tom Caley. Symposium speakers had been invited to share a historical perspective of lining practice, the latest methods of structural conservation of canvas, and current research projects related to the subject of canvas paintings.

Historical perspective was shared primarily by Stephen Hackney who gave an excellent overview of lining practices as were represented at the Greenwich Conference on Comparative Lining Techniques.

Paul Ackroyd presented a joint paper (written with Caroline Villers) that shared responses to conservation surveys of 1984 and 2001. An interesting theme to the presentation was the highlighting of contradictions between conservation

practice and terminology: highlighting the concept of "minimalism". The aesthetic value of the painting was considered primary by respondents to the surveys. The increasing demands on museums over the last few decades to loan paintings was also emphasized.

Practical themed demonstrations were given by Simon Bobak who shared his approach and methodology in the structural treatment of canvas paintings and by Professor Winfried Heiber, who discussed thread-by-thread tear mending. Jim Dimond (written with Christina Young) presented experiments into the reduction of cupping of cracked of paint films by applying coatings to the reverse of painted canvases.

A now famous treatment project, that of the Barnett Newman "Cathedral" painting, was presented by Elisabeth Bracht. The picture had been viscously vandalized with a knife in 1997. Extensive research into treatment possibilities was shared, as was the treatment from structural re-weaving to retouching the colourfield painting.

Research into the de-acidification of canvas was shared by Adriana Rizzo (written with Aviva Burnstock), recently graduated from the Courtauld Institute of Art. Another scientific paper was on the mechanical requirements of tear mends presented by Christina Young. This paper included results of quantifying the success of tear mending by a few different methods using a bi-axial tensile tester.

Treatment projects that addressed 'Alternatives to Lining' were presented in poster form in the lobby of the conference hall.

Pre-prints for the conference are available from the UKIC.

Italian Approaches to the Structural Conservation of Paintings, September 24, 2003

West Lake Conservators, Ltd., Skaneateles, NY, USA

Review by Susan Blakney, westlakeconservators.com

On September 24, 2003 twenty-one conservators gathered in Skaneateles, NY for a four-day workshop taught by Matteo Rossi Doria, Senior Conservator of Centro Restauro Barbabianca in Rome, Italy, on "Italian Approaches to the Structural Conservation of Paintings".

Participants came from the United States and Canada and represented a mix of conservators in private practice and museum professionals. The workshop was hosted by West Lake Conservators, in Skaneateles, near Syracuse, NY.

Mr. Rossi Doria started with a brief explanation of the complicated history and politics of conservation in Italy and then spent the first day demonstrating the preparation of traditional Italian lining, facing, and consolidation adhesives including Colletta, Colla di Pasta, and their variations between Rome and Florence schools. A wide range of modern materials were also prepared for use in the coming days of demonstrations and discussions including Plexisol P550, Beva 371, Kluceel G, Tylose, Methocel A4M, Funori, Acryloid B72, hide, and fish glues.

Different materials were demonstrated for lining fabrics, and a wide range facing papers were discussed. Methods of vapor treating and flattening were demonstrated along with

discussions on controlling the amount of adhesive penetration to the original fabric. Various methods of removal of collapasta linings were demonstrated including trials on older "unknown" glue lining adhesives that were brought in by participants for testing.

Case studies of treatments of oversized works were described in lectures and slide shows and Mr. Rossi Doria explained his reasoning and innovative techniques used to treat these problem paintings. Others at the seminar brought problems of vapor treatments, burned paintings, impenetrable ground layers, risk of shrinking of canvas, problems with heat when used in conjunction with collapasta linings, localized tear repairs and various methods of local tear repair.

One of the highlights of the seminar was the Aluminum working stretchers brought to the course and demonstrated by the instructor. They allowed for rapid Dutch stretching of lining fabrics and held the collapasta linings under tension while drying. These will hopefully be available commercially in North America sometime in the near future.

Throughout the seminar Mr. Rossi Doria stressed the fact that all of these different materials are available today, however, none should be ruled out or favored as a general rule as each painting presents a unique conservation problem and history, and the conservator needs to tailor each material and adhesive to the appropriate problem. He also stressed the necessity of varying the amount of adhesive depending on the characteristics of the painting.

This exchange of ideas and materials was greatly appreciated by all who attended and Mr. Rossi Doria graciously invited the participants to visit him in Rome. West Lake Conservators may repeat this workshop in the future.

Please contact Susan Blakney, Fellow, AIC, IIC at westlakers@compusserve.com for more information.

Surface Cleaning – Materials and Methods Verband der Restauratoren Düsseldorf, Germany 29 September – 4 October 2003

The Verband der Restauratoren, VDR, held an ambitious week-long meeting on the topic of Surface Cleaning in all disciplines of conservation. Papers on the topic of surface cleaning were presented in no particular order allowing for an interdisciplinary approach to the topic. The only specified grouping was that of scientific papers, presented on the last day of the conference. Business meetings of the VDR specialty groups were held during the week as were special focus group sessions on professional conservation issues in Germany and Europe. The papers that relate to paintings conservation are described below.

Ernst van de Wetering gave a wonderful introductory paper titled "The surface of the object. The museum style". The paper was a personal reflection on the conservation and restoration of artwork, with a focus on paintings, throughout the speaker's career.

General papers on the topic of "dirt" were scattered throughout the week. These papers included Christian Scheidemenn's "Dirt – an essential part of artwork"; Hans Portsteffen's "Surface cleaning: an introduction. Definition,

methods”; and Ulrich Winkelmann’s “Factors affecting the deposition of airborne particulate matter”

Paolo Cremonesi presented “An approach to cleaning” which served to question and address the definition of “surface cleaning” in regard to paintings. A number of interesting treatment projects that Paolo had assisted in were shared.

Dr. Gunnar Heydenreich of the Restaurierungszentrum recounted his personal experience with disaster relief after a fire caused by a video installation in a museum gallery in the kunst palast in “Fire, water, air and more than 1000 m³ of soiled surface requiring cleaning”. Experience with a burst water pipe in the depot of the museum was also shared. Dr. Heydenreich reviewed the different phenomenon involved in fire- and water-damaged artwork. A review of the methodological approach to treatment was presented as were the new thorough preventive measures taken in the museum environment.

Chris Stavroudis and Tiarna Doherty presented a new database that has been designed to assist conservators in surface cleaning. The paper, titled “Novel approach to surface cleaning. Using mixtures of concentrated stock solutions and a database to arrive at an optimal cleaning system” was co-authored with Richard Wolbers. The speakers navigated through the database and shared a practical example of its application in surface cleaning a painting. The database has been written by Chris Stavroudis. It is based on the cleaning theory of Richard Wolbers and incorporates buffers, chelators, surfactants, and gelling agents. Physical constants for materials are entered in the database so that the mathematical calculations for determining amounts of components in mixtures can be calculated. The database will soon be available to download for free from Conservation On Line (CoOL) at <http://palimpsest.stanford.edu>.

There were a number of papers that shared treatment projects in detail. Some of these papers presented the authors’ methodology and experimentation at arriving at an optimal cleaning system. In regard to paintings, the papers that focused on particular treatment projects included Ingo Timm’s paper on “Surface as a challenge: illustrated by the conservation of a badly damaged painting from the first half of the twentieth century”.

Jane Rutherford also shared an interesting treatment project in her paper co-authored with Christoph Oldenbourg on “17th-century painted cloths – Glue tempera on unprimed linen: The mechanical removal of superimposed paint and glue layers and the reduction of water stains”. The paper focused on the cleaning of a series of large painted cloths.

Focusing on another large treatment, Agyro-Stefania Chiliadaki presented “New Zealand communist party mural: Poster paints on large fireboard. Treatment, storage and exhibition”.

Kerstin Mürer presented her student research project on Surfynol 61 in “Surfynol 61: an attempt to establish the solvent action of a surfactant”. The Hanson solubility parameters for Surfynol had been measured during this research project, which is an interesting contribution to the field. Another student research project on “The effects of ammonia on oil paint films” was presented by Silke Tham.

Bronwyn Ormsby presented the present on-going research at Tate into modern paints. The paper, co-authored with Tom

Learner, is titled “The effects of surface cleaning on acrylic emulsion paints”.

Paul-Bernhard Eipper presented the observed effects of surface cleaning on paintings in “The Examination of Cleaned Oil Paint Surfaces with the Scanning Electron Microscope, Environmental Scanning Electron Microscope, Computer-Assisted Lased Profilometry, and 3D-Measuring Technology”.

The paper “On the cleaning of varnished painted surfaces with triammonium citrate” was written by Ulrich Weser and Uwe Hifflich. The paper was presented in the scientific session. Papers on laser cleaning were also presented in this session and included “A laser designed for conservators” by Wolf-Dieter Wagner and Ulrich Bauer-Bornmann as Günter Wiedemann’s paper “Current international tendencies in the field of laser technology. Report from the International Conference on Lasers in the Conservation of Artworks (LACONA 5)”.

While the paper “Moonlight, milk and young boys’ urine. A retrospective view of historical methods of surface cleaning” by Gudrum Bischoff was not presented we hope it will be in the post-prints!

Pre-print abstracts of papers were provided to conference attendees. The VDR plans to publish the conference papers in 2004.

Forthcoming conferences / call for papers

32nd AIC Annual Meeting June 9-14, 2003 Portland, Oregon

The 32nd Annual Meeting will be held in Portland, Oregon, 9-14 June 2004. The theme for the proposed plenary sessions is the Cleaning of Cultural Materials. Anyone interested in presenting a paper or poster at the meeting should contact AIC Vice President Pam Young, pyoung@cwf.org for more information.

For registration information, E-mail: info@aic-faic.org to be placed on mailing list. AIC members will automatically receive registration information by mail.

32ème Meeting annuel de l’AIC 9-14 Juin 2003 Portland, Oregon

Le 32ème meeting annuel aura lieu à Portland, dans l’Oregon, du 9 au 14 juin 2003. Le thème des sessions plénières est le Nettoyage des Biens Culturels. Toute personne intéressée par la présentation d’un article ou d’un poster pendant la conférence peut contacter la Vice Présidente Pam Young, pyoung@cwf.org pour plus d’informations.

Pour les informations d’inscription, E-mail: info@aic-faic.org

pour être placé sur la mailing list. Les membres d'AIC recevront automatiquement les informations pour l'inscription par courrier.

IIC's 20th international congress 2004

"Modern art, New Museums"

Bilbao, Spain, 13-18 September.
Registration has already opened. Information at:
www.IICBilbao2004.org

ICOM-CC 2005

The Hague, Netherlands

The theme for the 14th Triennial Meeting in the Hague, the Netherlands, is described as "Our cultural past – Your future!"

The 14th Triennial Meeting of ICOM's Committee for Conservation will take place in The Hague, The Netherlands, 12-16 September 2005. The Netherlands Congres Centrum, the home of the annual North Sea Jazz Festival, is the venue. The hosts are the Netherlands Institute for Cultural Heritage/Instituut Collectie Nederland (ICN); The Dutch Conservator-Restorers organisation (VeRes); ICOM-Netherlands; The Hague city government, and the conference shall be organized by The Hague Visitors and Convention Bureau in collaboration with the Nederlands Congres Centrum.

Apart from a week full of high quality presentations on issues relating to every aspect within the conservation field, ranging from ancient to contemporary art, from natural history over rock art to modern materials and plastics, plenary sessions will be devoted to conservation and the public.

The main subject of this ICOM-CC 2005 Triennial Meeting shall have as its goal the exploration and design of different strategies and methods to achieve an active involvement of the public in the integral process of Cultural Heritage and its preservation.

In order to advance the future of the preservation of Cultural Heritage it is imperative to achieve the understanding, acceptance and thus the support of the public in the activities it generates. This can only be done by the promotion of their active participation in the dynamics of the conservation efforts. In these new times, the profession must become more transparent, accepting and interactive with the community it serves.

This is a two-way approach when the conservation professionals and decision-makers have to change traditional attitudes towards the public and the public needs to understand the decision process and the reasoning guiding conservation. Only then can they support it consciously and participate in the preservation of their own Heritage.

ICOM-CC 2005

La Haye, Hollande

Le thème du 14ème meeting triennal à La Haye en Hollande, est "Notre passé culturel = Votre futur !"

La 14ème réunion triennale du Comité d'ICOM pour la conservation aura lieu à la Haye, Hollande, du 12 au 16 septembre 2005. Le centre des Congrès de Hollande, endroit où le festival annuel de jazz de la Mer du Nord a lieu, est le point de rendez-vous. Les hôtes sont l'institut de Hollande pour le patrimoine culturel/Instituut Collectie Nederland (ICN), l'association hollandaise des Conservateurs-Restaurateurs (VeRes), ICOM-Hollande, le gouvernement de ville de la Haye; et la conférence sera organisée par l'office de tourisme et des congrès de la Haye en collaboration avec le centre des Congrès de Hollande.

Indépendamment d'une semaine pleine de présentations de haute qualité sur des questions concernant tous les aspects dans le champ de la conservation, s'étendant des antiquités à l'art contemporain, de l'art rupestre aux matériaux modernes et aux plastiques, les sessions plénières seront consacrées à "la conservation et le public".

Le principal sujet de cette réunion ICOM-CC 2005 aura pour but l'exploration et la conception de différentes stratégies et méthodes pour obtenir une participation active du public dans le processus du patrimoine culturel et de sa préservation.

Dans le but de faire progresser l'idée de la conservation du patrimoine culturel, il est impératif d'obtenir la compréhension, l'acceptation et ainsi l'appui du public dans les activités qu'il génère. Ceci ne peut être obtenu que par la promotion de leur active participation à la dynamique des efforts de conservation. De nos jours, la profession doit devenir plus transparente, coopérative et interactive avec la communauté qu'elle sert.

C'est une approche bi-directionnelle quand les professionnels et les décideurs de la conservation doivent changer leur traditionnelle attitude envers le public et le public doit comprendre le procédé de décision et le raisonnement gouvernant pour la conservation. Ensuite seulement ils peuvent soutenir consciemment et participer à la conservation de leur propre Patrimoine.

Jørgen Wadum
Chair of ICOM-CC

Symposium 'Approaching the Art of the Past: Sources & Reconstructions'

organized by the international study group Art Technological Source Research (ATSR)

Content:

In the study of works of art documentary sources on artists' materials are of fundamental importance for an understanding of how these objects were made. Historically relevant reconstructions on the basis of documentary source research provide insight into the original aesthetics of the

object - its appearance and its background - workshop practices and material degradation. The interpretation of artists' intent rests on this kind of basic knowledge. For example: surely Van Gogh never intended the pink blossoms in his series of orchard paintings in The Van Gogh Museum Amsterdam to appear quite as they look today. How would they have looked originally? The sources and reconstructions may tell us what has happened.

A two day symposium is being organized by the Art Technological Source Research (ATSR) group to discuss this emerging field. Speakers will be Leslie Carlyle (CCI) on historically relevant oil painting reconstructions, Jo Kirby Atkinson (NGL) on reconstructions of French 19th-century red lake pigments and Ad Stijnman (ICN) on reconstructions of iron gall inks for the study of the effects of ink corrosion. Other speakers will include Lorne Campbell (NGL), Margriet van Eikema Hommes (SRAL), Doris Oltrogge (FHK) and Ernst van de Wetering (RRP). Demonstrations and excursions are planned.

Targetgroup: conservators of paintings, art historians
Date: 14, 15 Octobre 2004 (2 days)
Participants : 90
Location : Instituut Collectie Nederland, Amsterdam
Price: € 250,-

For more information, please contact:
Group co-ordinator, Ad Stijlman,
Ad.Stijnman@icn.nl

Or

ANGENIET BOEVE (angeniet.boeve@icn.nl) or
MONIQUE DE LOUWERE (monique.de.louwere@icn.nl)
GABRIEL METSUSTRAAT 8
1071 EA AMSTERDAM
TEL: 00-31-20-3054659
FAX: 00-31-20-3054620

French section if IIC (SFIC) hosts: "Retables in-situ, conservation restauration"

June 24-25 2004
For more information see the SFICC the website:
www.sficc.asso.fr

Courses

ICN international courses and masterclasses for conservators and

curators 2003

Conservation of digital prints

Content: An increasing number of graphic documents is being generated digitally, including photographic images, fine art prints, reproductions, advertising posters, letters, prints, journals, office documents, price labels, and product packaging. In addition the technology of digital printing has developed at a very rapid pace over the last 20 years and it can be very difficult to keep up to date with the newest trends. As digital prints constitute a major part of our current and future social and cultural heritage, it will be important in the long term to gain an understanding of their structure, materials and long-term stability. This goal is based on our ability to differentiate between different output technologies. In this workshop lectures will be combined with hands-on sessions on identification, using a large sample collection and experimental treatments. Topics covered include the history and applications of digital printing, the technology and materials of the processes available today, the identification of digital prints, the deterioration of materials found in digital prints such as substrates, colourants and coatings and finally the preservation of digital prints, including exhibition, storage, treatment and disaster recovery.

Targetgroup: Conservators of paper, photographs and contemporary art; collection managers with an interest in conservation
Date: 15, 16, 17, 18 June 2004 (4 days)
Instructor: Martin Jürgens (photograph conservator in Hamburg, Germany)
Participants: 12
Location: Instituut Collectie Nederland, Amsterdam
Studymaterial: Reader
Price: € 725,-

Microscopy and microchemical analysis

Content:
Introduction to polarised light microscopy and microchemical tests for the most important pigments.

During this intensive five-day course, the student will learn techniques to identify the most important pigments used in objects of art. The study of paint cross-sections will take place in workshops. The identification of pigments is practised by the students using two complementary techniques: examination of optical characteristics of the particles by polarised light microscopy (PLM) and identification of constituent chemical elements by conventional (wet) microchemical (MC) analysis. The course will include various techniques of micro-sampling from art objects. Participants will be introduced to the most important aspects of PLM, such as polarisation, pleochroism, refractive indices, and birefringence.

The reactions of pigments to treatment by acids and bases will be studied and their identification by specific chemical tests, including chemical microscopy (formation of specific crystals) and chemical reactions involving colour changes, will be practised.

Students will prepare a set of reference slides (for future analysis) to take home. The techniques discussed and practised provide the participants with a reliable, low-cost, but accurate means of identification of pigments in very small paint samples.

Targetgroup:
Midcareer conservators of paintings, polychrome sculpture, furniture and decorative arts. Basic knowledge of chemistry is required. Participants are encouraged to bring sample materials of their own objects to the class.

Date: 15, 16, 17, 18, 19 November 2004 (5 days)

Instructors: Karin Groen, BA (senior scientific officer, ICN), dr. Arie Wallert (museum scientist, Rijksmuseum, Amsterdam)

Participants: 8

Location: Instituut Collectie Nederland, Amsterdam

Study material: Reader, set of tools, reference materials

Price: € 895.-

On request this course can also be organized abroad.

FOR INFORMATION ON THE MASTERCLASSES,
CONTACT:

ICN
ANGENIET BOEVE (angeniet.boeve@icn.nl) or
MONIQUE DE LOUWERE (monique.de.louwere@icn.nl)
GABRIEL METSUSTRAAT 8
1071 EA AMSTERDAM
TEL: 00-31-20-3054659
FAX: 00-31-20-3054620

Where most of the courses take place: C. Reina Amalia 36,
Barcelona 08001 Old Town

AIC Professional Development

The AIC is now producing mid-career training programs for conservational professionals, funded by the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members of AIC. Many of the workshops are conducted in partnership with other organizations. For information on the workshop grants contact:

Eric Pourchot,

Program Officer for Professional Development
American Institute for Conservation of Historic and Artistic Works, 1717 K St. NW, Suite 200,
Washington, D.C. 20006

Tel.: 202 452 9545, ext. 12

epourchot@aic-faic.org

Courses in Conservation, Museum Studies, Materials & Techniques, and Language

[Info@balaam-art.com](mailto:info@balaam-art.com)

February 2004

16-20 Spanish/English for conservators. 30h, 400 euros.

23-27 Spanish/English for curators – museologists, 30h, 400 euros.

March 2004

12-14 Workshop on fiber identification. J. Barnett. 400 euros.

June 2004

21-25 Spanish/English for curators, 30h, 400 euros.

July 2004

5-9 Spanish/English for art historians. 30h, 400 euros.

13-17 Heritage biocare. D. Allsopp. 350 euros.

August-September

31 August – 3rd September. Spanish/English for art historians, 30h, 400 euros.

September

13-17 Spanish/English for curators, 30h, 400 euros.

October

19-23 History and use of medieval pigments and inks. Ch. Porter. 500 euros.

Further information

E-mail: info@balaam-art.com

Web: www.balaam-art.com

Phone: --43 93 417 1347 or mobile – 34 699 420 542

Fax: -- 34 93 2123715

Office & Mail address

Workshop

Job postings

Los Angeles County Museum of Art

Senior Conservation Scientist

The Conservation Research section of the Los Angeles County Museum of Art is seeking a Senior Conservation Scientist for the Andrew W. Mellon Foundation endowed position. The incumbent will be the head of the division and report directly to the Director of Conservation. The successful applicant will be responsible for the day to day direction of all activities of the Conservation Research Laboratory, including supervision of fellows and research staff. The successful candidate will work closely with curators and conservators across interdisciplinary lines in an extremely active and productive working environment in the Conservation Center.

The successful applicant will examine works of art, perform tests, analyze and interpret results using specialized equipment in our newly updated facility. Equipment includes a Raman spectrometer, GC/MS, FTIR, SEM/EDS, XRD, Polarized Light Microscopes, thermoluminescence testing instrumentation, and XRF. S/He will extend, broaden and advance the role of conservation science in the Museum and the Conservation Center by fostering close collaboration between the Museum and the larger scientific research community. Publication in the professional literature and participation in symposia, seminars and other professional

meetings is encouraged through a travel grant funded by the endowment.

Minimum Requirements: Graduation from a recognized college or university with a Doctorate in Chemistry or other physical sciences or equivalent training and experience. Applicants who have worked in a museum conservation environment are strongly preferred and all candidates should have at least three years with demonstrated supervisory experience. Must possess good written and verbal communications skills, experience in teamwork and leadership and knowledge of chemical hygiene and safety practices.

Application:

This non-civil service position is available beginning December 2003 or January, 2004. Competitive benefits package provided. Please submit a letter of interest and curriculum vitae to

Mr. Adam Kaplan
Human Resources
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

Fellowships / Internships

Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution

Internship in Chinese Painting Conservation

The Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery, the national museum of Asian art for the United States, is offering a four to nine month internship in the field of Chinese painting conservation. The intern will receive training in traditional Chinese painting conservation working under the guidance of specialists in the Department of Conservation and Scientific Research. Training may entail any of a number of aspects of treatment, such as dyeing and preparing repair papers, applying backing papers and patches, repairing creases, and studying mounting styles and methods. While candidates with no prior experience in East Asian painting conservation will be considered, the candidates must have knowledge of the ethical and professional principles that apply to the conservation of works of art and demonstrate a commitment to a career in conservation.

A starting date for the internship period may be proposed for any time between April and June, 2004. Interns will receive a stipend of up to \$2,000 per month plus some funding for travel expenses to and from Washington, D.C. This internship is made possible by a grant from the Henry Luce Foundation. For further information, call 202-633-0364 or send email to dcsr@asia.si.edu.

Application deadline: January 1, 2004. Applications should include a letter of interest, a curriculum vitae, the names and

addresses of three references, and be sent to the following address:

Chinese Painting Conservation Internship
Department of Conservation and Scientific Research
Freer Gallery of Art and the Arthur M. Sackler Gallery
Smithsonian Institution
PO Box 37012
Freer Bldg, RM G200, MRC 707
Washington, D.C. 20013-7012
U.S.A.

Grace Morley Research Fellowship for ICOM 2004 to be awarded by ICOM India Trust

Applications are invited for four/five Grace Morley Research Fellowships from individual members of ICOM in the Asia-Pacific region, having a minimum of three years continuous membership of ICOM for the years 2001,2002,2003. Applicants shall be engaged in curatorial, research and developmental work pertaining to development of museums and the museum profession. The fellowships will cover both ways air ticket and reasonable daily allowance in Seoul for eight days for participation in ICOM General Conference in Seoul during 2-8 October, 2004, with a view to offer opportunities for enriching the on-going research of candidates through global interaction with ICOM members in different parts of the world. Applications must reach the Secretary, ICOM India Trust latest by 15 February, 2004, along with the followings:

- 1) A 500 words comprehensive research report on any topic relating to development of museums or the museum profession, currently undertaken by the candidate.
- 2) a 200 words statement of the applicant's motivation for attending the General Conference and the benefits which he/she expects to derive from it,
- 3) a curriculum vitae indicating, name, age, citizenship, home address, institutional address, contact phone, fax, e-mail address, details of qualification, employment positions, research experience
- 4) names and e-mail addresses of two eminent museum professionals, from whom references will be sought for by ICOM India Trust.

The candidates must remain active in the International Committees of ICOM of their choice and must be invited to make presentations in the International Committee meetings coinciding with the ICOM General Conference in Seoul.

The award shall be announced on 30 April 2004. Awards will be given strictly on merit and subject to fulfilment of all conditions. Relaxation may be made by the Trust in case of candidates otherwise suitable. ICOM-India Trust reserves the right for the selection of candidates and shall hold the right of publishing the concerned research report of the selected candidate.

Contact :
Dr Saroj Ghose
Secretary, ICOM India Trust, and
Adviser, Kolkata Panorama, Town Hall,
4 Esplanade Row (W), Kolkata 700 001, India

Fax: (91 33) 2248 6165
e-mail: saroighose@hotmail.com.townhall@cal2.vsnl.net.in

**Straus Center for Conservation, Harvard
University Art Museums**
**Advanced Internships In Conservation,
2004 – 2005**

The Straus Center for Conservation, Harvard University Art Museums, will offer three advanced-level internships in conservation beginning September 1, 2004. The internships will be divided among the three conservation laboratories: objects, paintings, and paper.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation, one or more college-level chemistry courses; additional courses in material sciences, and competence in a foreign language are desirable.

Current stipend level for the ten-month internship is \$22,000 with an additional travel and research allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to some University facilities. Stipends are contingent upon funding decisions by granting agencies.

Please send: curriculum vitae, official transcripts, three letters of recommendation, and a statement summarizing your interest in the chosen specialization (objects, paintings, and paper.) Application materials and correspondence should be sent by February 1, 2004 to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3383. Telephone: (617) 495-2392; Fax: (617) 495-0322.

**Camilla Chandler Frost Summer
Internship Program - 2004
Los Angeles County Museum of Art
Conservation Center**

The Los Angeles County Museum of Art Conservation Center is offering two internships for summer study in one or more of the three sections of Conservation: Paintings, Works of Art on Paper, and Objects.

Description: The Camilla Chandler Frost Conservation Internship Program Endowment provides funding for travel from a conservation student's school and a stipend while working at the Los Angeles County Museum of Art. This year's stipend is \$320 per week. (\$2560 for eight weeks, \$3,200 for ten weeks or \$3,840 for twelve weeks.) The stipend is intended to pay for food and lodging. A travel allowance, not to exceed \$1,000, is provided to reimburse the student for round trip travel from the graduate school location to Los Angeles and to offset some local transportation costs.

Term: The internship will run for eight to twelve weeks depending upon the agreement between the student and the Director of Conservation.

Eligibility: To be eligible for the Camilla Chandler Frost Summer Internship Program, a candidate must be enrolled full time in a recognized graduate school conservation program and must successfully complete the museum's employment application and background check performed by LACMA's Human Resources Department. The Conservation Department receives very few J-1 Visas; international students should be aware of this limitation.

Application Procedure: Interested candidates should submit the following materials in English: curriculum vitae, a letter of interest in the particular project(s) offered and two supporting letters from conservation professionals or teachers familiar with the student's work.

Materials should be postmarked no later than March 1, 2004 and sent to:

Adam Kaplan
Human Resources Manager
Human Resources
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Wilshire Boulevard
Los Angeles, CA 90036

or

Victoria Blyth-Hill
Director of Conservation
Conservation Center
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Wilshire Boulevard
Los Angeles, CA 90036

The decision for the Summer of 2004 will be made by March 15, 2004 and successful applicants will be notified by mail.

**Andrew W. Mellon Conservation
Fellowship
The Conservation Center
Los Angeles County Museum of Art
2004-2005**

The Conservation Center at the Los Angeles County Museum of Art will award a total of three Andrew W. Mellon Fellowships in the Conservation Center. The conservations sections of Paintings, Textiles, Paper, Objects, Conservation Research and Laser Conservation Research each invite applicants. The most qualified applicants to three of the six departments will be selected. The fellowships, which are full time positions for one year, includes a stipend of \$25,000 (\$2,083 per month) plus benefits. A \$2,000 travel allowance for study/research will be allocated at the discretion of the section head and the Director of Conservation.

The fellowship will focus on the study, examination and treatment of works of art in the collections of the Los Angeles County Museum of Art. Successful candidates

will gain considerable experience working on works of art in well equipped, production-oriented conservation laboratories. Conservation involvement in rotating exhibitions, special exhibitions and loans will enhance training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops and the like, will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions. The deadline for applications is March 1, 2004 and successful candidates will be notified by April 1, 2004

Fellowship positions will be available beginning November 1, 2004.

Eligibility: Candidates will be considered who have graduated from a recognized conservation training program, with the appropriate specializations, or who have similar training or experience. For the Conservation Research section, a Master's degree in chemistry or materials science or equivalent training and experience is required.

Application Procedure: Interested candidates must submit the following material:

1. A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.
2. Letters of recommendation from three professional references.
3. A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to:

Mr. Adam Kaplan
Human Resources
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles CA 90036
akaplan@lacma.org

Recent and forthcoming publications

Conservation Science 2002 (due May 1st)

Joyce H. Townsend, Katherine Eremin and Annemie Adriaens (eds)

ISBN: 1873132883

Paperbound, 286pp, numerous half-tone illustrations

Price : 35.00GBP (approx. \$56.00) ..*Prepublication price

30.00GBP (approx \$46.00) for pre-paid orders received by May 1st.

This refereed volume contains the proceedings of a conference 'Conservation Science' in Edinburgh in May 2002 -organised by the Institute of Conservation Science, COST Action G8 'Non-destructive Analysis and Testing of Museum Objects' and the National Museums of Scotland. The book is divided into three sections. The first, Preventive Conservation, includes contributions on the deterioration of historic textiles; the movement of painted wooden panels;

dimensional changes in bark paintings; showcase environments; particles and dust in museums etc. This is followed by the section on Conservation Methods, which includes laser cleaning; chromatography; adhesives for textiles; mortars for mosaics and corrosion inhibitors for iron artifacts. In the final section, Non-Destructive Testing, the reader is taken into a world of acronyms - XRF, SEM, LA-ICPMS, PIXE, THM-GCMS, ATR, CPSEM-EDX - while some more easily written techniques including dendrochronology, colorimetry, eddy current testing, accelerated light testing, neutron radiography etc. are discussed. These techniques are applied to a range of materials - from Rembrandt to Roman coins; from aero engines to alkyd resins; from hats to hallmarks; manuscripts to mercury.

Further details are available at: www.archetype.co.uk

Pigments of English Medieval Wall Painting

Helen Howard

Casebound, 326 pages, colour 210 plates

Price : 55.00GBP (approx. \$87.00)

This is the first systematic analysis of the pigments employed in medieval wall paintings in northern Europe, covering an extensive selection of schemes from a variety of sites. The nature and extent of the palette used is revealed as well as the sophistication with which pigments were applied to achieve differing effects.

Thirty pigments are detected including four previously unknown in the context of English medieval wall paintings - vivianite, salt green, kermes lake and madder lake. Also discovered are three alterations of pigments: the lightening of red lead; alteration of vivianite to a yellow form and the transformation of verdigris to a blue chloride-based alteration product.

The findings, discussed in the context of wall painting, sculptural polychromy and panel painting techniques in medieval northern Europe, show the broad chronological development in the choice, fabrication and application of materials linked to changes in artistic intent, technology and workshop practice. Beautifully illustrated with more than 200 colour plates, *Pigments of English Medieval Wall Painting* has significant implications for the conservation methods of such paintings and is an important source of information for all those interested in pigments and paintings.

Further details are available on our website :

www.archetype.co.uk

Alternatives to Lining - the structural treatment of paintings on canvas without lining

edited by Mary Bustin and Tom Caley

68 pages, 71 half tones, 18 colour illustrations

Price : 15.00 GBP

This is the publication of the recent (Sept 2003) Conference held at the Tate Gallery and includes the following papers : Relining, lining, de-lining (Stephen Hackney) Increasing Minimalism (Paul Ackroyd and Caroline Villers) The Limitations and Possibilities of Strip Lining (Simon Bobak); Barnett Newman's Cathedra (1951) : Restoration of Slash Damages in a Colourfield painting (Elisabeth Bracht) Reducing Cupping and Lining? (Jim Dimond and Christina Young); The Thread-by-Thread Tear Mending Method (Winfried Heiber); A Review of the Effectiveness of the de-acidification of Linen, Cotton and Flax canvas after 17 years of natural ageing (Adriana Rizzo and Aviva Burnstock); The Mechanical Requirements of Tear Mends (Christina Young)

Further details are available at: www.archetype.co.uk

National Gallery Technical Bulletin No. 24

116 pages, 34 half tones, 115 colour illustrations

Price : 25.00 GBP

The latest bumper edition of this handsome series contains the following articles :

Seurat's Painting Practice: Theory, Development and Technology by Jo Kirby, Kate Stonor, Ashok Roy, Avivia Burnstock, Rachel Grout, Raymond White;
Giulio Romano and The Birth of Jupiter: Studio Practice and Reputation by Larry Keith; The Two Tax-Gatherers by Marinus van Reymerswale: Original and Replica by Paul Ackroyd, Rachel Billinge, Lorne Campbell, Jo Kirby
The Triptych of Saint Catherine and the Philosophers attributed to Goossen van der Weyden in Southampton City Art Gallery by Rachel Billinge and Lorne Campbell;
Pigment-medium Interactions in Oil Paint Films containing Red Lead or Lead-tin Yellow by Catherine Higgitt, Marika Spring, David Saunders; 'Black Earths': A Study of Unusual Black and Dark Grey Pigments used by Artists in the Sixteenth Century by Marika Spring, Rachel Grout, and Raymond White.

Further details are available at: www.archetype.co.uk

Lining Paintings: Papers from the Greenwich Conference on Comparative Lining Techniques

Caroline Villers (ed.)

Archetype Publications 216pp, 30 half tone illustrations

ISBN: 1873132042

Price : 29.95GBP

The Conference on Comparative Lining Techniques held at the National Maritime Museum, Greenwich is legendary. It was the first major conference solely concerned with the structural conservation of paintings and, by bringing together a distinguished international group of practitioners in 1974 to discuss lining paintings, it changed the nature and status of the debate. The conference (never previously published) responded to a period of accelerating change, especially the introduction of new materials and technologies, and the papers presented compare established practice with cutting edge research and development, empirical craftsmanship with scientific methodology with the goal of refining the practice of lining and minimising the risks of change to the painting. The extraordinary atmosphere, the films, demonstrations, the Lining Exhibition Gallery encouraged radical review. The papers and conference materials record practice and principles at a critical moment in the history of conservation and constitute one of the most important foundational texts about conservation in the late twentieth century.

Further details are available at: www.archetype.co.uk

Personal Viewpoints - Thoughts about Paintings Conservation

edited by Mark Leonard

GCI

134pp, 52 colour illustrations, 21 half-tones

Price : 22.95GBP

This is a handsome volume of essays, responses and panel discussions where six conservators, three curators and a

conservation scientist reflect on the challenges and controversial choices involved in treating works of art. Contents: The Conservator as Narrator (David Bomford); Croce e Delizia (Andrea Rothe); Comments : John Walsh, Ashok Roy; Panel Discussion; The Artists Voice (Mark Leonard); Ravished Images Restored (Jorgen Wadum); Comments : Phillip Conisbee; Panel Discussion; Embracing Humility in the Shadow of the Artist (Carol Mancusi-Ungaro); Episodes from a pilgrimage (Zahra Veliz); Comments : Scott Schaeffer; Panel Discussion; Closing Remarks : John Walsh.

Publications from Archetype in Spring 2004

will include :

Changing Pictures - Discolouration in 15th to 17th century Paintings

The Colourful Past - the origins, chemistry and identification of natural dyestuffs

Norwegian Altar Frontals 1250 - 1350

Further details of these publications and other Archetype titles due in 2004 are posted on our website www.archetype.co.uk and will also appear in this newsletter and mailed in an Archetype title supplement

Internet News / websites

"BlankBritish Scientist Delves into World of Art"
"For an artist to delve into the world of science is no longer unusual, but for a scientist to work in the world of artists is still not commonplace. However, Daniel Glaser, an imaging neuroscientist and senior research fellow at the Institute of Cognitive Neuroscience, University College London, has done just that".
See <http://www.thesciencesite.info/article4.shtml>

Doris Oltrogge's online database on art technology sources
www.re.fh-koeln.de/projekte/datenbanken.htm

The Sargent Murals at the Boston Public Library: History, Interpretation, Restoration.
<http://www.sargentmurals.bpl.org/>

The restoration of Carl Fabritius' "The Goldfinch" at The Royal Mauritshuis can be seen in photographs and film at the Mauritshuis website:

http://www.mauritshuis.nl/english/index_puttertje_netscape.html

Hornemann site:

<http://193.175.110.9/hornemann/index.html> including these items:

Restoring the restorations?

The treatment of medieval wall paintings and architectural polychromy during the 19th and 20th centuries. An international conference by the ICOMOS National Committee of Germany in collaboration with the Hornemann Institute and with the University of Applied Sciences and Arts Hildesheim/ Holzminden/ Göttingen Hildesheim, 9 to 12 May 2001. The contributions to this conference were scheduled to appear in March 2003 as a book, to be published both within the series of publications by the ICOMOS National Committee of Germany and the series of publications by the Hornemann Institute.

DOCUMENTATION SOFTWARE and ONLINE-DATABASE hericare supports the international exchange of information between experts and facilitates the documentation of preservation projects.

hericare offers you easy access to new insights and practical information from all lines of specialization in conservation-restoration.

hericare consists of a documentation software and an online-database. With the help of the documentation program hericare-docu, you can create documentation records of your current preservation projects in a fast, easy and inexpensive way.

hericare-database (online) allows you to view reports of conservation measures written by others and to exchange technical experience with these authors. The online-database also offers you an opportunity to publish your own work.

The concept for hericare was developed in the Hornemann Institute between 1999 and 2001. During the developmental phase, experts working in the fields of conservation of monuments and sites, database development, software ergonomics and library systems supported the institute.

hericare has been implemented with the financial support of the

More on: <http://193.175.110.9/hericare/english/info.htm>

Hewlett Packard site describing how they work with National Gallery.

www.hp.com/plus_nationalgallery

The French section of the IIC (SFIIC) has a website at: www.sfiic.asso.fr and the e-mail address for the contact is: sfiic@lrmh.fr,

Membership information

ICOM Membership Application forms

The application forms to join the International Committees and Affiliated Organisations are now available on the ICOM Web Site at:

<http://www.icom.org/affiliates.html>

<http://www.icom.org/internationals.html>

ICOM UK: <http://www.mda.org.uk/icom-uk>

Les formulaires pour adhérer aux Comités internationaux et aux Organisations affiliées sont maintenant disponibles sur le site Web d'ICOM à:

<http://www.icom.org/affiliees.html>

<http://www.icom.org/international-f.html>

Newsletter Notes

Special thanks to our contributors and our translators: Marie Claude Corbeil and Claire Moreau.

Thanks to Alan Phenix for providing the template for the newsletter.

Nos remerciements aux personnes qui ont soumis des articles et à nos traducteurs, Marie-Claude Corbeil and Claire Moreau.

Un merci tout spécial à Alan Phenix pour avoir fourni le modèle pour ce bulletin.

Submissions welcome!

All submissions related to paintings conservation welcome! We are interested in regional and international news regarding conferences, research, publications, and projects. Please feel free to write the submission in your native language and it will be published with a translation.

Articles demandés!

Tout article relié à la conservation des peintures sera le bienvenu! Nous nous intéressons aux nouvelles régionales et internationales touchant les congrès, la recherche, les publications et les projets. N'hésitez pas à écrire vos articles dans votre langue maternelle et nous les publierons accompagnés d'une traduction.

For submissions to the newsletter please contact:

Pour soumettre un article pour le bulletin veuillez prendre contact avec :

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**PAINTINGS: SCIENTIFIC STUDY, CONSERVATION
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