Dear Membership,

Well, here we are again, almost six months to the day that I wrote my last missive. No, I will not weary you with obsessional cheese stories this time. I have another obsession to talk about. Of course it has to do with conservation, you sillies.

But first, let me remind you that we have a meeting coming up! Plans for this year’s annual WAAC meeting are moving forward, and I encourage you all wholeheartedly to make the trip to this lively Mecca of fun, good food, and sun in October. The meeting will be held at the newly reopened Getty Villa beginning the morning of Friday, October 24th, and ending mid-day on Sunday, the 26th.

Recently added to the agenda and back by popular demand is Yosi Poseilov’s Digital Photography for Conservators workshop, which will be held the two days prior, on the 22nd and 23rd. The workshop will be held at the Getty Center, so those who attend will benefit from a double Getty exposure... Please see the Newsletter insert for further details.

I felt we could not have another meeting in Los Angeles without including LACMA in the program. To this end, I have decided that instead of a banquet we will have a second reception at this marvelous museum. This is still in the planning process, but will hopefully be approved in the weeks to come. If so, on the Saturday we will have the opportunity to mingle, eat and drink, see the new Broad Contemporary Art Museum (BCAM), and wander around LACMA’s 20 acre campus which is in the process of an exciting evolution.

I took some time to think about what we should include in the program, and decided that this was a great opportunity to give us a chance to hear about conservation issues from the perspective of the people who are looking after our works of art. I have heard from many of you that you would like to hear more about these issues, and I think that this is a great way to get a sense of what is happening in the field.

I hope that you will join us for this meeting and that you will enjoy the opportunity to learn more about the work that our profession is doing. I look forward to seeing you there.

Sincerely,

Susanne Friend

Photograph by Ellen M. Rosenbery and Tahnee Cracchiola © 2007 J. Paul Getty Trust
President's letter, continued

The meeting schedule is designed to give us time to wander the gorgeous Getty grounds and galleries (love that alliteration) as well as have lab tours and visit the relatively new UCLA/Getty Master’s Program on the Conservation of Ethnographic and Archaeological Materials. Because of timing and the interest of saving everyone some money, we have arranged to have boxed lunches available during the noon break. Of course, optional, but since we will be captive up there in the refrigerated Malibu air, we will have no choice but to eat Getty fare of some kind. The registration form will have a line item for the boxed lunches on it.

A note on accommodations: There are many conservators living in the Los Angeles area who may take pity on those coming from out of town for the extra expenses they will incur. Although WAAC is not set up to broker requests for or offers of accommodation, grapevine transmissions will be much appreciated.

You know if you have room and who might benefit from it...

For those of you who will be staying in hotels, the Getty has an arrangement with the Doubletree Guest Suites in Santa Monica (santamonicasuites.doubletree.com). A double room rate has been reserved for us at $179/night which will hold until Tuesday, September 25th. A block of 20 rooms has been reserved. If you choose not to rent a vehicle, a 0.2 mile stroll will get you to a public bus that drops you off in front of the Villa in about 15 minutes. There are many other hotel options, of course. If you want to spend more, there is the Ambrose Hotel (ambrosehotel.com), around $240/night, the Channel Road Inn – very close to the Villa (channelroadinn.com) or The Georgian (georgianhotel.com). Cheapest and closest is the Bay Side Hotel at $129-169/night (baysidehotel.com) and a bit further away but quite reasonable in Westwood (near UCLA) is the Claremont Hotel (claremonthotel.net) with room rates between $60-80/night. Because Los Angeles is a major tourist destination at any time of the year, I urge you to make your plans as early as possible.

All of this will be detailed in the registration packet which you will receive soon.

What was I saying about obsessions? Oh, yes. I have been juggling lately. The sort of juggling we all do, not the apples or chain saws kind. While struggling to properly wear the WAAC hat, the mom hat, the conservator hat, and the cheese lady hat, I have been also working out five hours a week with the aim of getting my black belt in Tai Kwon Do. I started doing this about six years ago because it seemed the natural offshoot of sitting and watching my children doing it. What began as a way to hopefully slimming has turned into a life necessity. It has brought me improved health, sanity, and helps keep the crazy side-effects at bay. It’s fun and never boring. For the last ten weeks I have been taking special black-belt preparatory classes with the Grand Master in order to take it on. On June 6th I will stand up with a few others who have worked equally hard and for five hours prove to myself and my family that I have finally earned that symbolic band of cloth. I lied, that didn’t have anything to do with conservation, although if anyone out there can tell me how to restore my poor broken body, I’ll be happy to listen...

(She passed. Ed.)

Due to the costs of shipping and handling, the prices for back issues of the Newsletter have been changed. The new prices are:

- Issues Vol.1 - Vol.14, #3 (Sept. 1992) are $5/copy;
- Issues Vol.15 - Vol.29, #3 (Sept. 1997) are $10/copy;
- Issues Vol.30 (Jan. 2008) and after are $15/copy.

As always, a 20% discount will be given to libraries seeking to obtain back issues to complete a “run” and for purchases of ten copies or more of an issue.

Volume 30 Number 2

WAAC Newsletter

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REGIONAL NEWS
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ARTICLES YOU MAY HAVE MISSED
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Photocopying
To make academic course packets that include articles from WAAC Newsletter, contact the author of the articles directly.

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Deadline
Contributions for the September Newsletter should be received by the Editor before August 1, 2008.

Copyright
Digital Photography for Conservators Workshop

WAAC will be hosting a Silent Auction benefit again this year. Last year’s auction was particularly fun and successful because we had so many great contributions – so please think about bringing or sending items of any kind – books, tools, kitsch, what-have-you. To donate, simply bring items along to the first day of the meeting – a little earlier than the talks begin, please! Or, if you can’t or don’t want to carry them, send them ahead of time with your name, address, telephone number, e-mail, and suggested value of the object included, to Carolyn Tallent, address listed to the left under Editor. Bev Perkins will once again be in charge: Beverly Perkins, BevP@BBHC.org, (307) 578-4029

(WAAC is expecting a lot of good stuff from local people.)

Regional News

Scott Carrlee, column editor

ALASKA
Monica Shah is working on an emerging plan for the museum, in addition to working on exhibits and exhibits-driven treatments. She finished the first half of an IMLS-funded project for the Hoonsa Indian Association. The project goals are to help manage their collections and train their staff in collections management and preventive conservation.

Ellen Carrlee recently completed the excellent AIC online course for digital photography. She is currently pondering the conservation issues surrounding two large objects: a possible acquisition of an 18-ton 1914 electric mine locomotive and a proposed restoration of a rare unaltered 1930s Bristol Bay Double Ender (wooden fishing boat.)

Scott Carrlee was in Washington, DC in Feb. to sit on one of the IMLS Conservation Project Support Panels. He is currently being kept busy with coordinating 6 internship projects that will take place at small museums around the state.

Janelle Matz is overseeing several contracts with the Alaska State Council on the Arts including managing the Alaska Contemporary Art Bank and the re-installation of the Alaska Native Art collection at the Anchorage International Airport. She is scheduled to finish her thesis for the MA-Preservation Consultants Program at Northumbria University in June.

Regional Reporter:
Scott Carrlee

ARIZONA
Liz Welsh is in her last semester of law school at Arizona State University, en-
Regional News, continued

joying an internship at the state legisla-
ture...onward to the bar exam in July!

Brynn Bender and Maggie Kipling
surveyed, packed, and moved objects
slowly for the San Francisco Art
Institute. This summer she will be inter-
ning at the Gordon Exposition Project
(Gordon, Kenton) and the Field Museum
(Chicago, IL).

Jiafang Liang received her BS in the
conservation of historical heritage from
the Northwest University (China). This
summer she will be interning at the Freer
and Sackler Galleries, Smithsonian and
the UCLA/Getty Archaeological Institute
(Xi’an, China).

Linda Lin, who received her BA in com-
parative literature from the University of
California Irvine and was awarded a certifi-
cate in art conservation from the Studio
Arts Center International (Flo-
rence, Italy). This summer she will be
interning at the De Young Museum in San
Francisco and the Seattle Archaeologi-
cal Institute (Xi’an, China).

Suzanne Morris received her BFA in
painting from Miami University (Ohio).
This summer she will be interning at the
Tunica Archaeological Project (Tunica,
Mississippi, and the Centro Nacional de
Archaeology). The entire class of first year
students, and four of the third year students,
arrived in early January to the ANAGPIC
Center at New Orleans facility (newly renovated
for post-Katrina) benefited from the experi-
ence of two LA area WAAC members.

New Orleans facility (newly renovated
for post-Katrina) benefited from the experi-
ence of two LA area WAAC members.

M. Susan Barger has become the direc-
tor of Museum Development Associates,
a non-profit that provides services for
small and rural museums in New Mexico
and the surrounding region. In addi-
tion, she has focused on the development
of the New Mexico State legislature pro-
posed $20,000 to Eastern New Mexico
University to work with Museum De-
volution Associates to set up a profes-
sional certification program for staff in
small museums. In addition, Barger has

Regional News, continued
also being acted as the courier for the Diebenkorn in New Mexico exhibition that originated at the Harwood Museum in Taos. In this capacity, she has gotten to see America by semi-truck while traveling to San Jose and Oakland, California, New York City, and Washington, DC.

Regional Reporter:  
M. Susan Barger

PACIFIC NORTHWEST

On March 13, 2008, the Royal BC Museum opened a large temporary exhibition called The Railroads Made Sacramento, an expedition of the History of Western Railroads, that runs through July 27. Engaging and educational, it provides a detailed examination of the role of railroads in the development of the west. This much-anticipated exhibition, which originated at the Harwood Museum of Art in Taos, New Mexico, is expected to draw thousands of visitors to the museum.

Alice Bear completed conservation on several works at the Harwood Museum, including a large canvas by Georgia O’Keeffe. She has recently completed a new project, a conservation assessment of the entire museum’s collection.

Sarah Melching has closed her private practice in Olympia, WA. In March she began working as Paper Conservator at the Denver Art Museum. Her new contact information is: Denver Art Museum, Conservation Department, 1000 16th St., Denver, CO 80204, (720) 865-4444, smelching@denverartmuseum.org.

Over the last few months, Susan Larsen washed and repaired a “Build Sheet” for The Cast, an American sculpture series. The document provides the assembly people with the specifics for each vehicle. The crumpled, dirty document had been stuffed into a crevice up under the wheel well. She also worked on a vellum painting by a follower of Bosco. Some of the gold leaf and paint had popped off, and she in-painted it to reduce the distraction of having the hole and ground show through.

Kristen Kern, preservation catalog librarian at Portland State University, is a trainer for the Western States and Territories Preservation Assistance Service, a National Endowment for the Humanities funded project to deliver emergency preparedness, response, and recovery workshops with the overall goal of completed disaster plans and trained staff for participating institutions. She is presenting workshops in Idaho, Nevada, and Oregon; other WESTPS trainers are giving workshops in Alaska, Washington, California, Colorado, Wyoming, Utah, Montana, Hawaii, America Samoa, Guam, and the Northern Marianas. More information can be found at www.westps.org.

Regional Reporter:  
Dana K. Senge

ROCKY MOUNTAIN REGION

Laura and Camille traveled to Tucson in March to work on a group of Ansel Adams photographs at the International Museum of Photography. They’ve been at home they are thankfully approaching the end of a two-year project treating a collection of Edward Curtis photographs, all of which are being matted and framed at Dry Creek Gold Leaf, Inc. in Denver. Many thanks to all our colleagues!

Beth Heller, a book and paper conservator, has joined the staff of the American Alpine Club (AAC) as preservation librarian. The library, located in Golden, Colorado, specializes in the mountain environments and activities, and includes circulating and rare books, archives, photographs, and ephemera.

WCCFA conservators will treat a group of 47 paintings by J. Alden Weir and his father, Robert Weir, from the Young Museum of Los Angeles County, which was the site of the 2008 AAC Angels Project.

WCCFA conservator, Cynthia Lawrence, recently completed the treatment of King of the Forest, an oversized pas-se on canvas in the collection’s photography, and conservation assessment of the Hollywood Palladium. This is a recent acquisition by the National Museum of Wildlife Art in Jackson, WY.

WCCFA has completed its contract with the Utah State Capitol that included the on-site treatment of over 6,000 sq. ft. of fixtures, and the treatment of 21 individual paintings/gov-ernor’s portraits that were transported to the WCCFA studio for treatment. This was a large project that included the expansion, renovation, and base isolation of the state capitol in Salt Lake City. The WCCFA contract began in 2004 and was completed in the summer of this year when Carmen F. Bria Jr. made a presentation on the mural treatments during the re-opening and re-dedication ceremonies held at the state capitol that also included a grand performance by the Mormon Tabernacle Choir.

Regional Reporter:  
Paulette Reading

SUN VALLEY:

Regional Reporter:

RICHARD TROPER

SUN VALANCHE

Regional Reporter:

FRANCES Pritchett

SUN FRANCISCO BAY AREA

At Architectural Resources Group (ARG) and ARG Conservation Services (ARG/ CS), conservator Katherine Unch, architect-designer Kitty Vieth and architectural historian Katherine Petrin presented their paper, titled “Glims and Glims: Theatrics in the Historical Finish-ers of Timothy Pflueger” at the Third In-ternational Architectural Paint Research Conference, held at Columbia University in New York City.

Architectural conservator Meredith Jorgani presented an “Evaluation of Po-tential Adhesives Used in Marble Repair” at “Holding It All Together - Conference on Ancient and Modern Joining” at the Ancient and Modern Joining Conference, held at Columbia University. She presented on the off-site consolidation of the drapery handles of Christ, Berkeley. Bubblestone is an early form of autoclaved aerated concrete (AAC) used by Maybeck as a fireproof material.

Joan Loughridge, objects conservator, is co-director of the conservation catalog for the King of the Forest project. She is working on the treatment of 21 individual paintings/governor’s portraits, over 6,000 sq. ft of fixtures, and the conservation assessment of the Hollywood Palladium, which is a recent acquisition by the National Museum of Wildlife Art in Jackson, WY. She is one of the many conservators in the Bay Area working on a wide range of projects at the Denver Art Museum.

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Mary Slater and Architectural designer Lisa Kneelk are completing an HSR for the Adobe in San Juan Capistrano, California.

Preservation restoration specialist Devin McDonald and conservation technicians Collin Eaton and Eric Hand are completing removal and reinstallation of Bubblestone in Bernard Maybeck’s First Church of Christ, Berkeley. Bubblestone is an early form of autoclaved aerated concrete (AAC) used by Maybeck as a fireproof material.

Katharine Unch, Devin McDonald, Meredith Jorgani, Collin Eaton, and Eric Hand are treating a mosaic at the Masonic Auditorium in San Francisco. Twelve of the forty-five Plexiglas mosaic panels will need conservation treatments.

Devin McDonald, Collin Eaton, and Eric Hand, in collaboration with Mission San Juan Capistrano conservator Samuel U’Ren, who organized this project, will be completing a large project that included the excavation of 21 individual paintings/governor’s portraits, over 6,000 sq. ft of fixtures, and the conservation assessment of the Hollywood Palladium, which is a recent acquisition by the National Museum of Wildlife Art in Jackson, WY. They are also working on the treatment of 21 individual paintings/governor’s portraits that were transported to the WCCFA studio for treatment. This was a large project that included the expansion, renovation, and base isolation of the state capitol in Salt Lake City. The WCCFA contract began in 2004 and was completed in the summer of this year when Carmen F. Bria Jr. made a presentation on the mural treatments during the re-opening and re-dedication ceremonies held at the state capitol that also included a grand performance by the Mormon Tabernacle Choir.

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Paulette Reading

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In March, paintings conservator Betty Engel attended the AIC-sponsored Mod-ular Cleaning Workshop, taught by Chris Stavrosnd, at the Chicago Conservation Center.

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A number of important artworks have been identified for treatment prior to the galleries reopening in November 2009. These include 36 major paintings that Milada, along with Alina Remba, have been working on with support from the Henry Luce Foundation.

John spent a couple of weeks in December at the National Palace Museum in Taipei, working with conservation staff in the areas of solubility, microclimates, and modified atmosphere fumigation treatments.

Margaret (Meg) Geiss-Mooney has been elected as Treasurer of the Textile Specialty Group of AIC.

Molly Lambert and stone mason Clark Mitchell are conserving two Spanish monastery portals for the Jesuit Order of the University of San Francisco. The portals are reported to be 11th century and 15th century and were purchased by William Randolph Hearst and later acquired and displayed by the de Young Museum. In order to have detailed drawings and geometries of the masonry units and their assemblies, the portals will be 3D scanned by CyArk Heritage Network (Orinda, CA). You can deliver tapas to a museum, but you can’t deliver tapas to the work site in a not-so-lovely 1980s post-modern abandoned department store somewhere in San Francisco.

Sarah Gates and Beth Szuhay of the Fine Arts Museums of San Francisco have been working to prepare the monumental tapestry Combat of the Virtues and Vices, for loan to the Los Angeles County Museum of Art. The tapestry, which is Flemish and dates from 1510-1515, is from the Redemption series of tapestries. The tapestry will be on loan beginning in September.

Denise Migdall of the Asian Art Museum, Hannah Riley in private practice in Berkeley, and Beth Szuhay recently collaborated on Art and Artifice, the opening exhibition for the Museum of Performance and Design in their new gallery space. The exhibition is on view until August 30th.

Chris Stavroudis, column editor

Regional News, continued

TEXAS
The conservation lab at the Amon Carter Museum is pleased to hosting Hau-Chiao Huang, graduate conservation student from Taiwan National University of the Arts, Taiwan, for a 3-month internship in the conservation of photographic materials. Ms. Huang will be working with Sylvie Pénichon, Carter’s conservator of photographs.

The Nasher Sculpture Center is pleased to announce the recent addition of sculpture conservator, John Campbell, who specializes in modern and contemporary sculpture. Mr. Campbell’s appointment advances Nasher’s ongoing mission to be the global focal point for the exhibition, interpretation, and preservation of modern sculpture. Mr. Campbell most recently worked for a private conservation studio in New York City specializing in contemporary art. Prior, he was at the Museum of Modern Art in New York (MoMA) for approximately 3 years.

Regional Reporter: Beth Szuhay

Membership

Western Center for the Conservation of Fine Arts, LTD.

PAINTINGS CONSERVATOR
WCCFA is seeking a Paintings Conservator to join our staff. WCCFA is a private conservation facility specializing in the treatment of paintings. We have been in business since 1980 and our clientele includes museums, other institutions, as well as a variety of private sector clients throughout the western United States. Our staff presently includes a Director/Chief Conservator, three Senior Conservators, and an Assistant Conservator, as well as two Photographers/Conservation Technicians, and an office manager.

Duties will include: Examination, documentation, and treatment of a wide variety of American, European, and Spanish Colonial paintings, and on-site mural and survey projects.

Qualifications include a master’s degree in conservation from a recognized training program or equivalent experience. A minimum of 3 years of post graduate experience is preferred, but all applications will be considered. For consideration, please submit a cover letter summarizing your interests, your resume and two letters of recommendation to carmen@wccfa.com or WCCFA, 1225 Santa Fe Drive, Denver, CO 80204. Additional information is available on our website: www.wccfa.com.

Every year he thought he might redo this area, and in fact, now that the big garden was about as done as it could possibly be without tearing the whole thing up and doing it all over again, it was the perfect time to begin. But the idea of beginning just made him want to go into his bedroom and sit down with a book - it would be a gardening book, maybe a big picture book or maybe something more technical - but it would not be a book that inspired him. It would be a book that soothe him into waiting another day.

from Ten Days in the Hills by Jane Smiley
**Conservation Issues: The Case of Time-Based Media Installations**

*by Marie-Catherine Cyr*

**Introduction**

New technologies are increasingly present in museum collections. They were considered experimental when used as art in the 1960s and pushed the boundaries of the art object, but today contemporary art institutions worldwide increasingly acquire such works. Mass produced objects, as introduced by Marcel Duchamp and his Ready-made in the second decade of the twentieth century, initiated the re-evaluation of the nature of artworks and questioned the notion of the original. Less than forty years later, mass produced technological objects made their way into galleries, raising more questions and catalyzing new debates. Still questioning the idea of the original, new media artworks pushed the limits even further: artists could now manipulate the immaterial. A pioneer in the field was South-Korean artist Nam June Paik. His piece *Magnet TV* (Figure 1), created in 1965, represents one of the earliest instances of the use of television monitors as part of art objects. Art pieces were soon sculpted using light (as we see in Figure 2 with Dan Flavin’s untitled work of 1996), space, architectural features (as in Figure 3, *Running*, a 2003 piece by Pascal Grandmaison), as well as time, codes, and sound.

The category new media is a very broad one; it encompasses different artistic manifestations, including anything from slide shows, sculptures incorporating video or audio signals, to virtual artworks, referred to as net art. Within this amalgam we also find time-based media installations; they are comprised of at least one of the following elements: film, slides, video, audio, and computer based elements, which are rendered in a space and context specified by the artist, and have a duration. By this definition, such pieces must be experienced in the context of the passing of a period of time. In order for these artworks to exist, two components need to be present: a signal and a display. Signals, as used in art installations, are encoded sounds or images which can be transmitted or decoded by a specific piece of equipment. Examples of these are audio and video magnetic tapes, CDs, DVDs, and computer programs. Display components include elements of space, lighting, acoustics, and the actual physical equipment. These in turn can be either sculptural or functional; a sculptural piece of equipment is one that has become an essential component of the physical and aesthetic scheme of the work. Functional elements, on the other hand, are often not visible and do not play a determined part in the visual rendering and meaning of the work.

A good example to illustrate these concepts is the 1991 installation by Gary Hill entitled *Between Cinema and a Hard Place* (Figure 4). There are two signals in this piece, video and audio, and both types of display are present; the exposed monitors (Figure 5) are both functional and sculptural elements since they are essential to the aesthetics of the piece. The disc player and computer are functional equipment only; they are kept hidden and synchronize the entire installation.

As with any new medium, conservators are faced with unique challenges when dealing with media art. A shift has occurred in meaning from the single precious art object to concepts and experiences. Professionals cannot rely on traditional preservation strategies to conserve artworks where significance is channelled in great part through the intangible. Even notions such as colours are not straightforward anymore. How does one conserve colours which can appear and disappear at will by the mere flick of a switch?

There is much to be said about conservation challenges presented by new media or anything digital; this is a vast research topic on its own. This paper focuses on problems raised by the conservation of time-based media installations. After having identified the issues and discussed challenges inherent to such artworks, innovative conservation strategies are briefly outlined. Four recent or ongoing international collaborative projects are then presented: DOCAM, The Variable Media Network, Media Matters, and Inside Installations.
Conservation Issues: The Case of Time-Based Media Installations, continued

Conservation Issues

The conservation issues raised by time-based media installations are hereby divided into six groups. First, we have the shift away from the unique object. As previously mentioned, one common aspect of contemporary art is to abandon, or at least question the notion of the work of art as a single, authentic object. Jon Ippolito, who is currently an Assistant Professor of New Media at the University of Maine, argues that from a preservation point of view, media-based artworks should be viewed as sets of instructions rather than precious originals. This notion is a great departure from traditional ideas of conservation where the physicality and materiality of the art object defined its unique character. While we still aim to retain the integrity of the work, the object itself cannot guide our practice, so we must go back to the artist’s intent. One way of documenting this is with artists’ interviews, a practice which is more and more widespread in museums.

Secondly, there is the factor of intrinsic vulnerability. Because a time-based media installation is best understood in its installed state as a dynamic system, it is in a state of near non-existence or dormancy for most of its life. This vulnerability is twofold: first, separating the installation elements shuts down the work, strips it of its meaning, and with certain components strips it of its meaning, and if the nature of the artwork is to continue to display these works in accordance with time-based media installations the artwork often is the components. All of these elements affect the viewer’s experience and therefore the impact of the work. Because with time-based media installations the artwork often is the experience, this is what we must preserve. Success, then, is the ability to continue to display these works in accordance with the artist’s intent.

Conservation Strategies

The following conservation strategies were suggested in the approach developed by the Variable Media Network. Initiated by a collaboration between the Solomon R. Guggenheim Museum (New York) and the Daniel Langlois Foundation for Art, Science, and Technology (Montreal), this project aimed at “sharing information and directly involving the communities and institutions concerned with preservation.”

Storage has been the default conservation strategy for museums between the 18th and 20th centuries but it is now proving to be too limited for 21st-century needs. It entails keeping all the original objects and conserving them in their original form for as long as possible. Figure 6 shows a great example of storage, with a view of Nam June Paik’s Broome Street Studio, NYC, 1999 ©David Heald.

Emulation is seen at the moment as one of the most promising conservation strategies for time-based media installations. To emulate is to devise a way of imitating the original look of an artwork by completely different means. In the case of hardware, it is rebuilt to imitate the impression conveyed by the original work. Replacing cathode-ray tubes by new screens in original casings, as mentioned earlier, falls under this category.

Finally, there is reinterpretation. This last strategy takes the greatest liberties with the original. A quite radical solution, it consists of reinterpreting the work each time it is re-created, applying the concept of the work to contemporary space and time. It can of course be a dangerous technique when not warranted by the artist but might be the only possible way to show certain performances or installations. Another type of reinterpretation can be seen with open source art. For example, Cory Arcangel has created artworks by hacking into old Nintendo game cartridges. I Shot Andy Warhol is based on the light-gun game Hogan’s Alley, on which Archangel has changed the graphics. The artist then“How to” code on the internet and invites users to build their own games by altering the code. This is all part of his creative process, as

Conservation Issues: The Case of Time-Based Media Installations, continued

(figure 7), originally created with CRT monitors, even if the monitors were stored - and that could be at high costs - they would not be able to operate for many years. One solution would be to store empty monitor casings and dissimulate new screens inside when exhibited in the future. The same is true for encoded information; just think of precious documents many people still have trapped onto floppy discs at home. It is pointless to preserve components in original formats if the machine to decode the signal is no longer available.

Migrating an artwork is to upgrade its medium to a contemporary standard, which can change the look and feel of the work. Despite this drawback, it is a necessary operation when encoded information is brought into museums. The only way known today to avoid the loss of material due to obsolescence is always to keep the media on a current format. This is a critical necessity for masters acquired by institutions. Migration can also serve as a preventive conservation tool, regularly transferring video signal onto new stock can overcome problems with material deterioration. An example where this strategy would incur much less of meaning would be in the case of a slide projection where the projector, with its characteristic sound and visuals, was a prime element of the installation. A completely different work would result from a migration to digital format.

Figure 6. Nam June Paik’s Broome Street Studio, NYC, 1999 ©David Heald

Figure 7. Nam June Paik, TV Garden, 1974, 1982 installation at the Whitney Museum of American Art ©The Estate of Peter Moore

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Conservation Issues: The Case of Time-Based Media Installations, continued

he feels it is important to give back, because everything he learned about programming came from homebrew culture. The Road Towards New Standards: International Collaborative Projects

Four international collaborative projects aiming at developing new preservation strategies for time-based media artworks will now be presented: The Variable Media Network, Media Matters, and Inside Installations. A list of web addresses for these projects and for online resources can be found at the end of this text.

DOCAM In addition to working with the Guggenheim, the Daniel Langlois Foundation has also formed its own research alliance, and the Documentation and Preservation of the Media Arts Heritage project was created in 2005. This five-year project set out to conduct multidisciplinary research to address the problems of preserving technological art not only in the field of visual arts, but also performance art and architecture. Reaching out to museum professionals, academic researchers, technologists, and students, the project promotes a transfer of knowledge, in part through national and international conferences, and is also very active in the Canadian academic scene in Quebec and Ontario. Each year, several research assistantships are granted to graduate students, who in turn may be involved with the different research committees. A very rich semester-long graduate seminar was also developed by DOCAM and has been taught in two major universities in Montreal.

The ultimate objective of the project is to produce tangible, lasting results such as the implementation of new university programs and a set of bilingual Thesaurus, a technological catalogue, a structure adapted for works of art with technological components, and a best practices guide for “key stakeholders.”

The Variable Media Network The Variable Media Network, from which we have already seen the four proposed strategies, argues in favour of new defining terms for media art. Many contemporary artists tend to not limit themselves to one single medium in the creation of an artwork. The use of familiar categories such as film, photography, and video would therefore be too restrictive. To overcome this medium-independent classification was created in which descriptions of works of art are mutually compatible; these descriptions are referred to as behaviours. This entails that rather than solely looking at the artists’ desires about how to preserve their work once the original medium has expired, in a certain sense, it serves as an ethical will.

Media Matters Media Matters, formed by teams from the New Art Trust, MoMA, SFMOMA, and the Tate, aims at “establishing the Variable Media Network” for the care of time-based works of art. The project recognizes that the installation of these pieces requires new skills and areas of collaboration between institutions, and wants to raise awareness of these requirements while providing practical resources to answer the need for agreement among museums worldwide. Started in 2003, it is a two-phase project: Phase one addressed issues related to the loan-in/loan-out process, and a set of guidelines and templates was produced and made accessible to institutions and to the general public through the Tate’s website. Phase two, focused on the acquisition process. The deliverables, which are hoped to be up on the website at the end of 2007, are again templates. A frequently asked questions section will also be included to initiate a dialogue, facilitate communication, and take care of any overlooked issues. Special emphasis in this phase is placed on the documentation of pieces at the moment of acquisition.

Inside Installations Inside Installations: the Preservation and Presentation of Installation Art, a European funded three-year project initiated in 2004, is based on 30 case studies. The central question is: “How can we best safeguard these ephemeral contempor ary visual culture [here meaning installation art in general] so that they can be experienced by future generations?”

Because at present time there are no agreed standards for the care and management of installation art, and because different stakeholders may have varying views about what defines successful conservation in these cases, this project also wants to develop tools and guidelines for good practice. For example, installation guidelines may be accompanied by step-by-step photographs and continuous films in an accelerated motion, of the setting-up and dismantling of the installation.

As with the previous three projects presented in this section, the results from Inside Installations are intended to be shared with the conservation community through the website and a series of seminars, which are entirely available online for viewing in the online events section of the Tate’s website.

Conclusion

The quest for solutions must be a collective effort; we have to engage in interdisciplinary collaboration in order to devise viable new strategies, find answers, even temporary, and eventually develop standards. The need for communicating experience and information seems obvious since conservators who are confronted with the same problems are responding in quite different ways. This is why most projects suggest the elaboration of networked databases for art created with non-traditional materials, tools, and technologies. Conservators have to be open-minded and seek and accept the guidance of artists. It is crucial for museums and collectors to understand what is important to the presentation and conservation of an artist’s work. And above all we must formally document the pieces by all means possible ...and not omit to make hard copies as well. If time is the matter out of which these works of art are created, it is also, paradoxically, the main factor causing their loss.

Everybody can make this piece, but I sign. When I die, it is your problem to find out which is original. You have two originals: one piece and a better quality copy.

-Nam June Paik

ONLINE RESOURCES

A short selection of useful online resources:

DOCAM: www.docam.ca

Click on Resources for a comprehensive list of categorized online resources

The Variable Media Network: www.variablemedia.net

Media Matters: Wwww.tate.org.uk/research/taterearch/maj or/projects/media/matters


Tate Online Events: Wwww.tate.org.uk/onlineevents/

This work was first presented at the 2007 ANAPRIC Annual Student Conference hosted by the Harvard University Art Museums Straw Center for Conservation and Technical Studies.

ACKNOWLEDGEMENTS

I would like to thank the Daniel Langlois Foundation and the members of the DOCAM project, the very hard working Heather Home from the Queen’s University, Professor Pip Laurenson, Professors Barbara Klempman, John O’Neill, Alison Murray, and Krysia Spirydowicz from the Art Conservation Program at Queen’s University, and my fellow art conservation students. Thank you for your generous help and support.

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15. Ibid, p.51.


17. Jones, op.cit., p.3.


UV and Visible Light Filtering Window Films

by Samantha Springer

Introduction

UV-filtering window films are flexible films that adhere to glass and block ultraviolet and visible light to varying degrees. In the past decade there has been a great increase in the number of manufacturers producing these films and the variety of films that are available. Films that mainly transmit ultraviolet light are clear (usually with a slight yellowish cast when viewed on edge), while to filter visible light the film must be tinted or coated. The majority of films available now nearly eliminate ultraviolet radiation making the choice between suppliers more dependent on the options available and reputation of the supplier. Elimination of ultraviolet light is typically stated as 95-99% or better in the range of 200 to 380 nm. (The 380 to 400 nm range is often not included in the manufacturer’s range and, therefore, not accounted for in their data.)

This report summarizes the evaluation of UV and visible light filtering films for possible use as part of the multi-tiered system for controlling natural light from the almost 250 windows and doors at the Winterthur Museum.

How UV-Filtering Window Films Work

Window films are typically laminated polyester film layers modified with material that absorbs, scatters, or reflects ultraviolet and visible light (see figs. 1 and 2). Most often films are impregnated with dyes or carbon particles or coated with a layer of magnetic sputter vapor deposited metal to accomplish the desired results. Metallic coatings, usually aluminum, reflect incident light, thereby reducing the transmission of UV and visible light. Metallic coatings also create a reflective mirror-like surface from the exterior that is usually deemed unacceptable for historic house museums.

The base or film is most commonly polyester, or Mylar. The majority of films are installed by dissolving a water-soluble barrier over the adhesive with an aqueous solution (see fig. 3), applying the film to the glass, and then removing excess water and air bubbles with a squeegee. It can take from a week to a couple of months for the films to completely dry and harden. During this period the film bonds to the glass, becoming less reversible with time. Some 3M products are applied with a pressure sensitive adhesive, developed and made by the same company.

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It is widely recommended that these types of films not be applied to old and historic glass, including crown glass, glass with a highly irregular surface, stained or dark colored glass, or glass with many air bubbles or inclusions. It can be difficult to achieve adequate adhesion to irregular surfaces, but even more significant is the issue of reversibility without damaging the glass.

Fibers can be removed with solvents, such as paint strippers, ammoniated solutions, or odorless thinners. The solvents required, however, have associated health hazards and can be damaging to historic paint or wood trim. Metal scrapers can also be used to remove the films; risk of scratching or breaking the glass, however, is usually high. In addition, tinted films can cause damage to the types of glass listed above, because of the heat gain.

To summarize, the pros and cons of window films are:

- they come in a wide variety of options, increasing the probability of finding a suitable product to eliminate UV and a specific amount of visible light;
- most films nearly eliminate ultraviolet light;
- there are non-reflective/metallized options that can also reduce glare on the interior, making it easier for visitors to see inside;
- they can be applied to interior windows, storm glass, or used as roller blinds;
- they can be cut and fitted to each individual pane of glass, making them practically invisible from the interior and exterior;
- the polyester film base is a stable and durable material;
- they have the potential to last much longer than their guaranteed life of 10-15 years, however, no studies have been done on their aging properties;
- there are a number of manufacturers and distributors to choose from;
- most of the manufacturers have various local suppliers/installers;
- in addition to limiting the transmission of visible and ultraviolet light, they provide safety features (e.g. reduced breakage in heavy storms) and reduce solar heat gain and heat loss, which can reduce energy costs.

- they are not easily removed;
- solubility of the adhesive decreases over time;
- they should not be applied to historic glass;
- they are only guaranteed for 10-15 years, which means replacement will be necessary, so these costs must be factored into the decision;
- the long-term stability of the light absorbers in the films has not been tested extensively—it should be noted that the adhesive will likely fail before the UV absorbers—advances in adhesive technology, however, may change this in the future;
- heavily tinted films can cause irregular or excessive heat build-up, which may in turn cause cracks and breakage due to uneven expansion of the glass;
- windows with the films must be cleaned carefully to avoid scratching or causing cloudiness of the film—this could become problematic if they are only in a few areas and housekeeping crew are not reminded of their presence as they are different from the norm;
- manufacturers can change their product without warning, so it is always necessary to check that the product meets its specifications;
- manufacturers can go out of business, merge, or change their focus, making it necessary to reevaluate the products available, which can be time consuming and costly (this is particularly relevant with a product that only has a ten-year warrantee).
Evaluation of UV-Filtering Window Films

Two studies, Craft and Miller (2000) and National Park Service (NPS) (2001), have reported on the effectiveness of these types of films. Both studies measured the UV transmittance as a gauge of the film’s efficacy. Craft and Miller measured the % transmittance and to which wavelength the filter was effective, while the NPS measured visible light in footcandles and ultraviolet in microwatts/lumen. These types of measurements can be taken with a handheld light meter by completely covering the sensor with the filtering material. This measurement can then be divided by the amount of light measured without the filter to obtain the % transmittance.

When evaluating the window films with this method several factors must be kept in mind. Fluorescent or tungsten light sources do emit the same amount of energy throughout the spectrum as sunlight, which may affect the accuracy of the readings. In addition, light meters do not measure light evenly throughout the spectrum. For example, the UV meter used in this study has a high response to light around 310 nm and its response falls off below 380 nm (see fig. 5).

This indicates that readings are not comprehensive, because the meter is measuring mainly the wavelengths that the window films absorb. This is the most significant point of inaccuracy in this type of measurement.

Another method of measuring the absorbance, from which the transmittance can be calculated, is by using a UV/VIS spectrometer. The UV/VIS spectrometer provides data across the full spectrum of UV and visible light energy (200-800nm). Using this type of instrumentation would indicate regions of maximum and minimum absorption and how well the films absorb at each specific wavelength relative to one another. In addition, the spectra can be compared to roughly compare the films’ effectiveness.

For this study, initial measurements were taken of the UV films to identify any egregious inconsistencies in the manufacturer’s data. Afterwards, films that met the criteria for this project were evaluated with the UV/VIS spectrometer. Table 2 contains data collected from the window film samples obtained from various prospective suppliers. Visible light readings were taken with the NUV-300 Ultra Violet Monitor in mW/m2. All readings were taken in a room with overhead fluorescent and tungsten lights, and with some daylight through windows fitted with UV filters. The % transmittance and rejection were obtained by dividing the reading through the film by the control reading. The control was taken with the meter’s sensor fully exposed to the ambient light.

The Vista, LLumar, and Madico films tested with the light meters were consistent with the manufacturer’s specifications. Readings from the Global Window Films and 3M films indicated a discrepancy from the manufacturers ultra violet light specs. The 3M films measured as low as 83% rejection of ultraviolet light between 30-99% for films that the manufacturer reported a 99% rejection. Some of the films from Global Window Films measured as low as 83% rejection for films that the manufacturer states a 98.99% rejection. Because of this amount of inconsistency these films were judged inadequate for the requirements of most museums.

The discrepancy could be due to the fact that the some of the ultraviolet absorbers are present in the adhesive, which was not on the film samples that were tested. However, even if there are additional UV absorbers in the adhesive, those films remain inadequate because that type of adhesive is undesirable. As was mentioned earlier, it is more desirable to have the UV absorbers dispersed through the film material. These results are also a reminder that the quality of any product should be tested periodically, for example, whenever a new order is placed.

Discrepancies also occurred in visible light % transmittance for all of the window films. This could be caused by a number of factors, such as some manufacturers’ specs are given for the film adhered to a pane of clear glass, while test readings were taken of the film alone; the manufacturer’s specs could have been measured with a different type of meter; and a range of variation is accepted by manufacturers of the films and the industry.

In actual use, the films are applied to a single pane of glass, so more accurate test readings could have been achieved by placing the film over glass. The sample films, however, were not received with any adhesive on them and testing them over glass without the adhesive would likely have produced greater inconsistency because of air trapped between the two materials.

The films that met the necessary criteria were then tested with the UV/VIS spectrometer for a more accurate evaluation. A representative sample of the resulting spectra are listed in Table 2.

![Typical spectral response](image)

Figure 5. Spectral response curve of the UV-300 Ultraviolet Monitor meter. It has its greater sensitivity at 310 nm and does not measure in the infamous 380-400nm range. (Image from product literature.)

### Table 2: Manufacturers Specifications versus Measured Readings

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Film Name</th>
<th>Visible Light</th>
<th>UV Light</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vista Window Film</td>
<td>Celeste (V-18 SR CDF)</td>
<td>18.0 534/21</td>
<td>99.9 0.01/99.9</td>
<td>Possibly metallic appearance.</td>
</tr>
<tr>
<td>Vista Window Film</td>
<td>Vesta (V-18 SR CDF)</td>
<td>27.0 788/31</td>
<td>99.9 0.03/99</td>
<td></td>
</tr>
<tr>
<td>Vista Window Film</td>
<td>Soft Horizon (V-33 SR CDF)</td>
<td>33.0 880/34</td>
<td>99.9 0.01/99</td>
<td></td>
</tr>
<tr>
<td>Vista Window Film</td>
<td>Mirage (V-38 SR CDF)</td>
<td>37.0 970/38</td>
<td>99.9 0.03/99</td>
<td></td>
</tr>
<tr>
<td>Vista Window Film</td>
<td>Crystal Elegance (V58 SR CDF)</td>
<td>45.0 1176/46</td>
<td>99.9 0.03/99</td>
<td></td>
</tr>
</tbody>
</table>

This table shows the measured % transmittance and % rejection for each film compared to the manufacturer’s specifications. The results indicate whether the films meet the required criteria for UV and visible light rejection.
This control reading was used to calculate the % transmittance and rejection for the Global Window Films. The readings were all taken within a two hour period of the control.

* This control reading was used to calculate the % transmittance and rejection for all films, except those from Global Window Films. The measurements were all taken within a two hour period of the control.

** This control reading was used to calculate the % transmittance and rejection for the Global Window Films. The readings were all taken within one hour of the control.

### UV and Visible Light Filtering Window Films, continued

given in Appendix B. (For the results of all tests, please contact the author.) These films were:

Madico CLS-200-XSR Clear,
Madico Neutralux NG-20,
Madico Neutralux NG-70,
Madico Neutralux NG-35,
Madico Insulux SG-330,
LLumar Clear UV CL-SR PS Clear,
LLumar N1065 SR CDF,
LLumar DL-15 G SR CDF,
LLumar DR 25 SR CDF,
LLumar N1020 SR CDF.

The Vista films were not tested, because they did not have enough options to meet the visible light transmittance criteria.

Most of the films had a similar absorbance pattern with an even absorbance through the visible region, a spike around 400 nm, and then a drop around 300 nm. This information indicates that previously reported problems with lack of absorption in the 380-400 nm range have been remedied. In addition, it should be noted that clear glass absorbs UV in the 200-300 nm range, making it unnecessary for the films to absorb as intensely in this range as they do in the 300-400 nm range. Two of the LLumar films did absorb the light evenly through the visible region. This indicates that they are not truly a neutral grey color. In fact, they appeared slightly bronze to the author, although they are advertised as neutral.

### Summary and Recommendations

The evaluation of the window films established that several of the manufacturers produce suitable films for application in a museum. The 3M and Global Window films were found to be below the acceptable standards; in both cases the measured % rejected ultraviolet was well below the manufacturers specifications and museum requirements of 99%. Looking at other criteria, the remaining manufacturers appear somewhat equal. Of the remaining, both Madico and LLumar make a broad enough variety of films to match the required tinting strengths necessary at Winterthur. Conservators at the Freer and Sackler Galleries and the Colonial Williamsburg Foundation and the director of operations at the Delaware Art Museum were consulted about windows that were recently installed at each of their respective museums. In each case, the films were applicable to modern glass and only one type of film was needed. A Madico product was used at the Freer and Sackler Gallery, a LLumar product at the Colonial Williamsburg Foundation, and a Vista product at the Delaware Art Museum. In each of these cases, the museums had different criteria to be met than those at Winterthur.

The films that matched the criteria for the needs at Winterthur were tested with the UV/VIS spectrometer. The results from these tests found all of the films to have adequate absorption in the UV range. Two of the LLumar films, DL-15 G SR CDF and DR 25 SR CDF, were found not to be truly neutral in color. On the comparison spectra the Madico films appear to slightly outperform the LLumar products. The testing carried out in this study has shown that there has been a significant improvement in the manufacturing of UV and visible light filtering window films. With the appropriate evaluation methods it is possible to choose the best product available and avoid the previous disadvantage of films not eliminating UV light from the 380-400 nm range. However, many of the previous pros and cons still exist for deciding whether or not window films are appropriate for use in a particular situation. The overall benefits and disadvantages to window films must always be taken into consideration before choosing them as the solution to mitigating the effects of natural light.

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**Appendix A: Window Film Suppliers**

Express Window Films
East coast supplier of Global Express Window Films
82 Mill Plain Road
Danbury, CT 06811
Phone: (800)345-6669
Fax: (203)798-2253
www.filmanow.com

**3M Scotchfilm**

64 Industrial Parkway
PO Box 4023
Woburn, MA 01801
Phone: (800)225-1926
Fax: (781)935-6841
www.madico.com

CPEfilms Inc. (subsidiary of Solutia)
Manufacturer of LLumar, Gila, Vista Window Films (Gila is a self-installation product)

Corporate Headquarters:
CPEfilms Inc.
PO Box 5068
Martinsville, VA 24115
Phone: (703)627-3000
Fax: (703)627-3012
www.cpfilm.com

The spectra for all films tested with the UV/VIS spectrometer and an extensive annotated bibliography are available from the author at samkspringer@aol.com.
Appendix B: Results of Tests with UV/VIS Spectrometer

Madico Neutralux NG-35 and Madico Insulux SG-330

Madico Neutralux NG-35 and LLumar N1065 SR CDF

Madico Neutralux NG-20 and LLumar DL-15 SR CDF

Madico CLS-200-XSR and LLumar N1065 SR CDF
**Battle of Britten Rages on the Beach,**

The Observer, 1/6/2008

For the people of Aldeburgh, it’s a classic “whodunit.” Which disgruntled individual among the 3,000 residents of this Norfolk town would have left a Nabobs Beach cottage, a cluster of four summer cottages, just before the town’s traditional St. Peter’s Church Fair, and then又 the night? And who would have left a large and delicate piece of sculpture in their midst in that instant? One possibility is a monstrous and present-day copy of Michelangelo’s David, one of the world’s most copied works of art, which the town is planning to keep in situ and use as a permanent repository of artworks available to the public. But there are others who might have been interested in taking it, such as the National Gallery or the Tate Modern. And there are others who might have been interested in keeping it, such as the town’s residents or the town council. Whatever the case, this is a fascinating mystery that has captured the attention of the town and beyond.

**Articles You May Have Missed**

**Scallop**

By Beryl Kussinis, The Art Newspaper

The Artful Codgers, National Post, 1/28/2008

Shaun Greenhalgh, an Englishman whose fortieth career has been under the radar of art buyers and collectors, has been charged with the theft of an Italian masterpiece. The Artルドods, Greenhalgh was involved in a theft of Michelangelo’s David, and has been charged with the crime.

**Time**

The Taliban’s dynamiting of the Buddha statues in Bamiyan, Afghanistan, has been met with international outrage. The Taliban have been accused of destroying ancient cultural heritage, and the international community has called for a halt to the destruction. The Taliban have refused to change their ways, and the situation remains tense.

**T-Rays Reveal Hidden Art Harmful**

by David Kaczmarski, Jetty.

The giant “earthwork,” built in 1970, is an example of international collaboration. The “earthwork” is a model for other private collectors, and a model for the sale of artworks to museums. The works were on view in an exhibition at the Quirinale Palace in Rome last year, which was well attended by the public. The exhibition was also the first in Rome to show the work of a major American artist, who was well aware that they need urgent attention. The exhibition was co-organized by the British Museum and cultural officials.

**‘Priceless’ 16th-Century Paintings Dis- integrating in a Government Store,**

The Malta Star, 1/19/2008

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**Sculpture: Art’s Genuinely Narrative**

by Patricia Brintle, Los Angeles Times, 1/6/2008

The £70,000 sculpture, a tribute to Britten? Not once, but 11 times. The sculpture, titled “Scallop,” was the first major work by artist Maggi Hambling, and it has bitterly divided the town since it was unveiled in November 2003. Such was the level of hostility that the town council stayed firm, deciding that the sculpture was daubed again, and the attacks have continued. The sculpture was daubed again, and the attacks have continued. The sculpture was daubed again, and the attacks have continued.

**Pacifica’s David**

by Thomas L. Friedman, New York Times

The scattering of tourists, including those from Washington to start a 17-month tour of the country, is the fact that it is sited on an unspoilt shingle beach in a designated area of outstanding natural beauty. The £70,000 sculpture, a tribute to Britten? Not once, but 11 times. The sculpture, titled “Scallop,” was the first major work by artist Maggi Hambling, and it has bitterly divided the town since it was unveiled in November 2003. Such was the level of hostility that the town council stayed firm, deciding that the sculpture was daubed again, and the attacks have continued. The sculpture was daubed again, and the attacks have continued.

**US and Italian Officials Seek Better Understanding**

by David Kaczmarski, Jetty.

The group, consisting of international collaborators distributed among the suspects. Fifteen have already been arrested, and the remaining are being monitored. The works went on view in an exhibition at the Quirinale Palace in Rome last year, which was well attended by the public. The exhibition was also the first in Rome to show the work of a major American artist, who was well aware that they need urgent attention. The exhibition was co-organized by the British Museum and cultural officials.

**Italy Awaits Biggest ever Trial of Tomb Robbers,**

The Art Newspaper, 1/17/2008

Operation Ghezas, which has dismantled a major Italian antiquities smuggling operation stretching across Western Europe, will come to a climax in February when 70 defendants are brought before a judge for a preliminary hearing in Gela, southwest Sicily.

**T-Rays Reveal Hidden Art Harmful**

by David Kaczmarski, Jetty.

Scientists from the University of Michigan are using T-rays, a benign form of electromagnetic radiation, to see through art to see what might be hidden within. T-rays, a benign form of electromagnetic radiation, to see through art to see what might be hidden within. T-rays, a benign form of electromagnetic radiation, to see through art to see what might be hidden within.

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**T-Rays Reveal Hidden Art Harmful**

by David Kaczmarski, Jetty.

The giant “earthwork,” built in 1970, is an example of international collaboration. The “earthwork” is a model for other private collectors, and a model for the sale of artworks to museums. The works were on view in an exhibition at the Quirinale Palace in Rome last year, which was well attended by the public. The exhibition was also the first in Rome to show the work of a major American artist, who was well aware that they need urgent attention. The exhibition was co-organized by the British Museum and cultural officials.

**‘Priceless’ 16th-Century Paintings Dis- integrating in a Government Store,**

The Malta Star, 1/19/2008

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**Sculpture: Art’s Genuinely Narrative**

by Patricia Brintle, Los Angeles Times, 1/6/2008

The £70,000 sculpture, a tribute to Britten? Not once, but 11 times. The sculpture, titled “Scallop,” was the first major work by artist Maggi Hambling, and it has bitterly divided the town since it was unveiled in November 2003. Such was the level of hostility that the town council stayed firm, deciding that the sculpture was daubed again, and the attacks have continued. The sculpture was daubed again, and the attacks have continued. The sculpture was daubed again, and the attacks have continued.

**Pacifica’s David**

by Thomas L. Friedman, New York Times

The scattering of tourists, including those from Washington to start a 17-month tour of the country, is the fact that it is sited on an unspoilt shingle beach in a designated area of outstanding natural beauty. The £70,000 sculpture, a tribute to Britten? Not once, but 11 times. The sculpture, titled “Scallop,” was the first major work by artist Maggi Hambling, and it has bitterly divided the town since it was unveiled in November 2003. Such was the level of hostility that the town council stayed firm, deciding that the sculpture was daubed again, and the attacks have continued. The sculpture was daubed again, and the attacks have continued. The sculpture was daubed again, and the attacks have continued.
**Articles You May Have Missed, continued**

But this is one of the first times they have been used in the art world. The plan to apply the technology next month to find mural hidden beneath layers of plaster in contemporary buildings, which are both economically and potentially harmful X-rays, terahertz or tera-ray, are completely different, they work at a terahertz wavelength and are reflected or absorbed, materials. By looking at which and when wavelengths are reflected or absorbed, researchers see what a piece of artwork is hiding.

**“Oldest Oil Paintings Found in Afghanistan,”** Discovery News, 2/19/2008

The oldest known oil painting, dating from 650 A.D., has been found in caves in Afghanistan’s Bamyan Valley, according to a team of Japanese, European, and U.S. Scientists. The painting dates back to the 12th century A.D. and is the first ever to be found in the region.

**“British Museum and Army Team up in Move to Rescue Iraq’s Heritage,”** The Guardian, 2/26/2008

The British Museum and the British army have held talks about a new initiative aimed at restoring, as far as it can be, Iraq’s shattered cultural heritage. The British army have held talks about a new initiative aimed at restoring, as far as it can be, Iraq’s shattered cultural heritage.


In February, it was revealed that supermarket giant Tesco plans to build a giant warehouse, of which it is estimated a semi truck will emerge every minute - many of them on to the A303. "It is the final, farcical insult after the terrible news that hit Stonehenge three months ago.

**“Chicago Sculpture Theft Probe Taps Dealer’s Artwork,”** Bloomberg.com, 2/29/2008

Chicago police are searching for stolen sculpture, and they suspect the culprit was more interested in scrap than art. The Amber Room, created by Russian and German craftspeople for Tsar Peter the Great in 1716.

**“Cultural Properties, the European Syn-**

kyo’s National Research Institute for the 2006-2008 period.

**“The Amber Room”**

The Amber Room, made of amber panels backsplashed with gold leaf, was disassembled from the Catherine Palace near what was then Russian territory in the 18th century, part of it was stolen from France.

**“Metro Painting in Cologne Museum Found to be Forged,”** International Herald Tribune, 2/24/2008

A German museum has discovered that a painting long believed to be a forgery by impressionist Claude Monet, study the strange greenish-blue color that the piece may have caused by altering the fact.

**“Monet Painting in Cologne Museum Found to be Forged,”** International Herald Tribune, 2/24/2008

A German museum has discovered that a painting long believed to be a forgery by impressionist Claude Monet, study the strange greenish-blue color that the piece may have caused by altering the fact.

**“Metro Painting in Cologne Museum Found to be Forged,”** International Herald Tribune, 2/24/2008

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was hired as a Polaroid consultant in 1949, and the company’s legendary photography collection contains some 23,000 images.

The company further burnished its artistic reputation by making six large-format 20-by-24-inch cameras that stand 5 feet tall and weigh 235 pounds. The gorgeously detailed images they produce are comparably imposing. They are, if you will, the ultimate examples of instant photography, as well as an altogether different version of the Polaroid aesthetic.

“Greece Promises Fall Opening for Much Delayed Acropolis Museum,”
_CBC News_, 2/2008

Greece’s long-awaited new Acropolis Museum will open this fall, cultural officials pledged on Wednesday. The opening of the new glass-and-concrete facility at the foot of the Acropolis in Athens has suffered myriad delays over the past few years.

Greece has long touted the new museum as a strong argument for the British Museum to return the Parthenon Marbles, the famed sculptures the U.K.’s Lord Elgin removed from the site in the early 19th century. Over the years, the London museum has repeatedly rejected calls for the Marbles to be returned to Greece, citing — among other reasons — the lack of a proper facility to display the intricate ancient carvings. Regardless, the design of the Acropolis Museum includes a specific, top-floor gallery awaiting the Marbles upon their repatriation.

At one point, the new facility was slated to open in time for the 2004 Summer Games but legal disputes and the discovery of new archeological artifacts in the area have contributed to the many postponements during the past four years.

“San Xavier Angel Emerges After a Century in Hiding,” _Arizona Daily Star_, 3/30/2008

A local historian likes to imagine that angels carried Mission San Xavier del Bac — a beautiful white apparition itself — through the sky and plopped it in the Sonoran Desert. If so, we now know there was one extra angel to help them: a “new” one just discovered in the 211-year-old church. Restorationists Tim Lewis and Matilde Rubio uncovered the painted angel this month on the north wall of the mission’s tall, narrow baptistry, which is under the west tower. The angel, draped in a red cloak, had been hidden for years — perhaps a century or more.

It was covered with dirt and a thin coating of plaster that was likely applied by well-intentioned construction workers. Prior to the restoration, the entire design looked like a rough sketch, quite complete or colored in. The faded, dusty mural appeared to have one angel in it. But when Lewis and Rubio began the painstakingly detailed process of cleaning the painting, a second angel emerged.

The two angels are floating on a cloud beneath a blue sky. No one knows who did the baptismry artwork, but historians believe it dates to 1797, when the mission was completed. The restoration process is time-consuming. Washing the painting with water or other regular cleaners would erase it. So Lewis and Rubio use special tools — a rotary drill to remove the hard coating that had covered part of the artwork, and medical scalpels and fiberglass erasers to take off the dirt. They then use ethyl silicates to coat the painting as a reinforcement. The chemicals must cure for about six months.

“The Scream’s Value Unstained by Theft Damage,” _The Telegraph_ (UK), 04/06/2008

Edvard Munch’s most famous painting, _The Scream_, is damaged beyond repair. Four years after it was stolen in an armed raid on an Oslo museum, and two years after Norwegian police found it, scratched and water-damaged, conservators have told _The Sunday Telegraph_ there is nothing more they can do to restore what is undoubtedly one of the most recognizable paintings in the world.

Unlike as it might seem, however, there is some good news for Munch fans: art experts believe the damage may have added to the value of a painting that was already estimated to be worth up to £50 million.

Despite the skill and dedication of a restoration team who have worked tirelessly to repair most of the damage, the bottom-left corner of the painting has been washed out and left scarred by a dirty brown water mark. Tests carried out in several laboratories established that water was indeed the cause of the damage, and that it had left a faded matt layer — in strong contrast to the gloss on the rest of the painting.

The museum’s paper conservator said they had decided to live with it. “I don’t think it is too bad, I think it is part of the painting now, but it will be interesting to see how the public reacts,” she said.

“I think there will be a lot of, ‘Wow, it’s really intrusive, why couldn’t you remove it?’ It is part of our job to try to explain why it is still there. I think it is much wiser to leave it when you are not sure how to do it in a safe way.”

Not that Munch would have minded that much. He once drove a nail through the top of the painting in order to hang it on a wall.


For the first time in decades, there appears to be a chance that a half-acre terrazzo road map of New York State from the 1964-65 World’s Fair — an exuberantly overstated mix of small-town parochialism, space-age optimism, and Pop Art irony — will be conserved as the valuable artifact it is.

The map is hidden from public view on the floor of the abandoned, roofless Tent of Tomorrow in the New York State Pavilion, at what is now Flushing Meadows-Corona Park in Queens.

The 130-by-166-foot map has cracked and crumbled badly. Vandals have wrecked what the freeze-thaw cycle has not, and weeds are a steady menace. But Prof. Frank G. Matero, the chairman of the graduate program in historic preservation at the University of Pennsylvania, is working with his graduate students on conserving four of the 567 4-by-4-foot panels that compose the map.

The original was fashioned from enlarged tracings of a Texaco map. Metal borders and black, red, and blue plastic letters, numerals, and symbols were affixed on panels at the Manhattan Tile and Terrazzo Company. These panels were taken to the Port Morris Tile and Marble Corporation in the Bronx, where terrazzo with various pigments was poured into the forms.

The conservators are not attempting to recreate the terrazzo, but they are replacing missing letters and symbols. Even after conservation, the map would be too fragile and uneven to serve as a walking surface.

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