

President's Letter

Molly Lambert

So it's 2004 already. I value the past year but am also happy for the change (even though it may be a new year of mixed global promise). For me, the most memorable site visits of the year were to the Civil Rights Museum in Birmingham, Anne Frank's House in Amsterdam, the Pearl Harbor Monument and the Kalaupapa Settlement in Hawai'i. Coincidence? Who knows? In any event, may this be good year for us. Of course, by the time you get this letter 2004 will be under way but why not take some time to wish yourselves well anyway?

Of course we have people to thank for making another year of WAAC happen — Mitchell Bishop, for being President

and, together with Secretary Odile Madden, putting together the annual conference held in Honolulu (a particularly envious place to confer). The meeting was uniquely rich and our gratitude goes to those of you who presented papers, conducted tours and participated in discussions about the topics that compose our profession. As is somewhat traditional, you will find summaries of the Honolulu talks in this issue of the *Newsletter* and several of the papers will be published here over the course of this year as well. Admittedly, Hawai'i was a long way to travel. For those of you who could not make it, we hope to see you this year in New Mexico. Meanwhile, below is a photograph of those of us who were fortunate enough to attend Gretchen Voeks's tour of the Kalaupapa Settlement (commonly and formerly known as the late Father Damian's leper colony) on the island of Molokai.

Many thanks to Susan Sayre Battan, the Honolulu Academy of Art and our other Hawai'i colleagues for being gracious hosts and helping with local arrangements in uncountable ways. Once again, our annual gathering was in many ways a group effort — so often to the astonishment of others because we have no staff and are approximately 600 members strong. As you know, many of our fellow conservators and institutions maintain their WAAC membership for the *Newsletter* alone and another year has passed for which we are thankful to Carolyn Tallent for her critical but pleasant and dedicated work as Newsletter Editor.

New members of the Board of Directors are Beverly Perkins as Vice President, Maureen Russell as a member-at-Large, Pam Skiles as Secretary and Tania Caldas as Treasurer. Donna Williams, Chris Stavroudis, Nancy Odegaard and Walter Henry stay on as Members-at-Large. We thank past Members-at-Large Jane Hutchinson and Claire Dean; both were important voices on the Board that will be missed and deserve special recognition. Claire was responsible for coordinating the Packing & Shipping Works of Art workshop in Seattle, which was a big success. The workshop was conducted by Merv Richard of the National Gallery of Art and jointly sponsored by WAAC and the AIC (with generous funding by the AIC's Professional Development grants; thank you Eric Pourchot). WAAC will continue to offer workshops from time to time. We are currently thinking of offering the Packing & Shipping workshop in the Bay Area this spring or summer and may offer Nancy Odegaard and Scott Carlee's Spot Testing workshop prior to the Santa Fe meetings in the fall. We will keep you posted.

If you have not done so already, please take a look at the WAAC website. We have recently updated it but are always on the lookout for possible improvements, so don't be shy; let any member of the Board know if you have any suggestions. Thank you Walter Henry for advancing our presence in the web world.

Last but not least, the 2004 WAAC conference will be held in Santa Fe on Friday, Saturday and Sunday, October 1st, 2nd and 3rd. The Spot Testing workshop is currently scheduled for September 26th through 29th and if you want to attend the Feast of San Geronimo ceremonies at Taos Pueblo, which is on the 30th of September. All of these dates are provisional (except the Feast Day, presumably) so watch for confirmations in this Newsletter, your mailbox and on the WAAC website. Of course we will put out a call for papers before too long and you should know that we may modify the format of the conference a bit this year by adding poster sessions, short sessions and panel discussants. Stay tuned.

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A Note from AATA

The conservation community's authoritative bibliographic research tool, AATA Online: Abstracts of International Conservation Literature (aata.getty.edu), is a free online searchable database. A compendium of over 100,000 abstracts of conservation literature going back to 1932, AATA Online is updated quarterly and produced as a service to the field by the Getty Conservation Institute (GCI) in association with the International Institute for Conservation of Historic and Artistic Works (IIC).

In order to foster the continued growth and expanded use of this important resource, the IIC and the GCI encourage all WAAC members to become active contributors involved in strengthening AATA Online. Because AATA Online relies on a network of volunteer abstractors to cover the literature of the field, the breadth, depth, and timeliness of coverage ultimately depend upon participation by each of us. If every WAAC member submitted just one abstract a year, over 600 additional citations from the conservation literature would appear in the database yearly. Among these abstracts might be valuable information that solves a conservator's practical problem or advances his or her research.

As a starting point, we invite WAAC members to do an author search in AATA Online on their names to discover whether their own publications have been included in the database. If you discover omissions, please write abstracts for these pieces and submit them to the AATA Online office. See the AATA Online web site (aata.getty.edu) for instructions on how to submit abstracts electronically, or contact aata@getty.edu for assistance.

AATA Online needs volunteer abstractors from every area of the conservation field. If you are interested in becoming a regular contributor to AATA Online, please contact the AATA Online office. Staff will help you identify conservation literature (e.g., a journal title, a group of monographs, proceedings from a conference) in your area of specialization and provide guidance on AATA Online abstracting procedures. Abstracting is not difficult or enormously time-consuming, and your submissions to AATA Online will help you remain current with the literature as well as provide a valuable professional service to your colleagues around the world.

Honolulu Silent Auction

The second annual WAAC Silent Auction took place as part of this year's gathering in Honolulu. We started this event last year in Portland with the idea that it would be great if WAAC could find a way to help support a local arts and culture based nonprofit in the vicinity of the annual meeting location as part of our mission to carry out public outreach.

This year attending members raised a total of \$700 which was forwarded to the staff of the Ka'ala Farm Cultural Learning Center who were delighted to receive the donation. Items up for auction included the usual suspects — books, tools, posters, and such — but we also had a number of very Hawaiian donations including kukui nut leis. Thanks to all who donated items and cash!

We are already gearing up for next year's auction and are looking for donations of auction items and suggestions for recipients of the funds raised. As the meeting is in Santa Fe we anticipate not only some great items, but also a high attendance bringing with it generous wallets and check books. We are also aware that there are many worthy organizations in the Santa Fe area that would benefit from some extra financial support, so if any members have suggestions for potential recipients please contact J. Claire Dean (at clairedean@aol.com) with details of the organization you have in mind. Thanks again to all that contributed this year!

J. Claire Dean and Beverly Perkins,
WAAC Auction Mavens.

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To make academic course packets that include articles from WAAC Newsletter, contact the authors of the articles directly.

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Deadline

Contributions for the *May* Newsletter should be received by the Editor before **March 30, 2004**.

Western Association for Art Conservation

The Western Association for Art Conservation (formerly, the Western Association of Art Conservators), also known as **WAAC**, was founded in 1974 to bring together conservators practicing in the western United States to exchange ideas, information, and regional news, and to discuss national and international matters of common interest.

PRESIDENT

Molly Lambert

VICE PRESIDENT

Beverly Perkins

SECRETARY

General information
New Memberships
Publication Orders

TREASURER

Change of Address
Payments

MEMBERS AT LARGE

Nancy Odegaard
Maureen Russell
Chris Stavroudis
Donna Williams

WEB EDITOR

Walter Henry

Individual Membership in WAAC costs \$30 per year (\$35 Canada, \$40 overseas) and entitles that member to receive the WAAC Newsletter and the annual Membership Directory, attend the Annual Meeting, vote in elections, and stand for office. Institutional Membership costs \$35 per year (\$40 Canada, \$45 overseas) and entitles that institution to receive the WAAC Newsletter and annual Membership Directory. For membership or subscription, contact the Secretary.

Internet

Articles and most columns from past issues of WAAC Newsletter are available on-line at the WAAC Website, a part of CoOL (Conservation OnLine) hosted by Stanford University Libraries. WAAC's URL is: <http://palimpsest.stanford.edu/waac/>.

Heads Up: The Modular Cleaning Program is Available

The Modular Cleaning Program, a set of FileMaker Pro databases authored by Chris Stavroudis, is now available for downloading! This is the aqueous cleaning system presented by Chris and Tiarna Doherty at the VDR conference "Surface Cleaning, Materials and Methods" (see conference review on page 20) in Dusseldorf, Germany, and by Chris at the WAAC Annual Meeting (see abstract on page 18). The printed version of the paper is in preparation and will be published by the VDR in the conference proceedings.

Chris and Tiarna will present the aqueous cleaning system at the Paintings Specialty Group Session at AIC and will present the (still under development) solvent and solvent gel cleaning systems at the General Session in Portland.

The appropriate version for your computer can be downloaded from: <http://home.ix.netcom.com/~modularcleaningprogram/> The same material is also available for downloading from CoOL.

After downloading the software, email Chris (cstavrou@ix.netcom.com) to obtain a registration number which will unlock the database system. There is no charge for the software. Technical support will not be provided.

Packing and Shipping Works of Art Workshop

a report from J. Claire Dean

On November 3rd, the Conservation Department of the Seattle Art Museum hosted a joint AIC/WAAC sponsored workshop "Packing and Shipping Works of Art," with instructor Merv Richard (Deputy Chief of Conservation, National Gallery of Art). The one-day event drew 20 participants – a number that exceeded expectations – from both the local Pacific Northwest region and from as far away as New York, Tucson, Chicago, Milwaukee, and Anchorage. The backgrounds of the participants were also very varied including student, novice and experienced conservators, preparators, registrars, and collections managers.

The workshop title very well described its content as all the basic points of concern faced when transporting works of art were covered. Types of transportation, materials and techniques for packing and shipping were reviewed, and there was also some time for questions and discussions. Plenty of clear illustrations in the form of slides were used, and of particular interest and use were the many samples of packing materials that Merv had brought with him. The workshop was an excellent introduction to the problems of packing and shipping artworks, especially for participants with little if any experience with the subject. For those with more knowledge it was a useful reminder and review of the salient issues and an opportunity to discuss particular points. Judging from the comments of the participants at the end of the day, no one left Seattle disappointed.

This was the first time WAAC has joined with AIC for this type of educational opportunity. The event is one of several workshops that AIC has put together and has now made available to institutions as jointly sponsored efforts. This workshop not only provided the chance for us to bring a continuing education opportunity to museum professionals in the West, but also provided a chance for the two organizations to work closely together to our mutual benefit. AIC is to be commended for the effort to facilitate further education within the conservation community and to extend such opportunities to professionals in related fields of practice.

Thanks are due to Nicholas Dorman (Chief Conservator) and Sarah Kleiner (Conservation Coordinator) from the Seattle Art Museum who took on all of the local organizational tasks for the workshop, and Eric Pourchot (Program Officer, Professional Development) who was our contact at AIC. WAAC President Molly Lambert took care of the initial coordination with AIC and J. Claire Dean completed the task and acted as WAAC's representative at the workshop.

Regional News

TEXAS

Barbara Brown, Photograph Conservator at the Harry Ransom Humanities Research Center, and intern **Jae Mentzer**, participated in the "At First Light: Niepce and the Dawn of Photography" symposium held at the Ransom Center in November. The symposium was jointly sponsored by the Getty Conservation Institute and the Ransom Center.

Barbara gave a presentation on "The First Photograph and its Preservation from 1963 to the Future" which will be included in the proceedings from the symposium due to be published in 2004. Jae kept things running smoothly behind the scenes and with registration tasks. Jae has been working on housing daguerreotypes without cases and an album dating from the 1870's consisting of leaves of collages of cutout carte-de-visite portraits combined with watercolors and gouaches.

Elise Effmann began work at the Kimbell Art Museum on December 1 as Assistant Conservator of paintings. Along with Chief Conservator **Claire Barry**, Elise will care for the paintings of the Kimbell Art Museum and the neighboring Amon Carter Museum as part of the shared paintings conservation program initiated at the Kimbell in 1992. Elise received her M.A. in art history and diploma in conservation from NYU in 2000. Following an internship in the painting conservation department at the Metropolitan Museum of Art, Elise was a Mellon Fellow at the Philadelphia Museum of Art.

Judith Hastings reports that **Christa Haiml** has joined the Menil Collection as a Mellon Fellow in paintings conservation. Christa comes to the Menil with an M.A. in art history and French from the University of Vienna, and a postgraduate degree from the Courtauld Institute. Christa previously worked at the Guggenheim in New York and the Instituut Collectie Nederland in the Hague.

At the Preservation and Conservation Studies Program at the School of Information, University of Texas at Austin: **Ellen Cunningham-Kruppa** and **Karen Pavelka** will participate in a panel discussion titled, "Revealing the Hidden: Digital Advances in Conservation Pedagogy" at the annual meeting of the American Association for History and Computing.

Beth Heller and **Holly Robertson** will be working with Karen at the archives at Vilasser de D'alt in Barcelona in the summer of 2004.

Regional Reporter:
Ken Grant

GREATER LOS ANGELES

Silverlake Conservation is now the project conservator for the Center for the Preservation of Democracy at the Japanese-American National Museum. They will consult with the general contractor on all aspects of the renovation and expansion of the original building, which was built in 1925 as a Japanese Buddhist Temple. **Linnaea Dawson** is splitting her time between the two job sites.

There is a new intern at Silverlake Conservation who is also named **Amy Green**. She is a recent college graduate with a background in architecture. She has been working with Linnaea at the Center and with the original **Amy Green** on tile tables from the Adamson House collection. The original Amy Green spent time in McArthur Park this summer repairing and repainting *Big Candy*, a sculpture by Franco Assetto and working for the Arroyo Seco Library on a relocated mural before the library's grand opening.

Meg Abraham and **Elisabeth Schlegel** of LACMA presented talks at the WAAC Conference in Hawai'i. Meg's talk was "Laser Overview and Project Update." Elisabeth's talk was "Dealing with Water Stains on Contemporary Paintings."

Marco Leona left LACMA on December 31st to assume the position of Scientist-in-Charge at the Metropolitan Museum of Art in New York, where he will oversee the newly created Science Group. We wish him good luck.

Victoria Blyth Hill made the Mellon Match for the endowment of the Senior Scientist position, with major efforts from **Joe Fronck**. The position will be called

the Rosa Liebman Mellon Senior Conservation Scientist. **Marc Walton** joined LACMA last December as Associate Conservation Scientist.

Chail Norton and **Soko Furuhashi** were busy this past fall preparing for the *French Master Drawings* (currently traveling to Belluno, Italy) and *Circle of Bliss* exhibitions. Last fall, Victoria traveled to Frankfurt and Venice where she had a chance to see the Venice Biennale, and then to Belluno to review the borrowing venue for the *French Master Drawings* exhibit. Chail Norton served as installation courier for the opening in Belluno in September. **Soko Furuhashi** assumed the position of Assistant Paper Conservator for the Paper Conservation section at LACMA in October.

Lauren Chang has completed her one year Andrew W. Mellon Fellowship in Textile Conservation at LACMA. She has moved to the Washington, D.C. area to accept a Mellon Fellowship at the National Museum of the American Indian. We wish her all the best.

Batyah Shtrum accepted the position of Assistant Objects Conservator at LACMA and will be starting in the spring of 2004. **Natasha Cochran**, a third year intern from the Art Conservation Program at Buffalo, is spending her year in the Objects Conservation Lab working on a variety of materials from a wide range of time periods. Her current projects include Islamic glass and silver, an American bronze sculpture, and a Limoges enameled copper plate. Natasha will also be working on modern sculpture over the course of the year.

Australian native **Solitare Sani** returned to LACMA this past November for a one year Andrew W. Mellon Fellowship in Textile Conservation.

Last November the Conservation Center at LACMA acquired a Phoenix High Format NIR digital camera by INDIGO, through funds provided by a generous grant from the Ahmanson Foundation. The camera will be instrumental in the examination and study of the paintings in the collection, revealing details of techniques such as underdrawing and condition features in high-resolution. **Elma O'Donoghue** and **Joe Fronck** were principally involved with the project.

Yosi A. R-Pozeilov returned on October 20th to the LACMA Conservation Photo Studio to work and assist long time photographer **Adam Avila**. After spending two years photographing the collections housed at the Harvard College Library Yosi, his wife **Marie Svoboda**, and son **Ilan** made the move back to sunny Southern California.

Marie Svoboda has returned to her native Los Angeles to become the Associate Conservator in the Antiquities Conservation department at the J. Paul Getty Museum. Marie, a 1994 graduate of the Buffalo training program, completed 4 years of internships/fellowships on both coasts before moving to Boston. Her interests in archaeological material grew during those years as a result of working at sites in Turkey, Pakistan, and Honduras.

One highlight from her time at the BMFA involved overseeing the large traveling exhibition entitled: *Pharaohs of the Sun*. Through this exhibition she not only had the opportunity of caring for Egyptian artifacts from all over the world, but she also met her husband during a courier trip. While Marie settles into life in LA with her husband and baby, she will be working on a second century A.D. mummy from the Fayum in preparation for the move to the Getty Villa.

Lance Mayer and **Gay Myers**, Consultant Conservators at the Lyman Allyn Art Museum, New London, Connecticut and independent paintings conservators are currently in residence at the J. Paul Getty Museum as guest scholars for a three month period. Their research at the Getty Research Institute focuses on North American artists' materials and techniques and cross-currents with European practices, and will enable them to take a major step in the creation of an upcoming book on the subject.

The Getty Paintings Conservation Department is also hosting **Luuk Struick van der Loeff**, Conservator at the Kroller-Muller Museum in the Netherlands. During her three month stay Ms. van der Loeff will collaborate with the department in the study and treatment of six paintings from her museum's collection, including a Lucas Cranach and several impressionist pictures.

Tania Collas is treating artifacts in preparation for the exhibition, *Los Angeles: Light, Motion, Dreams*, opening in March of 2004 at the Natural History Museum of Los Angeles County.

Regional Reporter:
Virginia Rasmussen

ROCKY MOUNTAIN REGION

Matt Crawford has moved to Fort Collins, Colorado. His new address is Crawford Conservation Studio, 100 North County Road 5, Fort Collins, Colorado 80524. Telephone: 720-244-6233. E-mail crawfordmf@frii.net.

WCCFA conservators **Carmen Bria**, **Camilla Van Vooren**, **D. Hays Shoop**, and **Barbara Johnson** uncovered the original 1929 painted decoration on the ceiling of the historic Union Pacific Depot in Cheyenne, Wyoming. This project was a small part in the overall restoration/renovation of this historic structure, which is being undertaken by the city of Cheyenne in a joint project with private sector groups. One 90 square foot section of the ceiling coffer was conserved. The remainder of the 5000 square feet will be painted to replicate the original decorative pattern. The building will house a transportation museum, restaurant, and community services offices.

Conservators at the Denver Art Museum are focusing their attention on the Libeskind addition due to open in 2006. Buffalo intern **Paulette Reading** is organizing mounts, installation, and conservation of the African and Oceanic collections. **Jessica Fletcher** has just completed the treatment of a group of Cheyenne objects that will be featured in a virtual tour of the museum's Plains Indians collections.

Senior Conservator **Carl Patterson** is working with volunteers and staff from the WCCFA on the treatment and rehousing of the American Western Art collection. Kress fellow **Kristy Jeffcoat**

continues research for a publication on Spanish Colonial paintings.

Denver Art Museum Conservators announce that their paper on the work, materials, and methods of John DeAndrea has been accepted for the IIC conference in 2004.

Eileen Clancy is working with a team from the National Park Service on a Collections Management Plan for Chaco Canyon National Historical Park and World Heritage Site. The team spent 10 days working on site in November.

Regional Reporter:
Eileen Clancy

SAN FRANCISCO BAY AREA

Sarah Gates, head of textile conservation at the Fine Arts Museum of San Francisco, is proud to announce that two textile conservation volunteers have been given the McNeil Volunteer Recognition Award. The award is \$10,000 to be used on a museum project of their choosing. The two volunteers have over 25 years service to the museum and have helped with everything from exhibition preparation, storage mounts, computer and accounting issues, and filing.

Joanne Hackett and **Beth Szuhay** have just returned from presenting a paper at the 2003 North American Textile Conference. The conference theme was flags and symbolic textiles. Their paper, entitled "Facing the Future: The use of cyclododecane and re-moistenable tissue in the conservation of a painted silk flag" is published in the conference preprints.

At the Objects Conservation laboratory at the Fine Arts Museum of San Francisco, **Lesley Bone** is working on the preparation of objects for a large traveling exhibit *The Courty Art of the Ancient Maya*, a collaboration between the National Gallery of Art and the FAMSF. In late 2004 the exhibit will open in San Francisco. This project involves traveling to several countries in Central America for condition-reporting and packing of objects,

as well as collaborating with the objects conservation staff at the National Gallery in producing the exhibit.

Natasa Morovic is busy with the restoration treatments of American period frames in preparation for the New deYoung Museum — anticipated to open in summer 2005. This work is carried out in conjunction with the treatment schedule of paintings by the Museum's paintings conservators.

Elisabeth Cornu is actively involved in the conservation of sculptures and decorative arts for the new deYoung Museum. She recently traveled to Lima, Peru, to attend the 4th Annual Meeting of the Latin American Group of Patrimonial Cemeteries. Along with Venezuelan stone conservator **Yurizahima Quintana**, she presented a paper on preventive conservation of cemeteries and gave a short course in stone cleaning at the Cementerio Presbitero Maestro in Lima.

In preparation for major conservation treatment of the De Young Museum's two monumental paintings of Niagara Falls by Gustav Grunwald, **Tony Rockwell** from the Paintings Lab at the Fine Arts Museums of San Francisco, recently traveled to Allentown and Bethlehem, PA to study works by this artist. Tony was accompanied by **Daniell Cornell**, Associate Curator of American Art. The De Young's two Grunwald's (painted ca 1832) were originally attributed to John Vanderlyn.

In October **Jim Bernstein** and **Debra Evans** conducted their "Mastering Inpainting" workshop at the Campbell Center for Historic Preservation in Mt. Carroll, Illinois.

Will Shank was a panel member for, "Reciprocity: the Dynamics of Lending and Borrowing" at the annual meeting of the Western Museums Association in Reno last October. Will has done recent presentations on conservation to museum studies students at Sonoma State University and the California College of Arts and Crafts (CCAC). He is working with the paintings conservation staff at LACMA on the treatment of a large 1959-60 "unfurled" painting by Morris Louis, *Beta Ro*, thanks to a generous grant from the Morris Louis Conservation Fund.

Mark Harpainter finished a project in September for the Fine Arts Museums of San Francisco, involving the re-upholstery of a French canape or sofa, made in 1779 for Marie Antoinette's apartment in Versailles. The canape, in storage for about 15 years, is now back in the permanent collection galleries at the Palace of the Legion of Honor in San Francisco.

Regional Reporter:
Paloma Añoveros

ARIZONA

Marilen Pool is currently consulting with the Salt River Pima-Maricopa Indian Community on plans for a new artifact repository and conservation lab.

Martha Winslow Grimm attended the North American Textile Conservators Conference in November. The NATCC is held every two years and is attended by textile conservators from around the world. This conference emphasized the care of flags and included talks, workshops, and a bit of controversy over treatment choices.

Gretchen Voeks, Brynn Bender, Audrey Harrison, and Leslie Stoy represented the Conservation Laboratory at an open house celebrating the 50th anniversary of the National Park Services, Western Archeological and Conservation Center. **Leslie Stoy** (pre-program) is assisting WACC by testing for various salts in prehistoric ceramics. **Brynn Bender** is continuing her work on the ever growing project to transport and stabilize historic river boats and improve their storage at Grand Canyon National Park.

The conservation Lab at the Arizona State Museum is pleased to announce the hire of **Julie Unruth** for the position of project conservator on the Save America's Treasures Southwest Pottery Project. ASM is also pleased to announce graduate interns **Caitlin O'Grady** (NYU) and **Maggie Kipling** (Winterthur/UD) are working in the lab for the year. **Annick Vuissoz** (Swiss La Chaux-de-Fonds Program) joins the lab in January for six months. The lab is busy and crowded but happy to

be preparing for new lab construction in 2005. The lab also hosted a two day tribal consultation on the preservation and access to pottery vessels and is hosting three days of workshops for BACC.

Nancy Odegaard and **Dave Smith** completed teaching a semester version of Materials Characterization at the Univ of AZ. **Teresa Moreno** attended the WAAC packing course and participated in her first CAP survey.

Regional Reporter:
Brynn Bender for Gretchen Voeks

SAN DIEGO

In October, **Nella Poggi** returned to BACC from a brief sabbatical in her native Italy to take a position as Assistant Conservator of Paper. **Judy Dion**, Mellon Fellow in Paintings Conservation, is working on 18th & 19th-century paintings. **Rachel Freeman** joined BACC in September as a graduate intern in Paper Conservation and expects to receive her Master's degree from Buffalo State College in 2004.

Melissa Sites joined the Field Service Office as Coordinator and is working on BACC's new 3-day workshop series, *Focus on Collections Care*. This autumn **Kara West** took over as BACC Registrar and Administrative Assistant.

Betsy Court, Chief Painting Conservator, and **Alexis Miller**, Associate Painting Conservator, are using IR reflectography, X radiographs, cross-sections, and pigment analysis to examine a 15th-century Spanish altarpiece from the San Diego Museum of Art, while **Janet Ruggles**, Director and Chief Conservator of Paper, and paper lab staff are beginning a three-year treatment and study project of the museum's Indian paintings on paper.

Regional Reporter:
Frances Prichett

NEW MEXICO

Martha Little has moved her book conservation business, Martha Little Book-binding and Conservation, to Petaluma, California, as of December 2003. For the first six months in Petaluma, she will be sharing studio space with **Nicholas Yeager**. For now, Martha can be reached at 4 Hill Drive, Petaluma, CA 94952 or mar4thal@yahoo.com.

Renee Jolly has accepted the position of Objects Conservator at the Biltmore Estate in Asheville, NC and will begin her employment there in January 2004. She will be leaving the Museum of New Mexico and the Museum of International Folk Art in December 2003.

During the fall semester, **Steven Prins** taught a conservation class for the Museum Studies Program at the Institute of American Indian Arts.

Keith Bakker has been teaching a conservation class during the fall semester at the University of New Mexico. Keith and **Roberto Ibarra** delivered a lecture at the Maxwell Museum of Art entitled, "Cultural Diversity and Cultural Confusion," exploring the impact of folk art revivals on our modern perceptions of heritage and the underlying historic, cultural, and commercial forces behind this process.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

J. Claire Dean has been busy with local projects, including overseeing the repatriation of more than seventy large petroglyph boulders collected in the 1950s from sites along the Columbia River. She was also WAAC's representative and co-organizer of the AIC/WAAC workshop "Shipping and Packing Works

of Art," held at the Seattle Art Museum in November – an event that was well received by all who attended.

Claire is also the Chair of the Local Organizing Committee for the 2004 AIC conference to be held in Portland in June, and the committee (which includes WAAC members **Hiawatha Johnson, Marie Laibinis-Craft, Nancy Thorn, Elizabeth Chambers, and Robert Krueger**) is busy pulling together details for the event. They look forward to welcoming WAAC friends and colleagues to Portland next summer.

Monica Shah is still working on a project at the UAF Museum (Ethnology and Archaeology Departments), which was funded by the NEH and will continue for the next three years. She is also working on large projects and treatments for private individuals.

Ellen Carrlee just completed the treatment of a series of masks for the Alaska Department of Transportation. At the Juneau Douglas City Museum, Ellen managed a project to remount and conserve an outdoor totem pole on the museum grounds.

Scott Carrlee organized and co-presented a workshop on emergency response for museums at the Museums Alaska Conference in Haines. Other presenters at the conference included: **Hays Shoop**, Painting Conservator at WCCFA; **Lloy Billingham**, Paper Conservator from the Yukon Archives; and **Ellen Carrlee**.

Scott just returned from a courier trip from Alaska to the Smithsonian for the *Looking Both Ways* exhibit about the Alutiiq culture from Kodiak Island. The shipment went via military transport so it was a real adventure.

John Kjelland completed the treatment of a 49 foot back bar in the Valdez Museum. This project involved the duplication of elements and the stabilization of the structure and the coating. John plans to present this project in a talk at the AIC meeting in Portland.

Regional Reporter:
Peter Malarkey
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pmpc@att.net

In Memoriam

Valerie Jean Thorp – April 23, 1955 to October 19, 2003.

With sadness the Royal British Columbia Museum Conservation Services Section informs the WAAC membership that our friend and colleague Val Thorp has died, at home peacefully, of cancer.

Valerie obtained a Master's degree in Art Conservation from Queen's University in 1980 and subsequently worked in many parts of Canada contributing to national heritage preservation.

Val worked with the CCI Mobile Lab Programme in 1980 – 1981, with Parks Canada in Dawson City, Yukon from 1981 to 1987, and since 1987 as a conservator at the Royal British Columbia Museum, becoming the Chief of the Conservation Services Section in 1991. She was a long-time member of CAC and an accredited member of the CAPC since 1995.

Val was responsible for overseeing many aspects of museum conservation and for providing eyes, ears, and a voice for the artifacts in the sometimes hectic schedule of exhibits preparation. She always encouraged and respected her staff with their diverse training, interests, and personalities.

One of the most enjoyable parts of the job for Val was her involvement in the training of conservation interns at the RBCM, and she is remembered as a welcoming and professional teacher, role model, and friend.

A celebration of Val's life was held at Dunsmuir Lodge on November 8th, 2003, which was attended by friends, colleagues, and family from all over Canada. A book of reminiscences was put together from messages of condolence sent to the RBCM Conservation Lab, copies of which were given to Val's husband Jack Bradley and to her nephews.

Val will be lovingly remembered and sadly missed by her family and many friends.

Kjerstin Mackie
Conservation Services
Royal British Columbia Museum

Health and Safety

Respirator comfort, get a PAPR on your back!

Chris Stavroudis, column editor

I'm part of a team working on mural projects on the sides of some of LA's freeways. We are working behind K-rail, so we are safe, but let me tell you, it's not a healthy place. The air is foul – diesel particulates, car fumes, odors you don't even want to guess the source of, and muck. And noise.

One of my goals was to make sure that everyone working on the project was as comfortable, safe, and healthy as was possible given that they are working on the side of an LA freeway. And while I'm not 100% satisfied with our level of comfort, it's pretty darn good and worth passing along.

Our environmental cocooning is made possible by two complementary devices: a PAPR and noise canceling headphones.

PAPR stands for Powered Air Purifying Respirator. We are using the 3M "Breathe Easy." It consists of three respirator cartridges (HEPA combined with organic vapor), a belt carried "Turbo Unit" (a small fan that pulls the outside air through the cartridges and blows it gently to the wearer), a rechargeable battery pack that also mounts on the belt, and a helmet. The beauty is in the helmet. There is a dazzling array of options to take the filtered air and deliver it to your face, but I love my "Breathe-Easy 1" helmet. It's a hard hat, it's a face shield, it's (reasonably) comfortable, and it works on any face – bearded or clean shaven, bespectacled or of sound vision, large or small, sporting a dueling scar or just wearing makeup.

The air is taken from the "Turbo Unit" via a "Breathing Tube" (yes a separate purchase that looks like a short piece of black vacuum cleaner hose) to the helmet. The "Breathing Tube" connects to a coupling at the back of the helmet. And here's the beauty, the filtered air is blown over the top of your head, down your face and gently made available for your breathing comfort. There is a Tyvec gusset (or "Protective Overlay") that bridges the gap between the face shield and the sides of your face and neck.

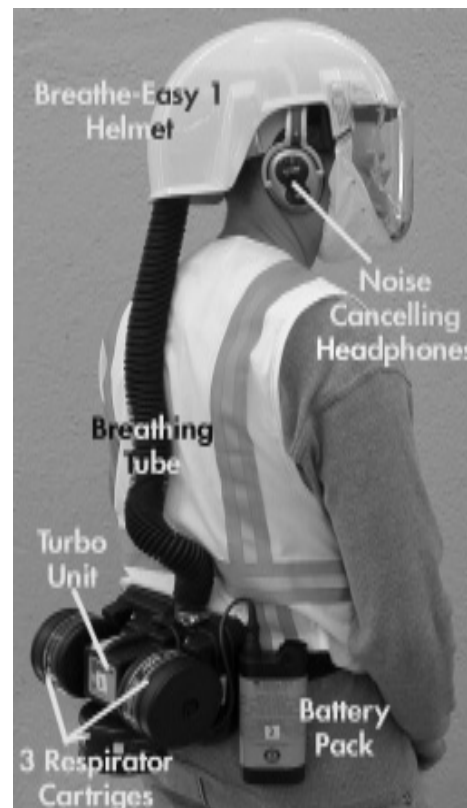
The "Turbo Unit" provides enough airflow under positive pressure that when you inhale there is still filtered air blowing past the gusset keeping your breathing space uncontaminated. And perhaps the most subtle design element is in the balance: the weight of the hose on the back balances the weight of the face shield in front, giving this bulky head piece a very neutral feeling when worn.

Compared to working with a half mask respirator, wearing this get-up is a charm, a pleasure, a (cool) breeze. The rechargeable battery packs seem to last their stated 8 hours (we have only worked 5 hours at a go thus far).

The system is not inexpensive by any means. The full get-up with battery charger will run just under \$1,200.00. But if you've got a big, yucky job and value your comfort, or if you really, really like your beard, this is the way to go.

To make this little piece of respiratory heaven even better, we've fitted the helmets with noise canceling headphones.

We tried a number of different models, but were most pleased for the cost with the Philips SBC HN100 (about \$75). It is an over-the-ear style headphone designed for listening to music in noisy environments (like an airplane). Microphones listen to the noise and make canceling noise to neutralize it. It works pretty well, best for low frequency noise that is continuous. Interestingly, it doesn't really cancel out voices.



I guess the noise of your colleague talking is not continuous enough for the headphones to act on.

It is important to note that these headphones are for comfort only. They are not rated for true hearing protection. I think soon we will see protective ear muffs with noise canceling capabilities, but I haven't found any yet.

The other nice feature we are still working on, is connect-

ing the headphones to a walkie-talkie, putting a microphone inside the helmet and allowing people to talk with each other. It sort of works, but the voice activated microphones were constantly activated by the noise of the "Turbo Unit." Once you've got everything wired together, you can also plug your Walkman into the headphones, or even your cell phone. It's pretty odd making a phone call from inside a filtered air, noise cancelled cocoon while standing on the side of the freeway.

And on the more bad news front:

In the January 19th, 2004 edition of the *Los Angeles Times*, the article "Elevated levels of arsenic discovered in young chickens" by Jane E. Allen reported that arsenic is fed to chickens to control intestinal parasites. While the amount is not much, even if you eat a lot of chicken, it can add to your total body burden. So here is another reason to reach for organic chicken at the market, particularly if you work with materials that might expose you to small amounts of arsenic.

Chris Stavroudis is a conservator in private practice.

Preservation of Human Remains

By Vicki Cassman, Nancy Odegaard, and Joseph Powell

Are human remains artifacts or something sacred and beyond object?

This note, written at the request of the Editor, is meant to serve as a short introduction to the topic of human remains and to our current project, an edited volume entitled *Human Remains: A Guide for Museums and Academic Institutions*, which has been supported by a Kress/FAIC Publication Fellowship. As editors, we have worked together for several years and felt it was time to put pen to paper. Even though the project is still under development, we thought we would share some thoughts to initiate interest and hopefully generate feedback and ideas for the volume while the form is still somewhat malleable.

The topic of human remains is by its very nature controversial for a number of reasons. First, it is not clear where human remains fit into the field of conservation, nor how museums should handle them. Human remains are not always considered rare or priceless, since they are easily purchased from distributors (Quigley 2001). Yet some individuals are considered spiritually, politically, and scientifically priceless, as in the example of Kennewick Man (Downey 2000 and Thomas 2000). Often an anonymous human remain is treated differently from those that can be named (e.g. Rameses the II from the 13th century B.C. or Truganini, “the Last Tasmanian” who died in 1876), or those that have a link to the present through descendents (e.g. the Inca Ice Maiden mummy found on the top of a mountain in Peru).

In academic institutions, anonymous human remains are essential teaching tools for training in medical schools and for programs in physical and medical anthropology. Such collections are more common than one might guess, though there have not been surveys made in the United States. In England, however, the Department for Culture Media and Sport (DCMS) Working Group on Human Remains set out to “map the broad scope of human remains held in English museums” and they published their survey in October 2003 online (http://www.culture.gov.uk/global/publications/archive_2003/wgur_report2003.htm). Of a total of 159 institutions, 148 responded to the survey including academic institutions, and 132 institutions or 89% hold human remains, and this represents at least 61,000 individuals.

A similar survey would be useful here in the US. We surely have many more institutionalized human remains than in England due to the greater number of museums in this country and the larger number of academic institutions teaching subjects where human remains are used. For instance, it can be assumed that most universities and colleges that teach physical anthropology in the US would have human remains study collections, as would medical schools. According to the website for the American Association of Physical anthropologists thirty three graduate schools offer advanced degrees in physical anthropology and there are approximately 700 museums of anthropology, natural history, and science in the US.

Institutionalized skeletalized human remains have been regularly subject to labeling directly with India ink and overcrowding in acidic boxes. Due to the ambiguity of status as artifact/object versus individual/ancestor they have often been ignored in terms of collection management and rarely have they received formal policies associated with their care or use. It was not until the last 20 years that NAGPRA (Native American Graves Protection and Repatriation Act) and other similar legislation around the world challenged the status of institutionalized human remains. Now a new generation of anthropologists is eager to embrace a more respectful and culturally interactive professional stance, but where are the resources they need? They are few and often outdated.

The volume we are producing will be an attempt to integrate and apply the research and experiences of the different disciplines involved in the preservation or curation of human remains. Conservators, physical anthropologists, archaeologists, and museologists have been tapped for their expertise. In this volume, we want to develop a philosophy of respect and have the contributors provide curation suggestions with the hope of improving current practices for human remains housed in institutions. We do not pretend to advocate for the permanent maintenance of currently held human remains collections, nor wholesale reburial. Despite the controversy surrounding this topic, we do hope to complement curation and management information already in use, so that human remains currently housed in institutions, whatever their fate, may receive better care.

If you have had any positive experiences working with collection management strategies or practical housing issues for human remains, we would like to hear from you. (cassmanv@unlv.nevada.edu).

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- For more information on the treatment of Tuganini’s remains see for instance the European Network for Indigenous Australian Rights website at <http://www.eniar.org/news/Truganini.html>.
- For more information on the Inca Ice Maiden controversy see for instance the Yachay Wasi website at <http://www.yachaywasi-ngo.org/inkach3.htm>.
- For the official website for the American Association of Physical Anthropologists see <http://www.physanth.org/>.

Aquazol as Used in Conservation Practice

by Julie Arslanoglu

The first part of this discussion of Aquazol, "Evaluation of the Use of Aquazol as an Adhesive in Paintings Conservation" (*WAAC Newsletter*, May 2003, vol. 25, no. 2, pp. 12-18), dealt with the properties and characteristics of the resin as determined by a series of empirical tests. This article complements that data with descriptions of the ways that Aquazol is being used in conservation practice based on a survey of conservators.

A questionnaire was prepared and circulated to conservators who were recommended by their colleagues or who replied to a Conservation DistList posting. Ten paintings conservators, four objects conservators, two furniture conservators, and two paper conservators were interviewed after receiving the questionnaire. The questionnaire was designed to help the conservators to characterize their experiences with Aquazol in terms of its physical properties. In particular, how those properties affected their choice of the material and how they used it relative to other adhesives available.

Aquazol is used in essentially four ways: as a consolidant for matte paint, paint layers, or gilding; as an adhesive for objects; as an inpainting medium; and as a barrier or fill material. Conservators from the various conservation disciplines all had different, and specific, expectations of Aquazol. These expectations often determined whether a conservator liked or disliked using Aquazol.

The results of the questionnaire are presented below, organized according to use. The conservators' experiences with some of the negative aspects of Aquazol, such as discoloration or failure under high relative humidity conditions, are also discussed.

Aquazol as a Consolidant

Consolidation refers to the use of Aquazol in applications where penetration of prime importance followed by bond strength/adhesion, surface appearance (saturation and gloss), and removability. Such applications might involve matte or friable paint, cracked gilding, fractured materials in general, or gluing small losses. Plasticization and flattening of cupped/ tented paint can also be included here because penetration is the primary property necessary followed by bond strength. Surface appearance and removability can be more important in some instances, especially for gouache or other matte friable paint.

Molecular Weight Choice

There are different viewpoints about which molecular weight is best for consolidation. It was observed that the apparent bond strength follow the molecular weights: 500 is stronger than 200 which is stronger than 50. The thickness of the paint or nature of the material often dictates the strength needed and hence the molecular weight required.

Aquazol 200 is often selected because it is thought that since it is the middle molecular weight, one will get enough penetration and bond strength. Aquazol 50 may form too weak of a bond to be successful as a consolidant while Aquazol 500 often has difficulty in penetrating cracks.

However, there are conservators who routinely use Aquazol 50 because it will penetrate more effectively the area to be consolidated, and a high concentration solution of Aquazol 50 allows a high percentage of solids to be delivered. For example, Aquazol 50 in water could be used where sturgeon glue would be used, without the shrinkage of sturgeon glue.

Other conservators routinely use Aquazol 500 because it will form the strongest bond. Thicker paint appears to require a dilute solution of Aquazol 500 in solvent applied in multiple applications to get more penetration with the lower surface energy. The viscosity of Aquazol 500 can be exploited in order to fill voids without much shrinkage; multiple applications of a dilute solution can give the penetration and strength required.

One technique that may give the best option is first to consolidate with an Aquazol 50 or 200 solution in order to achieve penetration, followed by an Aquazol 500 solution to achieve a strong bond between the surfaces. Some conservators advise that for a porous or chalky material, one should use Aquazol 200 in order to ensure penetration, but for a stiffer or thicker material, one should use Aquazol 500 for better adhesion.

The different molecular weights of Aquazol can be blended in order to create an adhesive of custom viscosity and bond strength, although it is more common to use each MWT on its own. One example of a molecular weight blend is 10% 1:1 Aquazol 50:500 in alcohol for consolidation of lifted oil paint. Another example is 20% 1:1 Aquazol 500:200 in water for the consolidation of dry gouache-like thick paint. This was chosen because the conservator felt it did not oversaturate the surface and did not leave much residue. The adhesive solution readily sank into the porous surface. The residues were cleared before they dried. In some cases no dramatic difference was noted in the bond strength of the blends.

Solvent Choice

For consolidation or adhesion Aquazol is used most commonly in water, ethanol, or isopropanol in a 5-10% concentration (w/v). However, conservators often keep 20% stocks ready for use and dilution. The solvent choice can depend on the solvent sensitivity of the surface.

Organic solvents generally provide less surface tension, better wetting, spreading, and penetration. In alcohols, the Aquazol solution has good surface penetration, dries fast, and paint may also become plasticized to a degree. For the consolidation of oil paint, Aquazol solutions in alcohol penetrated the area better than those in water, most likely due to surface tension. The surface tension of an Aquazol solution can also be decreased by the addition of a small amount of alcohol or Triton (few drops) to an aqueous solution. There was some concern about adversely affecting deeper paint layers that may be sensitive to alcohols.

Some conservators would pre-wet the area of oil paint consolidation with 1:1 water: alcohol and then let the area dry a bit before application of an Aquazol solution. In this manner, the surface tension of the area is reduced, and the adhesive solution can penetrate better.

Aquazol as Used in Conservation Practice, continued

Aquazol in alcohols has also been recommended for specific situations. For example, Aquazol 50 in isopropanol has been recommended for the consolidation of sensitive, friable powdery paint that will saturate or have an altered appearance if the adhesive is not cleared. Aquazol 50 in alcohol penetrates quickly, dries quickly, and leaves little material on the surface. Since Aquazol is reported to be more stable than Beva 371, for example, some conservators were comfortable leaving Aquazol residue in specific cases.

Solvent mixtures of water and alcohol (ethanol or isopropanol) have also been used. It is easier to relax cupped or flaking paint in some situations with an alcohol or alcohol: water solvent mixture. For example a 10% solution of Aquazol 500 or 10-20% solution of 1:1 Aquazol 500:Aquazol 200 in 1:1 ethanol: water could be used for consolidation of cracks in gouache. It consolidates the flaking paint while not saturating it. For an oil painting with flaking and cracked paint, the flakes were consolidated with 20% Aquazol 500 in 1:1 ethanol: water or 10-15% Aquazol 200 in 90:10 ethanol: water followed by flattening with a hot spatula without any swelling of the paint. Tented or cupped paint can also be relaxed if it is not too thick.

Some conservators take advantage of Aquazol's slight solubility in hydrocarbon solvents in order to retard the drying time of the adhesive as well as accommodate the solvent sensitivity of a surface. A 15% solution of Aquazol 50 in 1:1 naphtha: isopropanol or in 1:1 Shell Sol 135: isopropanol was used to consolidate a solvent sensitive surface while another conservator used the addition of naphtha to increase the working time when adhering pieces together.

Application Methods

Applications methods are varied. Dilute solutions have been applied with an ultrasonic mister; more concentrated solutions have been applied by brush or syringe. Aquazol can be applied with a suction plate, which helps control placement and makes clearing minimal. The use of a suction plate and humidity was reported to achieve better penetration as well as flatten canvas distortions and fill small gaps in cracked paint in one step.

Dilute aqueous Aquazol has been used with an ultrasonic mister on matte underbound paint on canvas. In a Southern historic house where no solvents could be used, large areas of powdery, flaking paint were consolidated using a HVLP spray gun. The goal was to preserve the old paint rather than paint over it. The original paint was very friable. The entire room was consolidated using a very dilute solution of Aquazol 500 (~1.5%) in water with a small amount of ethanol. The application had to be repeated several times in order to ensure complete consolidation. Excess Aquazol was easily removed if too much was applied in one spot. Additional Aquazol could also be applied to loose areas. The flaking paint was pressed back into place using hand pressure and a heated iron. A force meter, that measured the force required to dislodge a piece of paint, was used before and after consolidation in order to evaluate the success of the treatment.

The treatment of the Southern historic house was successful and is a testimony to the longevity of Aquazol consolidation in

non-optimal conditions as the historic house was not climate controlled. The adhesion was tested after a year, and the treatment has remained stable and the paint consolidated.

Heat and Aquazol

Aquazol is a thermoplastic adhesive: it can be moved with heat even after it has dried completely. Aquazol is thermoplastic and thermostable.

Clearing

Clearing Aquazol is another consideration. The rate of resolubilization of Aquazol in water is much slower than in acetone. However, it is often applied in an alcohol and cleared with water or water with a few drops of Triton. Solvent choice was not reported to affect the ease of clearing. Acetone is the fastest method of clearing. The slow clearing of Aquazol with water has been identified as a drawback.

Aquazol's ability to be applied in one solvent and removed with another was cited as one of its strengths. Conservators clear with the same solvent as the adhesive solution, with alcohols, water, or a 1:1 mixture of alcohols with water. Some conservators reported seeing a glossy tide line when clearing with acetone. Aquazol is reported to clear more easily than Beva 371, however the clearing sometimes takes longer. Sometimes the cleared area may be still shiny the next day.

Most conservators did not use saliva to clear Aquazol residues: they used deionized water, if using water. It was recommended to clear while the Aquazol is still wet using a tissue or a brush-like mop, which is less abrasive than a cotton swab, especially for sensitive surfaces like modern paintings.

Re-treatability

An important observation is that the application of Aquazol does not close the door to other adhesives, if it should prove to be unsatisfactory. In the past, protein based adhesives were the only adhesives that had this property.

Adhesive Preference

If the material for treatment is stable to polar organic solvents but not water stable, there is a preference for Beva 371 over Aquazol because the latter is more polar and has higher surface energy. However, Beva 371 remnants on the surface are also a consideration against Beva 371, as well as its waxy properties. The ageing properties of remnants of Aquazol, Paraloid B-72, and methylcellulose are preferred.

In water Aquazol may be preferred over gelatine, sturgeon glue, or PVA emulsion because it is reported not to support mold growth and does not get brittle with low RH like gelatine or sturgeon glue. Also it does not have a lot of surfactants like PVA emulsion. Aquazol is also more transparent than PVA emulsion, has better ageing properties, and is more easily reversible. However, gelatine and sturgeon glue have a phase during which they are tacky, which facilitates the assembly of fragments. Aquazol does not have this phase. In addition, sturgeon glue and gelatine are felt to be traditional and benign materials. If an art object is historical or if there are any question about material compatibility, many conservators will opt for gelatine or sturgeon glue over Aquazol. However if the

Aquazol as Used in Conservation Practice, continued

art object is to go into a controlled environment, Aquazol may be chosen over gelatine and sturgeon glue. In addition, Aquazol may be chosen over gelatine and sturgeon glue for the consolidation of acrylic paint because the materials are more chemically similar. However, in some cases acrylic paint was reported to darken with the application of Aquazol.

Some conservators found Aquazol to be “gummy” as compared to gelatine or sturgeon glue and, in general, did not find Aquazol to be as easy to work with. Some felt that better adhesion can be obtained with PVA emulsion per unit volume and that PVA is better for gap filling. However, Aquazol is often preferred over Lascaux P550 because P550 is considered to be not as good for setting down flakes of paint, not really reversible, is slow evaporating, and is high swelling.

In objects conservation, aqueous adhesives such as starch paste, methylcellulose, and sturgeon glue are considered to be not very strong and to be brittle. Aquazol has been reported to be stronger and more flexible, with working properties most similar to methylcellulose. On paper Aquazol appears to be more reversible than Beva 371, which is not reversible. The staining and ringing that one might see with Aquazol depends on the application method. Ringing, which can occur on certain types of paper or paint, can be avoided by using suction.

Aquazol's responsiveness to relative humidity was a concern. Some conservators felt that Aquazol could not be used as a consolidant unless it was on flaking paint where the Aquazol is then isolated with another coating. These conservators preferred to use an adhesive that was not as responsive to RH. Some conservators felt that methylcellulose, gelatine, sturgeon glue, and hide glue were all less reactive to RH than Aquazol.

Aquazol as an Adhesive

Adhesion describes gluing two parts of an art object together. Usually the pieces are larger and thicker than small flakes of paint. Issues are bond strength, wetting, penetration, gap filling, and clearing. For this survey, conservators who dealt with objects or furniture were more concerned with adhesion than consolidation.

Molecular Weight Choice

For adhesion, Aquazol 500 was routinely used because of its bond strength, viscosity, and ability to fill voids without much shrinkage. If penetration was a concern, pre-treatment with Aquazol 200 followed by Aquazol 500 was recommended. If Aquazol 500 is thinned so it will flow readily, the large molecule may still not penetrate the material and the amount of adhesive on the surface may be too little to form a strong bond. It was recommended to first penetrate the surfaces with a low molecular weight Aquazol and then follow with the higher molecular weight for the actual bond.

Some conservators routinely blended the different molecular weights of Aquazol to achieve a desired degree of adhesion. For example, a mixture of Aquazol 200: 500 1:1 in 1:1 ethanol: water was used for consolidating gilding. The ability to blend makes Aquazol very versatile.

Usually a 20% stock of Aquazol was thinned as conservators required. In addition, Aquazol pellets could be swollen with solvent or water and then applied as a gel.

Solvent Choice

Usually conservators dissolved Aquazol in alcohols with some water added (between 10 and 50%). In the case of treating gesso, the presence of the water seems to allow the adhesive to form a better bond with the gesso and to remove distortions in the gesso. The water also relaxes tented lacquer. In addition, a bit of water in the stock solutions can extend the open or drying time. Finally, the addition of an aliphatic solvent, such as naphtha, to an alcohol solution of Aquazol can extend the working time and decrease the polarity of the solution.

Application Methods

Dilute solutions were applied by brush and syringe. In some cases a much more viscous application may be desired, for example for adhering two larger pieces together as in objects conservation. In this case the Aquazol resin beads can be swollen in solvent and used in their gelled state. When used like this, Aquazol is reported to have a tack-like feel, which allows the controlled placement of the adhering pieces. As the Aquazol dries, it appears to pull the pieces together cleanly, as compared to Paraloid B-72, PVA emulsion, or AYAS which are bulky, can interfere with the placement of small pieces, and can build up in the joins.

Clearing

Conservators liked Aquazol for consolidating water gilding because it can be applied in ethanol: water, and the excess can be picked up in ethanol without affecting the gilding layer. Aquazol gives the conservator more latitude. On the surface of water gilding, gelatine and sturgeon glue are difficult to clear without damaging the gilding.

Adhesive Preference

Aquazol in alcohols or water has been used on ivory, which is sensitive to moisture, polyester resin, cupped lacquer, and wood veneer. In one case the ivory object was comprised of many small pieces where higher molecular weight adhesives, such as Paraloid B-72, were too bulky to use. Aquazol's ability to hold and pull the pieces together was advantageous in this case. It has been suggested that a barrier layer may be necessary in order to isolate the hydroscopic Aquazol from the reactive organic components found in bone.

For a polyester resin bust, traditional adhesives such as methylcellulose, Klucel, and sturgeon glue were not strong enough, and PVA could not be safely removed. The ethanol solvent gave better surface tension, and the adhesive was easily removed. Aquazol 50 (5%) in acetone has been used for spot gilding water gilding. Aquazol was also used to adhere degraded enamel and glass. Aquazol 500 was used in different concentrations and solutions: 50% Aquazol in 4:1 ethanol: acetone and 70% Aquazol in acetone for joining, and 20% Aquazol in water for coating.

Aquazol as Used in Conservation Practice, continued

There appears to be a larger open working time with Aquazol than with other aqueous adhesives. Some conservators have been able to go back to an area of consolidated gesso, thick paint, or adhered pieces, even the next day, and the area was still plasticized enough to set be it down or even moved with the application of heat. It is presumed that Aquazol must retain water or solvent in order to be able to do this. As mentioned previously, some conservators routinely add a bit of water in their solvent based stock solutions in order to extend the open or drying time.

Since the choice of adhesive depends on the surface of the object, each adhesive has its appropriate use. It has been observed that Aquazol wets a broad range of traditional materials in addition to glass, as opposed to gelatine, sturgeon glue, and Beva 371. Aquazol also appears to wet and penetrate filthy surfaces that are almost water repellent. When using protein glue on a filthy surface, usually the surface would first have to be wetted with an alcohol followed by water followed by glue. The wetting of grimy surfaces is a particular concern when treating objects on site or in architectural situations. Aquazol in alcohol with a little water can deliver the adhesive in a controlled manner as well as plasticize any flakes and help them relax.

Aquazol can also be used in cases where water can blanch or damage a surface. For example, a degraded lacquer screen with mother-of-pearl and metal inlay was faced with Aquazol in alcohol and consolidated with Aquazol in alcohol. Lacquer blanches or stains when water is applied. The Aquazol solution plasticized the lifted flakes and allowed them to be set down with a tacking iron. The Aquazol bonded well to the lacquer, and it was easy to clear the surface. In this case, the screen was waxed as a final step. Some lacquer pieces that were consolidated five years ago and that had been in non-optimal environments were in perfect condition except for one or two spots, which required re-treatment. In another case a furniture conservator reported that consolidation and gilding treatments from 1995 were still satisfactory.

Sealing Aquazol treatments with a coating is recommended because Aquazol is hydroscopic. This is especially true for furniture or other art objects that are used rather than just displayed. Coating insures that the repair will be more durable.

It has also been observed that the glass transition temperature of Aquazol is higher (55°C) than that of Paraloid B-72 (40°C), which may make it a good material for archaeological sites where high temperature and low RH can be an issue.

Aquazol as an Inpainting Medium

Many of the conservators in this survey had tried to use or are using Aquazol as an inpainting medium. Some had become familiar with it through the work of Richard Wolbers and Mark Lewis while others learned about it in Jim Bernstein's Inpainting Workshop. In general Aquazol has plastic properties – in between gums and oils (which have body and are flexible). It has been described to be like a paste color or an opaque gouache but fuller bodied. It has sheen. Some have described it as having an “oil paint consistency.”

Molecular Weight Choice

A solution of Aquazol 50 or 200 in water is commonly used. The solution is then mixed with dry pigments, watercolor, or gouache tube paint. Paint made with each of the molecular weights varies in saturation when dried. Aquazol 50 wets the pigments better than the higher molecular weights. Aquazol 500 doesn't wet dry pigments as well as the lower molecular weights and is viscous. Aquazol 500 is flexible but can scratch and scale. In inpainting, Jim Bernstein usually uses Aquazol 50 or 200: he may use Aquazol 500 for a middle-tone but the paint can be skin-like and could peel. Also, the addition of 20% Aquazol 500 to a watercolor palette improves the glaze quality of the paint, and therefore it is good for glazing abraded paint. It is transparent and reversible. Conservators have also used blends of Aquazols for inpainting. For example a 40-50% solution of 1:1 Aquazol 500: Aquazol 200 has been used for inpainting gouache and enamel paint on paper.

Aquazol has also been described as being less hygroscopic than gum arabic. Some conservators recommend overcoating Aquazol inpainting. Varnishes such as ~7% Paraloid B-72 or other coatings were used.

The concentrations of Aquazol used are as thick as possible. For inpainting the concentrations for aqueous solutions are as follows: ~67% for Aquazol 50, ~33% for Aquazol 200, and ~18-20% for Aquazol 500. These concentrations are the starting point and can be diluted as needed. When the paint is applied, the solvent is absorbed and the paint looks lean. The Aquazol paint should be viscous enough so that the support does not draw off too much of the binder and the pigments remain saturated.

Solvent Choice

Aquazol can be used in water, alcohol, acetone, or water: alcohol / water: acetone mixtures for inpainting. For example, a 10% solution of Aquazol 200 in ethanol or in 95:5 water: ethanol is used for inpainting. The alcohol cuts the surface tension and evaporates faster than water. For inpainting, acetone can be used if fast evaporation is desired. Jim Bernstein sometimes uses “water extra dry” (water containing acetone). This solvent mixture composed of 10-40% acetone in water reduces the surface tension. It allows you to inpaint more quickly and to see how the color will dry sooner than with watercolors or gums. To speed up drying you can also pre-desiccate the canvas or paper by blowing air on it. You get a richer color that does not blanch.

Aquazol's ability to dissolve in a variety of solvents is exploited by some conservators. It can be applied in water over inpainting that has been done in a solvent-based binder. The Aquazol layer would be less likely to dissolve the under layers than another application of the solvent-based paint.

Aquazol has been satisfactorily used to inpaint acrylic paint as it does not fuse to the paint like the solvent based inpainting resins. Aquazol 50 in 1:1 or 80:20 ethanol: water with dry pigments was applied with a nebulizer in order to imitate the look of gouache on a fill in an area where the gouache was powdered almost to a pastel. Aquazol has also been used on a clear glass

Aquazol as Used in Conservation Practice, continued

vase with a scuffed painted interior that was displayed with the light coming from the inside. The inside was wet with pigment-ed Aquazol that covered the scuffs. This was a quick solution and was water-soluble.

Some conservators observed that Aquazol's greatest shortcoming as an inpainting medium was that it was glossy and did not dry hard. In addition, some batches of Aquazol 50 were yellowed and therefore could not be used on lighter colors. They could only be used with darker colors and on fills. Conservators who did not use Aquazol for inpainting cited its reactivity to relative humidity. However, they did concede that Aquazol might be a solution for inpainting solvent-sensitive areas and that one could seal the Aquazol inpainting with resins in Stoddard solvent or benzine in order to protect the Aquazol material from relative humidity changes.

Other Uses of Aquazol: Fills, Gilding, Barriers, Hinging

Aquazol 500 can be used to make a gesso putty as a fill material. Gesso putty made with Aquazol can be tooled with heat. However, it can be hard to make good putty with Aquazol because it remains sticky, unlike traditional gesso putty, which has a clay-like consistency. Some conservators describe Aquazol gesso as plastic-like and observed that it was not carvable after it had dried. The gesso putty also tends to settle or level off. Conservators also cautioned that fills made with Aquazol must be sealed against moisture.

Another gap-filling formulation is 20g Aquazol 50 in 30g of water bulked with fumed silica. The resulting translucent solution appears similar to wax and can be used for inpainting or gap-filling encaustic. Aquazol in water layered with Regalrez in Shellsol has also been used to fill in scratches within multiple layers of acrylic emulsion glazes. The layering with Regalrez isolates the Aquazol from high RH.

Aquazol can also be used as a barrier. There were two reports of using Aquazol as a barrier on unsized, unprimed, and unpainted canvas. In both cases a viscous solution of Aquazol was applied to the bare canvas like a size and allowed to dry. This application protected the canvas from penetration and saturation by another adhesive used to consolidate adjacent paint. The excess adhesive could be removed from the protected textile without penetration or saturation. The thick Aquazol "skin" was then swollen with water and/ or peeled away.

Another use of Aquazol as a barrier was for applying identification numbers to amber. Amber is clear and solvent sensitive. Aquazol was desirable as a barrier because it is water-based, reversible, and dries clear. The uncoated thin layer of Aquazol became tacky if it were breathed upon. However, protected by a solvent-based resin solution, such as Paraloid B-67 (to which the labels were applied), Aquazol was a good isolating layer on the amber. A ~10% solution of Aquazol 200 in water was used for the isolating layer.

A furniture conservator developed a method for replacing hide glue with Aquazol in bole for gilding. He wanted to replace the

glue with Aquazol in order to get better control of the introduction of water to the surface, and faster drying with an alcohol-based solution. He chose Aquazol 500 because it is a little more viscous and has good bond strength: it is solvent deliverable but hygroscopic so it is compatible with traditional water gilding. For replacing hide glue in bole layers, for compensation, Aquazol bole is not as viscous as the traditional mix. He tries to mimic the viscosity of hide glue by using 10-20% Aquazol 500 in alcohol for gilding. Aquazol bole can be burnished like traditional water gilding. It dries even faster than protein glue-based bole. The clay makes it burnishable. Aquazol gilding must be overcoated, especially on furniture, in order to protect it from warm or wet hands.

Aquazol has also been tried for hinging in paper conservation. A 10% Aquazol 500 solution in water was blended with PVA emulsion (1:1) in order to attempt to make the hinges more reversible. The hinges were still quite strong.

Concerns about Aquazol: Color, Cold Flow, Mold Growth, and RH

There were some observations of a yellowish or brownish color in some batches of Aquazol 50 or 200 resin. Other conservators, though, have never received a colored batch of resin nor have their resins changed color (in pellet form or solution), in one case even after seven years. There was one reported case of colorless pellets forming a yellowed solution (20% Aquazol 200 in water). The manufacturer considers the color to be within the specification limits, as that Aquazol is not designed as a conservation material. (Polymer Innovations, 2002).

There were also reports about cold flow. In general it was most often observed for Aquazol 50 and sometimes for the Aquazol 200, however not all conservators reported seeing this. Conservation studios were reported to have typical environments of 50-70% RH and 70-75°F. The manufacturer has not addressed the cold flow.

Aquazol is a synthetic polymer and cannot support mold growth. Most conservators reported no mold growth even for stock solutions that were four years old. Mold growth has been observed in the aqueous stock solutions of Aquazol where a brush was the source of contamination or the aqueous stock was over three years old. As one conservator observed, his Aquazol solutions had become a bit dirty, however after six months "any solution will get bad." There were no reports of mold growth in solvent-based solutions.

The greatest concern appears to be the response of Aquazol to high RH. It is presumed that at high RH Aquazol would gel and lose the ability to act as a consolidant or an adhesive. Some conservators felt that methylcellulose, gelatine, sturgeon glue, and hide glue are all less reactive to RH than Aquazol. Others saw Aquazol's response to RH as an advantage because it would behave like the surrounding materials (wood, animal glues). Conservators, who worked with organic materials where exposure to water could be detrimental, were concerned about the hygroscopic nature of Aquazol.

Aquazol as Used in Conservation Practice, continued

There were several reports of failed, or less than satisfactory, treatments using Aquazol. Aquazol failed as a consolidant in a painting and on some gilding that was so porous and the Aquazol solution so dilute that it was just flowed through the material. In another case, Aquazol proved too weak an adhesive to hold together delaminating canvas from a gypsum wall. However, it was successful in consolidating the paint on the canvas. Also, a repair of a glass vessel failed in a hot humid environment.

There were only two reports of Aquazol adhesion failure due directly to high relative humidity. In one case the wall where the Aquazol had been used to consolidate paint became wet, and the adhesion failed. In the other case, the repair of a weight-bearing and non-porous surface (a glass vessel) failed under high RH conditions. In general, Aquazol was not recommended for weight-bearing repairs.

Aquazol's lack of tack at its gel point has been cited as a drawback (whereas sturgeon glue or Beva 371 have this property). Some conservators feel that it is not a strong enough adhesive, especially for thick, tented paint layers. Aquazol's low glass transition temperature and responsiveness to RH were cited most often as the largest negative aspect. Another drawback is its sheen, at least with the Aquazol 500. Aquazol's ability to saturate some surfaces and the paint layers was considered an obstacle, although it depends on the surface. Its ready solubility has also been cited as a drawback when cleaning is to be done after consolidation.

Conclusion

Aquazol is currently being used in the treatment of many different types of objects. It has great appeal because the adhesive itself is non-toxic, is soluble in relatively low toxicity solvents (water, ethanol, isopropanol, acetone), is compatible with a wide range of materials (from paint to plastic), is available in a range of molecular weights (and thus bond strengths), and is stable to thermal and light ageing. In addition, if the treatment is unsatisfactory, it is reversible in water, ethanol, isopropanol, and acetone. Finally, it does not eliminate re-treatment with other materials.

Conservators from different conservation disciplines have different, and specific, expectations of how Aquazol would serve them best. Aquazol has several characteristics which can be manipulated in order to adapt its properties. For example, Aquazol's solubility in a variety of solvents is being taken advantage of by conservators not only in order to accommodate the solvent sensitivity of the materials to be treated, but also to adapt the properties of the adhesive solution so it will penetrate more or less or evaporate faster or slower. In turn, this can effect gloss, saturation, plasticization, and bond strength.

Aquazol is not the answer for all conservation problems and Aquazol's hydroscopic nature is a concern for conservators. However, Richard Wolbers and Mark Lewis have indicated that the presence of unbound metal ions (such as in dry pigments or friable paint) may decrease the reactivity of Aquazol to mois-

ture. In addition, the lack of reports of treatment failure due to high RH and the reports of satisfaction with treatments using Aquazol over time indicates that Aquazol may have a permanent place in the conservation repertoire.

Contributors

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Anita Zabala, Painting conservator, private practice, Los Angeles.

WAAC Annual Meeting: Presentation Summaries

The 2003 WAAC Annual Meeting was held October 9 - 11 in Hawai'i, at the Honolulu Academy of Arts.

The papers from the meeting are listed below along with summaries prepared by the speakers.

Ukiyo-e Renewed: Conservation of the Michener Collection of Japanese Wood Block Prints

Susan Sayre Batton

The Honolulu Academy of Arts has been the fortunate beneficiary of a long-term grant from the Robert F. Lange Foundation for the conservation of the James Michener Collection of Japanese Woodblock Prints (ukiyo-e). The Michener Collection is one of the Academy's great treasures and includes over 9000 prints which illustrate the history of printmaking from the 17th century to the mid-20th century in Japan.

Strong in quality as well as quantity, the Michener Collection is the third largest ukiyo-e collection in America, containing exquisite works by Sharaku, Utamaro, Hokusai, Harunobu, and includes the largest collection of works by Utagawa Hiroshige outside of Japan. The collection has been central to many well-known international exhibitions, publications, and important scholarship, including work by Richard Lane, Roger Keyes, Howard Link, Tadashi Kobayashi, and Stephen Little.

While dominated by the American novelist James Michener's generous gift of over 5400 prints, the ukiyo-e collection actually began at the time of the museum's founding in 1927, with major gifts from the founder, Mrs. Charles M. Cooke. Mrs. Cooke dedicated the Academy's opening with this wish:

"That our children of many nationalities and races, born far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors....the Honolulu Academy of Arts will open its doors to this community,

so situated that it calls East the West and West the East...."

This paper will explore the history of the print conservation program at the Academy and trace its history and collaboration with the Pacific Regional Conservation Center (PRCC). In addition, the paper will present the challenges of implementing a conservation program in a tropical location; and the satisfying opportunity to study, research, conserve, and exhibit these exquisite and delicate works of art.

Creating Early Photographic Views of Hawai'i: Examining Images and the Collodion Wet Plate Negative

Lynn Ann Davis

Most early photographers arrived in Honolulu with little experience in handling the challenging chemistry and processing technique of the collodion wet plate negative. They learned how to adapt to the island conditions by trial and error. This presentation will tour the islands between 1860-1880 and examine the prints and negatives of the early photographers.

Preserving Collections in Hot and Humid Climates Using Controlled Ventilation and Heating

Vincent L. Beltran

Due to the prevailing climatic conditions, museum collections in tropical and subtropical regions are at risk of microbiological attack. While traditional use of chemical defenses (e.g., fungicides, disinfectants) has declined as a result of their toxicity, further attacks by fungi and bacteria can be significantly reduced or halted by improving the collection environment, particularly by maintaining relative humidity below 75%.

Despite their ability to regulate the interior environment, air conditioning systems can be very intrusive to the superstructure and interior of historic buildings, where many collections are housed. In addition, air conditioning is very expensive to properly install, operate, and maintain and does not guarantee the desired collection environment will be achieved.

In response to these issues, the Getty Conservation Institute has developed the use of controlled ventilation and heating for the preservation of collections housed in historic buildings in hot and humid climates. This approach provides museums with a viable alternative to air conditioning systems that is economically sustainable, robust, and technologically simple to operate.

Giving Things a Light Clean: Recent Research into the Use of Lasers in Rock Image Conservation

J. Claire Dean

Recent and continuing conservation research has included a focus on alternative uses of laser technology beyond its established applications in the conservation of architecture and other forms of art. This paper will address recent research into the use of lasers in rock image conservation - especially as a potential tool for graffiti removal - providing an environmentally friendly and culturally more acceptable and appropriate means of treatment. Examples of recent demonstrations of its use in the field at John Day Fossil Beds National Monument and on Native American reservation lands will be included.

Kiwala'o Cloak - Conservation Revisited

Diana Hobart Dicus

In 2000, the Bernice P. Bishop Museum of Anthropology and Natural History and the Iolani Palace entered into a loan agreement, whereby the Kiwala'o Cloak (BPBM 6829, dimensions: 60" x 144") would be loaned for exhibition at the palace in the *Ancient Regalia* exhibit. For conservation examination, freeze sterilization, treatment, and exhibition preparation, Linda Hee, Textile Conservator in Honolulu, and Diana Dicus, Objects Conservator in Boise, Idaho, each of whom had worked previously for the Pacific Regional Conservation Center at the Bishop, were contracted to work with the cloak.

Michael Jones, Mount Designer in Honolulu, was contracted to design and fabricate the mount.

WAAC Annual Meeting: Presentation Summaries, continued

The conservators and the mount designer worked collaboratively with Valerie Free, Cultural Resources Collections Care Manager at the Bishop Museum, Corrine Chum, then Curator at the 'Iolani Palace, and Janet Ness, Collections Manager at the 'Iolani Palace.

Conservation documentation was provided to the Bishop Museum and to the 'Iolani Palace. Any materials removed from the cloak were appropriately contained. They are currently kept at the 'Iolani Palace.

Keeping that Bronze Tan at Waikiki & Kewalos

Carol Hasegawa

The big winter meets are held on the north shore of Oahu but even south shore waves attract surfers, especially beginners at Waikiki or locals at Kewalos. When the surfer is the bronze Duke Kahanamoku at Kuhio Beach and wave spray at high tide reaches the cast pueo's (owl) at Kewalos, even the great and airborne reddened and blister. This talk combines the treatment of sculpture in a marine, volcanic, and urban environment as well as the human component of maintaining these conservation efforts, including the care and nourishment of technicians and user-friendly maintenance report formats.

The Role of the Conservator in the Griffith Observatory Renovation and Expansion

Linnaea Dix Dawson

The Griffith Observatory, a major Los Angeles landmark, is currently undergoing an \$83 million renovation and expansion that is scheduled to be completed in 2005. This talk will discuss the role of the conservator in the project.

The primary responsibility of the conservator is to advise the general contractor and subcontractors on the removal, packing, storage, and treatment of the building's historic fabric elements which range from light fixtures to wall murals. The conservator also acts as a liaison between the contractor, owner, and architects in all matters relating to the building's historic fabric.

A secondary function of the conservator is to document the over 1,100 items of historic fabric identified in the specifications and architectural drawings, and to track those objects through the course of the project. Documentation for the project includes extensive photography, written condition reports, tagging, inventory, tracking, test result data interpretation, and report preparation for all phases of the work that involve the historic fabric. The talk will also discuss lessons learned for future projects.

Outdoor Sculpture in Hawai'i: A Conservator's Perspective

Laura Gorman

A selective survey of outdoor sculpture managed by various agencies (federal, state, city, private) in Hawai'i, with attention to their commissioning and maintenance programs. Many different conservators have successfully treated outdoor sculpture in Hawaii over the years, but in the end it is up to the owners to give the community art they can care for and to support a maintenance program for it. Some successes and failures will be explored.

Stories in the Folds: Shaping an Exhibition Featuring Pacific Island Tapa Cloth

T. Rose Holdcraft

This presentation will discuss the diverse resources consulted and utilized in the planning and implementation of a recent exhibition *Embedded Nature: Tapa Cloths from the Pacific Islands* at the Peabody Museum-Harvard University. Results from an IMLS funded conservation and rehousing project, involving nearly 275 cloths, including several dating to the first quarter of the 19th century, served as impetus for the exhibit.

This presentation will provide an overview of the conservation project goals and working approaches, as well as about the exhibition development process. Documentation, cleaning, and treatment options along with storage and display solutions will be illustrated. Information from an initial preliminary phase of analytical study of selected original manu-

facturing materials and/or environmental pollutants associated with specific cloths will be summarized.

Finding appropriate solutions to improve research access and to expand and share new understanding about this significant material culture resource was initiated through broad collaboration and consultation with specialists of Pacific Island material culture, contemporary kapa/tapa makers, conservation professionals, and botanists, with museum and university technical support.

GC-MS Analysis of Gums and Mucilages in Historic Kapa Cloth

Joy Keeney

Plant gums are important binding media in works of art, and they function by gluing the pigment to a support. Mucilages are found in building materials such as lime mortar and plaster. The Getty Conservation Institute's (GCI) analytical team developed a method to identify plant gums and mucilage by Gas Chromatography Mass Spectrometry (GCMS). Mucilages are in the roots, stems, or leafy part of a plant or seaweed. Chemically plant gums are polysaccharides, and are identical to mucilage, but mucilage can contain up to 90% water.

Kapa cloth is made from the inner bark of several Hawaiian plant species. It is pounded into a paste and dried in the sun. Puanani Van Dorpe, a Hawaiian kapa cloth artist, has spent most of the last 20 years striving to recreate ancient Hawaiian techniques. She has devoted countless hours researching and developing methods at the Bishop Museum and at her home workshop on the Big Island.

Even though she is a successful and sought after artist, she wants to accurately recreate her techniques on video to pass on to future generations. Her art is on display at hotels, the Bishop Museum, and in private collections.

She asked the GCI if a plant gum could have been used as a binder in 200 year old kapa cloth samples she had collected. She provided kapa samples she prepared as well as botanical reference materials for analysis. The samples were analyzed

WAAC Annual Meeting: Presentation Summaries, continued

by GCMS, and all the kapa samples were found to contain a mucilage found in Hawaiian tree barks. Starch is a main additive to several of the samples, and none of the historic samples, except one, contained added mucilage or plant gum. Results of the analysis and the implications will be discussed.

Carving Our History: Preservation or Perpetuation?

A panel discussion regarding the care of Hawaiian Images

Panelists: Dr. Guy Kaulukukui, Vice President, Hawaiian and Pacific Studies, Moderator;

Dr. Bill Brown, President & CEO, Bishop Museum;

Valerie Free, Museum Conservator; Keone Nunes, Cultural Practitioner, Kumu Hula, Kakau (tattoo) Artist; and Gordon Umi Kai, Traditional Carver.

Toxic Pigments: Current Findings of a Research Project

Nancy Odegaard

Pigments, like pesticide residues, may present an unforeseen danger. In recent years, conservators, tribal communities, and museum professionals have been faced with an urgent situation: sacred objects and objects of cultural patrimony eligible for return under the 1990 NAG-PRA law have been found to be contaminated with pesticide residues.

Previous and on-going research at the ASM have been involved in the development of standards for testing, documentation, and possible residue removal techniques. Funding from the NCPTT has enabled a study involving a portable XRF. Using the XRF, FTIR, and SEM-EDX we have also begun to study the properties of pigments.

Specifically, we are looking at pigments in the archaeological and ethnological record of the Southwest with special interest in those with toxic metals such as arsenic, mercury, and lead. Commercial artist pigments and laundry bluing products have also been included for comparative purposes. Museum workers,

tribal members, artisans, and scholars to these cultural collections should benefit from the knowledge gained through this research effort.

Dealing with Water Stains on Contemporary Paintings

Elisabeth Schlegel

This talk will focus on the reduction of stains caused by water damage. Three different 20th-century paintings that have been executed in three different techniques will be discussed to show basic considerations and to give an idea of possible approaches in how to deal with water stained paintings.

Using Mixtures of Concentrated Stock Solutions and a Database to Arrive at an Optimal Cleaning System

Chris Stavroudis & Tiarna Doherty

The Modular Cleaning Program is a database system and a series of concentrated stock solutions. This system has been developed to assist conservators in their approach to cleaning with solvents, solvent gels, or water-borne systems. While the solvent and solvent gel portions of the system are still under development, the aqueous cleaning system is ready for prime time. While developed from the perspective of paintings conservation, the methodology is universal and applicable to any cleaning environment.

The Modular Cleaning Program is an outgrowth of the long collaboration between Richard Wolbers and the Getty Conservation Institute, most recently manifested in the Gels Research Project. A final component of the Project was the discussion of a "logic tree" approach to selecting cleaning systems - intended to be an insight, as it were, into Professor Wolbers' thought process when selecting a cleaning system. The nascent system was modified by Chris Stavroudis and built into a FileMaker Pro® database system.

The guiding principals behind the program are: working from fundamental constants and using concentrated, modular, stock solutions that can be mixed to create a nearly infinite variety of cleaning solutions for testing.

The program is a set of interrelated databases, which function as a repository of physical constants, as an aid for formulating the stock solutions, and as a guide to mixing, testing, and clearing solutions. In addition the database serves to document the decision process that leads to a successful cleaning.

The program allows the conservator to control the buffer system, pH, ionic strength, chelating agents, surfactants, gelling agents, and optionally, co-solvents, ionic buffers, and metal-ion buffers. The use of concentrated modular stock solutions allows small amounts of a test solution to be prepared, tested, and evaluated in very little time.

After testing a number of permutations, the conservator selects the test solution which yields the best aesthetic results. From this selection, the program generates the formula for the mixture, mixing instructions in plain English for a user specified quantity, and finally, a label for the container.

The Modular Cleaning System is offered as both a practical tool and an opportunity to integrate the theoretical and material properties into our daily conservation practice.

NCPTT-Out of the Laboratory and into the Field

Mary Striegel

The explosion of technology in the world today effects the way in which we work, live, and play. It also provides us with new opportunities to tap into technology for preserving our past. Preservation technology is the application of technical tools for the preservation of cultural heritage. What are the latest developments in preservation technology and how are they impacting the way conservators and preservationists work?

The National Center for Preservation Technology and Training (NCPTT) is a National Park Service office established by Congress to be a catalyst for technologies to assist in preserving and conserving our historical and cultural landmarks.

NCPTT's mission is to identify critical challenges to the preservation of our na-

WAAC Annual Meeting: Summaries, continued

tion's cultural heritage, to seek solutions through the innovative application of technology, and to provide training and information on preservation technology to the preservation community. NCPTT operates four main programs including Architecture & Engineering, Environmental & Materials Research, Archeology & Collections Care, and Historic Landscapes. In addition, NCPTT operates an annual grants program that supports research, training events, meetings and conferences, and publications that involve the application of technology to the preservation of cultural resources.

In this session conservators will learn about NCPTT's new and on-going projects. We will present how our efforts impact cultural resources from materials conservation to historic landscapes. Conservators will discover the resources available through NCPTT.

Pele's Painted Pyrotechnics

Dawne Steele Pullman

Pele, Goddess of Fire, is an integral part of Hawai'i's folklore. Her home on the Big Island of Hawai'i, Kilauea, continues to wreak havoc with volcanic activity as well as inspire awe. Today, and as far back as the 19th century, artists have tried to capture her power on canvas. Many of such paintings have come through Larry Pace's studio during the years. In limited time this presentation hopes to give an introduction to the importance of Pele's Legend, show paintings from the 19th century by the artists known as the "Volcano School," and explain the conservation challenges of some of these works.

Shared Endeavors and Disciplinary Boundaries: A Study of Collaboration in Archaeology and Conservation

Jackie Zak

Archaeologists and conservators both claim stewardship of the past as an essential purpose. In recognition of this commonality, many have called — through the literature, workshops, and special conferences — for greater integration of the two professions. In spite of these efforts, true collaboration between archaeologists and conservators remains

a rare event, particularly in the US.

When asked about this phenomenon, archaeologists and conservators provide ready answers involving issues of awareness, time, money, and training. However, what are the specific core differences in professional values that may inhibit collaboration? Do similar values exist that, once identified, could be used to strengthen ties between the professions?

This paper presents a work in progress exploring the nature of these professional values using a mixed methodology of textual analysis, case study research, and participant observation of archaeologists and conservators during joint activities and individual problem solving.

Laser Overview & Project Update

Meg Abraham

Architectural Conservation in Hawai'i: Hurdles and Impediments in the Island Context

William Chapman

Stucco Facades in the Ancient Maya Region and Current Approaches to their Restoration

Eric F. Hansen

Dirty Pictures in Paradise

Larry Pace

Extreme Conditions Shangri La: A Textile Conservator's Overview

Ann Svenson Perlman

Controlled Laser Cleaning of Paintings

Read by Odile Madden for Hans Scholten who was unable to attend the meeting.

Site Management at Kalaupapa National Historic Park

Gretchen Voeks

Outdoor Sculpture in Hawai'i

Donna Williams

Technical Exchange

I would like to once again invite you to submit technical tips and advice from your field to the Technical Exchange column. The more contributions the merrier! send to:

Albrecht Gumlich

Reeds recycled by paper conservators

Some time ago conservator Eveline Alex saw a Japanese video about the manufacturing of a *Karibari*, a Japanese drying board used in scroll mounting and paper conservation. The craftsman was using a spatula made of bamboo, less than three inches in length.

Later that year, while visiting a conservation lab at the Deutsche Technikmuseum Berlin, Eveline witnessed a colleague using a similar tool. This tool turned out to be an old reed from a musical instrument of the woodwind family (clarinet or saxophone).

The reed proved to be an excellent tool for combing feathered edges, for picking up narrow strips of Japanese mending tissue, or for mounting paper objects. It is most effective when extremely thin Japanese tissue is applied.

Unfortunately, reeds are rather fragile in their own right. While careful handling can help to prolong their lifespan, reeds have a tendency to split. A broken reed can be trimmed. We can restore its delicate edge by paring it down or sanding carefully.

If you have friend or family member playing the clarinet, you can ask the musician to supply you with old reeds, which do not serve their original purpose anymore. Otherwise, reeds can be readily purchased from most musical instrument stores. Size and thickness determines "touch" and flexibility, hence fragility. Reeds can also be ordered online, ex.: http://www.richardsmusic.net/product.asp?p_prod_id=8122.

With kind permission to publish by:
Eveline Alex
Kupferstichkabinett Berlin.

CONFERENCE REVIEW

by Andrea Chevalier

Surface Cleaning— Material and Methods

The third annual conference of the Verband der Restauratoren (VDR, Association of Conservators) took as its topic “Surface Cleaning.” It was held in Dueseldorf, Germany from Sept. 29-Oct. 4, 2003 and was sponsored by the museum kunst palast. Most of the over 450 participants were conservators but some conservation scientists and art historians attended. Lectures covered a broad range of conservation—paintings, decorative art, textiles, archaeological and ethnographic objects, murals, furniture, leather, frescoes, lacquer, outdoor sculpture, and architectural conservation.

As the first speaker, Dr. Ernst van de Wetering gave a very erudite and witty talk on how a viewer perceives images/surfaces and how artists as well as conservators manipulate these perceptions. His review of certain philosophical theories of vision served as a fitting leitmotif for the conference.

Christian Scheidemann continued some of the same topics as applied to modern and contemporary art. Dirt is frequently seen as a patina layer desired by the artist or even purposely applied during the creation of a piece. He showed numerous examples of treatments which involved considerations of the preservation or removal of such layers.

Paolo Cremonesi, chemist and conservator, reviewed resin soaps, solvent gels, buffered cleaning solutions, and detergent solutions used in Italy to remove surface dirt, soot, and consolidant residues.

A conservator from the host institution, Gunnar Heydenreich, recounted the massive cleaning effort needed after a fire in 1993 which spread soot throughout the galleries, contaminating over 760 artworks. Erasers, microfiber and leather dust cloths, triammonium citrate solutions, solvent gels, poultices, sponges, and adhesive tape were used to remove soot in a four year project.

Tiarna Doherty and Chris Stavroudis introduced the Modular Cleaning Program, a database which assists in formulating water-based cleaning systems.

The speakers used the database to demonstrate the numerous variables which can be easily changed to arrive at an appropriate cleaning solution. The database can be accessed by registering with Mr. Stavroudis, and it will clearly become a very useful tool for the conservator. (See annual meeting abstract, page 18.)

The next speaker, Tanja Roskar Reed, presented some objectives for examining and treating ethnographic objects. Surface residues on ethnographic artifacts may relate to the historical or anthropological use of the object. The speaker demonstrated a flow chart which she uses on her examinations and which assists her in developing treatments.

Jorun Ruppel gave a review of methods for cleaning plaster casts and her results when she used various techniques on test panels. She included the newest method using lasers to remove surface grime. This seemed promising but requires further testing before becoming a standard cleaning method.

Hans Portsteffen succinctly discussed definitions of surface dirt and surface residues and how conservators determine what to remove. He summarised cleaning methods for numerous materials and preventive measures to minimise deposition of surface grime. As a continuation of this topic, Ulrich Winkelmann focused on dust and particulates—characteristics, deposition mechanisms, classification, and preventive measures.

Clemens von Schoeler discussed cleaning of 18th-c. wood paneling, some with partial gilding, a console table with original surface coatings, and an 18th-c. wood floor. Treatments were relatively straightforward and ranged from surface cleaning with water to using resin soaps, solvent gels, or enzymes to reduce coatings or remove stains.

A textile conservator, Cornelia Hofmann, presented a 16 year project to clean textiles woven of feathers. The collection, manufactured in 1720 in London, consists of a bedspread, wall hangings, and chair coverings. In addition, the carved wood canopy and bed are also covered with feathers. Water with surfactants was used locally or in a bath to remove accumulated soil and residues of earlier

consolidants. The conservators perfected a technique to dry the feathers with cold air to prevent clumping.

Dirk Bockmuehl presented his tests of numerous cleaning materials on leather. He discussed whether the type of tanning process used on the samples influenced microbial activity after cleaning.

The cleaning of an exterior limestone relief at the Alte Nationalgalerie in Berlin was the topic of Andreas Rentmeister’s talk. The stone surface had accumulated a heavy soil layer and a build-up of gypsum crusts which obscured much of the details of the carving. Ammonium carbonate poultices were used for the cleaning. Steam and mechanical action were used to clear the poultices. Several weeks after the first section had been cleaned, uniform brown discolorations appeared. These were extensively tested and found to be caused by iron inclusions in the limestone. A second proprietary poultice was successfully used to remove these stains or convert the Fe⁺² to colorless Fe⁺³.

Eddy de Witte presented the Arte Mundit poultice method to clean interior stone surfaces. This stabilised aqueous dispersion of natural latex is sprayed or brushed on to a surface and peeled off when it has formed an elastic film. Various additives can be used to treat specific types of surface accumulations (stains, soot, etc.). He presented results of tests on mock-ups and discussed the pros and cons of the poultices.

Jane Rutherford described the cleaning of four unusually large tuchlein paintings using mechanical methods to remove glue layers, overpaint, dirt, wallpaper residues, and tidelines. Mini-drills with a variety of tips proved extremely useful.

Treatment of a large Communist party mural in New Zealand was the topic of Agyro-Stefania Chiliadaki’s talk. The original materials—poster paints on fiberboard—were very fragile, stained, and dirty. After consolidation with methyl cellulose, surface soil was removed by vacuuming or with erasers. Tidelines were removed or reduced by applying moisture through several layers of tissue.

Anne-Katrin Laessig described her conservation thesis work on soot—definition, effects on surfaces, methods of removal. Silke Tham presented the topic of her conservation thesis—the effects of ammonia on oil paint films. Artificially aged oil paint test panels were treated with ammonia solutions of differing pH. Chemical alterations were observed in the medium as well as in the pigments themselves.

The characteristics of the surfactant Surfynol 61 and its effect on various test panels of paints and varnishes were discussed by Kerstin Muerer.

Hans-Christian Leitner presented issues relevant to treatment of wall paintings (interior and exterior) and decorative architectural paint.

Aqueous cleaning of photo-degraded Oriental lacquer was the topic of Nanke Schellmann's lecture. Results from a number of samples and aqueous solutions suggest that the gloss of lacquer is dependent on the pH of the cleaning solution. Aged lacquer is acidic and solutions with a pH higher than this surface cause blanching. Solutions with a slightly lower pH leave glossy, intact surfaces.

Bronwyn Ormsby presented a collaborative project which tested numerous cleaning systems (dry, aqueous, solvent) on samples of acrylic emulsion films. A variety of analytical methods were used to evaluate the acrylic surfaces after cleaning.

Removal of non-original linseed oil coatings on 18th-c. marquetry panels from choir stalls, altars, and organ paneling was the topic of Katharina Walch-von Miller's talk. These thick uneven coatings covered original toned varnishes, and Ms. Walch discussed their removal with deoxycholic acid resin in one case and solvent gels in another. In a related talk, Johann Koller at the Doerner-Institut presented his analysis of linseed oil coatings. He described methods of preparation from the Middle Ages to the 19th century and presented the results of chemical analysis of aged linseed oil and stand oil samples and reviewed the degradation mechanisms of both.

Postprints of the papers are in preparation.

LOS ANGELES COUNTY MUSEUM OF ART CONSERVATION CENTER

Camilla Chandler Frost Summer Internship Program – 2004

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: Victoria Blyth-Hill, Director of Conservation, Conservation Center, Los Angeles

County Museum of Art, 5905 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 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, include 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 cc: Victoria Blyth-Hill, Human Resources Director, Conservation Center, Los Angeles County Museum of Art, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036. Los Angeles County Museum of Art is an Equal Opportunity Employer.

THE UPPER MIDWEST CONSERVATION ASSOCIATION

Field Services Conservator

The Field Services program of the Upper Midwest Conservation Association (UMCA) is seeking a Field Services Conservator.

UMCA's Field Services program has been primarily funded by the NEH for 8 consecutive years and is now expanding to meet this region's varied preservation needs.

The position of Field Services Conservator will work closely with the Director of Field Services, Neil Cockerline, to initially assist and then become proficient with on-site assessment surveys; the development and presentation of educational workshops; consulting on collections care, preservation planning, disaster preparedness and other related subjects as necessary; writing articles and other technical materials; on-site disaster response and collections salvage; and assisting in writing grants. The position does not provide for active conservation treatments or bench work.

This position will report to the Director of Field Services, and will work closely with the Field Services Coordinator, the Project Director, other museum professionals, and the general public.

The candidate should have a graduate degree in conservation with practical experience in preservation issues; working knowledge of computers, common software and the internet; excellent writing and editing skills; excellent public relations skills; good understanding of working with individuals and institutions that have limited preservation knowledge and limited funding; and good problem solving and organizational skills. Frequent regional travel is required. The position provides competitive salary and an excellent benefits package.

Please send resume and cover letter to: Attn: Colin D. Turner, Executive Director, The Upper Midwest Conservation Association, 2400 Third Avenue South Minneapolis, MN 55404.

SEATTLE ART MUSEUM

Associate Conservator (Objects)

Seattle Art Museum is seeking to appoint a qualified conservator to this new full-time position. The associate conservator will be responsible for conservation treatment and for preventive care of objects from the collections at Seattle Art Museum, Seattle Asian Art Museum, and the Olympic Sculpture Park. SAM preserves art from Africa, the Americas, Asia, Europe, and Oceania with objects from ancient cultures to twenty first century art.

The associate conservator will work with the chief conservator and collections care team to preserve and administer conservation treatment to an exciting range of works of art from the museum collections. This is a challenging and exciting moment at SAM as the museum undergoes major capital projects and the position will suit ambitious and flexible candidates who can work both independently and in a team. The associate conservator will engage fully with these building and expansion projects at SAM downtown and at SAAM as well as in the installation of art in the Olympic Sculpture Park.

Candidates must have a graduate degree in conservation or equivalent training as well as several years of work experience. Communication and organizational

skills are a must and the conservator will need to be able to demonstrate accurate documentation of projects. The associate conservator will be encouraged to carry out research into works of art from the museum collections and to present the findings in lectures, displays, and publications.

Salary will be commensurate with experience and an excellent benefits package will be offered with this position. Seattle Art Museum provides equal employment opportunities (EEO) to all qualified employees and applicants for employment. To submit your cover letter, resume and two contact addresses for reference go to "Jobs" at www.seattleartmuseum.org by March 15, 2004. Only electronic submissions will be considered.

THE WALTERS ART MUSEUM

Conservation Technician Book and Paper Collections

The Walters Art Museum, an institution with a world-renowned collection of illuminated manuscripts, rare books, and works of art on paper, has a full time position available in the Conservation Division. The individual will be responsible for assisting with exhibitions and collections maintenance activities. B.A. required. Experience in handling rare books and works of art on paper, installing, packing, building custom cradles or mounts, matting, framing, box making. Must have good organizational and hand skills, basic computer skills. Must be able to lift 40 lbs. Occasional travel involved. Send resume and cover letter by January 5, 2004 to The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, ATTN: HR-CT Post. An EEO/AA Employer. An alcohol and drug-free environment.

*I've learned there are three traits
necessary to be a good doctor:*

you have to listen,

you have to care,

*and you have to know when to
ask for help.*

Stephen Lidofsky, M.D., Ph.D.

Articles You May Have Missed

Susanne Friend, column editor

“Oldest Figurative Art Ever Discovered,” *Frankfurter Allgemeine Zeitung*, January 9, 2004.

The oldest figurative carvings ever found have been discovered in a cave in Southeast Germany. While precise dates for the objects are unknown, an analysis of related deposits indicates that the artists lived from 30,000 to 35,000 years ago. The three small ivory carvings suggest a high level of artistic skill among craftspeople living at this time, experts claim.

“The Barnes: Doing The Numbers,” *Philadelphia Inquirer*, January 4, 2004.

Could a new Barnes thrive in a \$100 million building with a \$10 million annual budget, two figures floated in court? Yes, observers believe. There would be new revenue opportunities, and the Barnes would be more attractive to prestige-seeking but cautious donors. In the worst case, though, donations and attendance might drop off after an initial rush, and expenses could spiral.

“Should Barnes Temporarily ‘Sell’ Some Art To Survive?” *Philadelphia City Paper*, December 24, 2003.

Is survival of the Barnes Collection dependant on moving to downtown Philadelphia? Another “solution” has been proposed by art dealer James Maroney. The plan, which Maroney considers a form of legal “tenancy in common,” appears relatively simple: A selected number of Barnes’ paintings, not currently on display, would be sold to interested art collectors for the duration of the buyers’ lifetimes, but returned to the Barnes Foundation upon their deaths. Maroney said that the novel plan would raise money while imposing less “damage to Dr. Barnes’ vision than certain other proposals”

“Director: London Museum Should Rebury 20,000 Skeletons,” *The Guardian* (UK), January 6, 2004.

The Museum of London has a collection of 20,000 skeletons, and its director says he believes they should be reburied. The skeletons’ fate has prompted debate among academics. Many of whom have previously said they should be held back for research into human origins and

history. But Jack Lohman, the museum’s director, said it was an ‘ethical issue’ and that artifacts found alongside them suggested 70% of the skeletons unearthed in London in the past three decades had received Christian burials.

“WTC Memorial Design Chosen,” *The New York Times*, January 6, 2004.

The memorial at the site of the World Trade Center has been chosen. It will be a teeming grove of trees above two deep reflecting pools within the outlines of the twin towers. The announcement followed weeks of contentious debate in a city whose citizenry quickly scrutinized the eight finalists’ plans. The discussion underscored the difficulty of choosing one from the total of 5,201 entrants in the competition for a memorial that would encompass heroic sacrifice and unfathomable loss.

“Independent Review Of WTC Plans,” *The New York Times*, January 6, 2004.

Plans for the World Trade Center site are being reviewed by preservationists. As stipulated by the National Historic Preservation Act, the so-called Section 106 review requires that the site’s historical significance be officially evaluated before federal money can be used to rebuild it.

For the first time, in other words, independent scholars will have the opportunity to address publicly the historical meaning of ground zero and its value to future generations. This is welcome news indeed. “Not since the milestone Supreme Court decision that upheld the preservation of Grand Central Terminal has there been a landmarks issue of comparable importance to the future of urban America,” writes Herbert Muschamp.

“Restored To What?” *The New York Times*, January 5, 2004.

Many conservators no longer restore objects to approximate their original condition as fine arts museums do, preferring instead to maintain the way they looked when acquired. The aim is to extend their life while retaining the evidence of what made them important, even if it means presenting tattered artifacts with blood stains, bullet holes, and burnt edges. Now new techniques and a

new emphasis on less varnished truth in history museums are transforming the staid exhibitions of the past.

“Artist Jailed For Selling Basquiat Fakes Finds Career Rolls Along,” *New York Magazine*, January 5, 2004.

Alfredo Martinez was jailed in June 2002 for faking drawings by Jean-Michel Basquiat and he’s serving a sentence of three years. But that has hardly affected his artistic productivity: the work he has made in the pen has been in four shows, including solo exhibitions in New York and Paris.

“Scot Finds Lost Renaissance Painting In Louvre,” *The Scotsman*, January 5, 2004.

Sir Timothy Clifford, director of the National Galleries of Scotland, has found what he believes is a work by the 16th-century artist Francesco Maria Mazzola, known as Parmigianino in the vaults at the Louvre in Paris.

“Protecting The Nude Barbie,” *Yahoo!* (Reuters), December 29, 2003.

A US federal court has ruled that a Utah artist can make art depicting nude Barbies being menaced by kitchen appliances. Noting the image of Barbie dolls is “ripe for social comment,” a three judge panel of the 9th Circuit Court of Appeals rejected toymaker Mattel Inc.’s appeal of a lower court ruling in favor of lampooning the popular doll.

“The Case Against PowerPoint,” *Australian IT*, December 29, 2003.

There seems to be a mounting backlash against PowerPoint as a means of conveying ideas. Visual artists say Microsoft’s popular “slideware” — which makes it easy to incorporate animated graphics and other entertainment into presentations — lulls people into accepting pabulum over ideas. Foes say PowerPoint’s ubiquity perverts everything from elementary school reports to NASA’s scientific theses into sales pitches with bullet points and stock art.

One of the internet’s original developers, Vint Cerf, gets laughs from audiences by quipping, “power corrupts and PowerPoint corrupts absolutely.”

“One Million To See Weather At Tate Modern,” *BBC*, December 18, 2003.

Olafur Eliasson’s foggy sunset installation at Tate Modern has recorded its one millionth visitor in just two months. Eliasson’s work, based on the British obsession with the weather, involves 300 mirrors on the ceiling and more than 200 lamps behind a semi-circular screen.

“World’s Most Endangered,” *The New York Times*, December 16, 2003.

This year’s list of 100 most endangered cultural monuments is out. The 2004 list has some surprises. Antarctica appears for the first time. The polar caps may be melting, but surely protection can be found for Ernest Shackleton’s expedition hut. The hut is infested with microbes. I can testify that the ruins of Ephesus, the ancient pilgrimage city with the Temple of Artemis, now in Turkey, are infested with tourists. I felt like a total pest when I visited that site six years ago. The place was crawling with us. The list also features sites that straddle national boundaries.

“Is It Or Isn’t It? “Van Gogh” Auction Delayed,” *BBC*, December 12, 2003.

The auction of a controversial painting attributed to Vincent Van Gogh has been delayed to re-examine its authenticity. The work was spotted at a Paris flea market in 1991 and bought for 1,500 euros (\$1,800). It was expected to fetch more than 1 million euros (\$1.2m) at auction on Saturday, but was withheld to allow further scrutiny by experts. Amsterdam’s Van Gogh Museum previously pronounced the wood-on-oil painting a fake, but several experts disagree. The painting, titled *The Labourers*, depicts farm workers under a heavy sky.

“Museums And The Issue Of Who Owns Culture,” *US News*, December 7, 2003.

Western museums have traditionally resisted requests to return cultural heritage to their countries of origin. Yet museums and claimants may be inching toward some common ground. American museum directors said recently that they are revising guidelines for addressing repatriation claims. And some combatants are working toward creative solutions.

Even the Elgin sculptures could make a visit home for the Olympics. Greece and the British Museum reportedly are discussing a possible loan. And while they defend the idea of a ‘universal museum’ with the common heritage of humankind on display under one roof, museum directors are looking for new missions.

“Italy Seeking Indictment Of Getty Curator,” *MSNBC*, December 7, 2003.

In Rome, prosecutors are seeking the indictment of Marion True, curator for antiquities at the J. Paul Getty Museum, and three art dealers on charges of illegally exporting cultural goods, receiving state-protected cultural property, and criminal association. Italy, a pioneer in police work to crack down on illicit antiquities trafficking, forbids selling or exporting ancient artifacts found in the country. Getty officials defended True’s work.

“Bamiyan Buddhas Stabilized,” *The Independent (South Africa)*, December 11, 2003.

Italian engineers have completed work to prevent the collapse of the cliff niches which house the remaining fragments of Afghanistan’s ancient Bamiyan Buddhas which were destroyed by the Taliban.

“See-Through Toilet Is A Work Of Art,” *London Evening Standard*, December 4, 2003.

A public art toilet made of one-way glass is being installed across from Tate Britain. Sitting on this lavatory you can see everything outside; pedestrians and, across the road, Tate Britain. This has been achieved by surrounding the lavatory with glass that allows you to see out but no one else to see in. This £30,000, not-so private privy was created by Italian artist Monica Bonvicini.

“Ancient Chariot Under Road,” *The Guardian (UK)*, December 3, 2003.

Highway builders have discovered an ancient chariot buried in their path in West Yorkshire. Buried for 2,500 years, the find is a complete chariot containing the skeleton of a tribal leader, with the remains of at least 250 cattle, probably slaughtered for the funeral feast.

“Working out the Bugs,” *Los Angeles Times*, January 25, 2004.

Insects threaten many of the Southwest Museum’s holdings. A pest control and conservation effort will take about three years. The staff has struggled to eradicate insect intruders for decades but never with enough money to fully protect the collection. Since 1990, the museum has received more than \$1 million in 18 grants for conservation, and it has made infrastructure improvements partly geared toward pest control.

“The End of a 300-Year Journey,” *Los Angeles Times*, February 3, 2004.

The remains of a lone sailor found aboard the French ship *La Belle*, which sank off Texas, will be buried among the state’s notables. Historians believe it is the proper resting place for this lowly deckhand. Archeologists discovered the sunken wreck of *La Belle*, a ship commanded by the famed explorer Rene-Robert Cavelier, Sieur de La Salle, in 1995. The ship, which sank in 1686 in Matagorda Bay, became a significant marine archeological find, largely because the bay’s fine silt appears to have entombed *La Belle* almost immediately after it went down. The excavation yielded more than one million artifacts, from bronze cannons to a brass colander whose holes formed the shape of a delicate flower. “What we found here was basically a kit for building a colony in the New World. It’s the only place that these objects have all been found together,” said one of the archeologists.

“Court OKs Study of Ancient Kennewick Man,” *Los Angeles Times*, Feb. 7, 2004.

Scientists can study the 9,300 year old remains of the Kennewick Man, a federal appeals court ruled Wednesday. The 9th U.S. Circuit Court of Appeals in San Francisco upheld an August decision by U.S. Magistrate Judge John Jelderks in Portland, Ore. Northwest Indian tribes wanted the bones, found by the Columbia River in 1996, to be turned over for burial. The three judge panel found that the remains did not fall under the Native American Graves Protection and Repatriation Act and could be studied under the Archaeological Resources Protection Act.