

President's Letter

Laura Downey Staneff

I'd like to begin with a big "Thank you!" and "Congratulations!" to Beverly Perkins for completing her successful term as President of WAAC and for arranging such an interesting and enjoyable annual meeting in Cody, WY. I'm not sure I can think of another conference I've attended recently with such uniformly interesting and well-presented talks. For that, we must recognize all those who presented their work in Cody. Thanks are also due to the Buffalo Bill Historical Center which so generously shared its lovely facilities and staff with us.

The meeting in Cody was barely completed when Hurricane Katrina made landfall, and our *Newsletter* Editor Carolyn Tallent immediately sprang to action. The September *Newsletter* was

about to go to press, but she quickly reformatted it to reprint Betty Walsh's "Salvage Operations for Water Damaged Archival Collections: A Second Glance" article with a new preface and the Salvage at a Glance chart, as well as new and very valuable information contributed by Chris Stavroudis, Jennifer Koerner, Hillary Kaplan, and others. The process of getting that issue of the *Newsletter* out was unusual in that it included much email discussion amongst the Board, especially concerning the decision to send that issue by first class mail for timely delivery, and the decision to put it in pdf format, freely available on the CoOL website until January 15, 2006. I've heard many spontaneous compliments about the September issue, which has made me even more proud of Carolyn and the efforts of the WAAC Board. We can only hope that the information in the September *Newsletter* reaches people who need it, either in the Gulf region or in other emergency situations; to this end WAAC has donated 25 print copies to relief efforts in Louisiana cultural institutions.

My original intention for this letter had been to discuss this year's election and what is involved in the Board positions, as it became clear to me in the course of building the slate of candidates that WAAC Board responsibilities are not necessarily clear to the membership. In the interest of not droning on too long—and saving something for the next issue—I have decided to put in a few words here about the election itself, and discuss the Board positions in a future letter.

Running the election each year is one of the duties of the Vice President of WAAC, a position which itself is elected each year. Thus, I ran the election in 2005 as VP; Camilla Van Vooren will do the task in 2006. Now, the VP does not act alone in this: she or he assembles a Nominating Committee, with Board approval, of at least two other WAAC members. The Nominating Committee brainstorms good candidates for office and puts together the election slate. Once the ballots have been mailed to the membership, the VP is responsible for receiving and tallying them, with help from other Board members as needed and available.

I have to say that I found this process of getting the slate together—particularly to find candidates for Vice President—to be surprisingly difficult. I sympathize with those members who refused to vote for VP this year because the position was unopposed. I can only say that the Nominating Committee members did our honest best to find candidates, and were relieved when our one candidate, Camilla Van Vooren, could be persuaded to run unopposed. I sincerely hope the situation will be different next year.

I think the problem of filling the slate was compounded by several factors. Of the elected positions, the VP has the most responsibility and time commitment. There are specific tasks to do the first year as VP, and the VP becomes President the next year, which involves arranging the Annual Meeting (among other things). Naturally, there are fewer people who have the time, interest, or resources to make this commitment.

Another factor, which the Board is well aware of, is that for various reasons it has been a number of years since WAAC held a meeting in California. WAAC has always worked hard to maintain a geographical distribution of meeting sites

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President's letter, continued

(and board members), while respecting the fact that about three fourths of the members are in California. It appears that lately the balance has been off, and active membership in the form of attending the annual meeting or participating on the Board has been declining. This has tended to become self-fulfilling, as it means that more non-Californians such as myself do participate, tending to keep the meetings in other locales. (Hint: in 2006 the Nominating Committee will likely be targeting Californians.)

Geography aside, I believe there are other, more troubling, trends at work. In my conversations with several people who I thought would be excellent candidates, but who declined to run at least for the moment, I heard a couple of things over and over again. One, usually from conservators working in institutions, was along the lines of "I'd have to do that on my own time, and I just can't afford it." The other, almost exclusively from women, was "I have young children, and I just don't have time." This seemed very understandable until I thought back to my intern days, when I worked with several women who had young children and either were, or had recently been, WAAC VP's and Presidents. How was it that they had the time and 10+ years later new mothers do not?

The answer, I think, explains both of the responses—I suspect a trend where institutions that once encouraged employees to participate in professional organizations such as WAAC, are now discouraging such participation, or at least are discouraging the use of work time for such purposes. Thus conservators find themselves forced to use their own time for professional activities—and if the average salary-earner cannot justify this incursion on his or her private life, then the mother of young children certainly will not be able to.

Ironically, many WAAC officers (and *Newsletter* column editors and contributors, *Ed.*) have been coming from the ranks of private conservators, parents or not. As a private conservator myself, I can say that the nature of private work tends to be such that the line between professional and personal time gets eroded, perhaps making it easier to commit some of either (or both) to an organization such as WAAC. Certainly in my past life as a salaried employee of an institution, I was much more jealous of my time away from work.

If I'm right about this trend, it has larger implications than just whether WAAC has a hard time filling its election slate. Conservation as a field has struggled, in some ways still struggles, with its status as a profession. Part of being a professional — and being recognized as such — is participation in professional organizations such as WAAC. If our employers are tending to downplay the importance of this participation — even if their attitude is something like "yeah, it's important, but it's not a priority within this institution, so it's not something I'm going to recognize, encourage, or reward" then, slowly, our overall professionalism will be eroded.

I remain committed to our profession and to WAAC—an organization that must continue to serve its members and that needs the service of its members. I strongly encourage all WAAC members to consider running for office, and I equally encourage all supervisors to recognize the professional importance of contributions of time and energy to organizations such as WAAC—in turn, I hope they will encourage their employees to participate as well.

Post-Katrina

Word is still coming in of objects and collections in need of conservation after Katrina. The collections include everything from paintings, photographs, Mardi Gras costumes, furniture, African sculptures, and everything else!

If you would be interested in volunteering a treatment, please contact: Beverly Perkins, AIC Volunteer Responder Coordinator at

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EDITOR

Carolyn Tallent

REGIONAL NEWS

Camilla Van Vooren
Western Center for the Conservation
of Fine Arts (WCCFA)

TECHNICAL EXCHANGE

Albrecht Gumlach

HEALTH & SAFETY

Chris Stavroudis

ARTICLES YOU MAY HAVE MISSED

Susanne Friend

COPY EDITOR Wendy Partridge

Photocopying

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, 2006**.

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.

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Silverpoint Art Conservation, LLC

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Individual Membership in WAAC costs \$30 per year (\$35 Canada, \$40 overseas) and entitles the 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 the institution to receive the WAAC Newsletter and 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, at <http://palimpsest.stanford.edu/waac/>.

Annual Meeting Notes

Spot Test Workshop

WAAC and the American Institute for Conservation are pleased to announce a co-sponsored workshop, "Spot Tests for Materials Characterization" to be held in Tucson, AZ from October 17-20, 2006, immediately preceding WAAC's Annual Meeting in the same city.

This four day course, taught by Nancy Odegaard and Scott Carlee, provides conservators with a "tool kit" of practical tests for materials characterization, useful for research and examination of artifacts. The instructors use their text *Materials Characterization Tests for Art and Archaeology*, which will be provided to participants as part of the workshop fee. The course takes a hands-on approach, and most of the course time will be spent by the participants preparing and executing characterization tests in a lab setting.

Registration materials will be available on the WAAC website and also will be mailed with the Annual Meeting registration packets; a special registration rate will be available to members of either WAAC or AIC.

Note: This is the only time the course is scheduled to be taught this year.

Tucson Tips

The organizers of the meeting in Tucson realize that quite a few conservators have ties to the area, either from working at institutions there, having family ties there, and/or living there in the past.

We would like to include a "Tucson Favorites" list in the registration materials; this could be anything from your favorite coffee shop, bookstore, local sight/attraction, view, etc. to even just your favorite thing about Tucson.

Anyone who would like to contribute is encouraged to contact Laura Staneff by email

The Presidents of WAAC — from 1975 to 2006

Ben B. Johnson VP - Richard Buck	John Twilley	Neil Cockerline
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Teri Oikawa-Picante	Patricia Leavengood	Molly Lambert
Scott Haskins	Lesley Bone	Beverly Perkins
	Pauline Mohr	Laura D. Staneff

Regional News

ALASKA

Emily Ramos is still working hard as the Art Bank Curator caring for more than 600 artifacts that regularly get loaned out to state offices. She is also currently working on a 19th-c record book from the McLain Museum in Nome, AK.

The Juneau Douglas City Museum, where **Ellen Carrlee** works, hosted a paintings conservation clinic with **Carmen Bria** of the Western Center for the Conservation of Fine Art. There was a very enthusiastic crowd, and 15 paintings were brought in for examination.

Ellen, Carmen, and **Scott Carrlee** all attended the Museums Alaska professional meeting in Kodiak Alaska. Ellen co-presented a talk on the installation of the museum's interactive Kids Room Exhibit, and Scott co-presented a day-long workshop on Exhibits and Conservation.

Scott also recently presented a workshop on preventive conservation at the Inupiat Heritage Center in Barrow Alaska. The highlight of the visit was watching the sun rise and set in the space of 45 minutes.

Regional Reporter:
Scott Carrlee
Alaska State Museum

ARIZONA

Martha Winslow Grimm attended the North America Textile Conservation conference in Mexico City. Over 300 conservators from around the world came together to participate in workshops, lectures, tours, discussions, and networking, all set to the Latin beat of Mexico.

Gretchen Voeks conducted emergency treatment of six large cannons (4 Parrots and 2 Rodmans) at the Dry Tortugas National Park after hurricanes Katrina and Rita. The treatments were unaffected by Wilma though the beaches on this tiny island were completely lost to the storm.

Gretchen made another trip to Kalaupapa National Historic Park to obtain data for the cemetery preservation plan. To date, almost 1300 grave markers have been located in twenty cemetery sites.

The Western Archeological and Conservation Center is the recipient of a Save America's Treasures grant that will allow the conservation treatment of 750 ethnographic and archeological objects from the Vernon Collection of the Grand Tetons National Park. **Brynn Bender** is heading up the effort to conserve these magnificent objects, assisted by conservation technicians **Audrey Harrison**, **Angie Brock**, and **Maria Lee**.

Conservation intern **Kimberleigh Collins-Peynaud** from the Ecole supérieure des beaux-arts de Tours is also assisting with basket repairs for the Vernon project in addition to working with several prehistoric vessels from Tuzigoot National Monument.

Gretchen and Angie have completed repairs to the Painted Desert Inn tinware lamps and fixtures for Petrified Forest National Park. These will be re-installed in January.

Nancy Odegaard has been busy as President of AIC working with Heritage Preservation and the National Hurricane Task Force. Nancy is teaching spot testing as a semester class at the University of Arizona. Nancy and **Teresa Moreno** have continued to advise on the design and construction of the new Arizona State Museum (ASM) Pottery Vault and Conservation Lab. The final design is complete and has been approved, and construction on the second phase of the two-phase project has begun.

Teresa coordinated the conservation of over 200 objects for ASM's *Masks of Mexico* exhibit. University of Arizona students and pre-program conservation interns **Stephanie Ratcliffe**, **Melissa Kingston**, and **Sean McGarry**, and others in the ASM lab assisted with the conservation of the Mexican Masks and the installation of the exhibit and various other projects in the lab.

Nancy and Teresa hosted a group from SCMRE and NMAI to discuss ASM's pesticide studies and the technical and

cultural issues involved in both detection using a NITON handheld XRF and strategies for interpreting and reporting data.

Most recently Nancy and Teresa attended a conference held at the Colonial Williamsburg Foundation on the conservation of archaeological materials. Teresa presented a paper on the collaboration of archaeology and conservation at ASM on the Homolovi Research Program.

Annick Vuissoz completed a three-month Samuel H. Kress Foundation Post-Graduate Conservation Fellowship working on the pottery at ASM and has now returned to Switzerland.

Hui-Chun Chen is completing her graduate internship at ASM. During her internship she has worked on the conservation and documentation of a Chinese marriage bed, masks, objects and costumes for the Mexican Masks exhibit, and has assisted on the Pottery Project.

After completing three years as the Mellon Fellow in the Furniture Conservation Lab at Museum of Fine Arts, Boston, **Chris White** has joined the ASM Conservation Lab as the new Pottery Project Conservator. Nancy, Chris, and Hui-Chun participated in tribal pottery consultations with several western Arizona tribes.

Odile Madden, a PhD student in the Heritage Conservation Science program at the University of Arizona is working as a Research Assistant in the ASM conservation lab.

Nannette Skov has announced her retirement from her private textiles conservation business. She has numerous plans including writing a children's book and continuing with her watercolors.

Regional Reporter:
Gretchen Voeks
Senior Conservator
Western Archeological and Conservation Center

HAWAII

Over the past year, Bishop Museum conservator **Valerie Free**, hosted a series of visiting conservators on contract to the Honolulu Academy of Arts. **Kent Severson**, private conservator from Boston, MA, recently completed treatment on a large number of antiquities for newly renovated galleries at HAA. He was assisted by **Dianne Fullick** from Baltimore. Also participating in the program were **Tracy Power**, **Julia Day**, **Jenny Sherman**, and **Tom Fuller**.

Valerie recently completed a series of natural history specimens featured in the new Science Learning Center on the campus at the Bishop Museum. The leather workshop given at the recent CAC conference in Jasper, Alberta came in handy when she had to restore a pig's ear.

Thor Minnick recently completed the conservation of a 17-c Italian tabernacle giltwood frame. He is presently working on an ebony and gilt gothic revival chair for the 'Iolani Palace, and is in the beginning stages of restoration work on the koa wood entrance doors to Kawaiaha'o Church.

Honolulu is fortunate to have **Susan Sayre Batton** move home to the islands. She was appointed Deputy Director of the Honolulu Academy of Art on October 3rd, and can be reached at sbatton@honoluluacademy.org.

During the hurricanes Katrina and Rita **Lynn Davis** was working with FEMA in Honolulu to finalize the protocol and budget for treatment of water and mud damaged maps. Conservators **Debra Evans**, **Mary Wood Lee**, **Jeffrey Warda**, and **Leslie Paisley** (for FEMA) assisted Lynn in preparing the 40 page protocol. The UHM Library disaster response will be featured in the Heritage Health Index Report.

Regional Reporter:
Lynn Ann Davis
Head, Preservation Department
Hamilton Library
University of Hawai'i

GREATER LOS ANGELES

Rosa Lowinger's book, *Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub* was awarded the Amistad Foundation award for Cross Cultural Understanding at the foundation's October 26 benefit in New York.

Yadin Larochette completed her Andrew W. Mellon Fellowship at LACMA at the beginning of October and has started a private practice in textile conservation in Santa Monica. In November, she attended the North American Textile Conservation Conference in Mexico City. While there, she gave a presentation on her third-year student internships to the Comité Nacional de Conservación Textil, a Chilean group composed of various textile-related professionals. This was her first public presentation in Spanish, and it was well received.

The Los Angeles County Museum of Art welcomes **Frank Preusser** who arrived October 10th to become the new Senior Research Scientist in LACMA's Conservation Center. This position is funded through a permanent endowment provided by the Andrew W. Mellon Foundation.

Frank holds a MS and PhD in physical chemistry and chemical technology from the Technical University Munich, Germany. He has over 30 years experience working in the field of conservation science. Most notably, he was Senior Curator and Head of the Research Laboratory at the Doerner Institute in Munich, Germany; Program Director (Scientific Research), and Associate Director (Programs) at the Getty Conservation Institute; and Senior Conservation Scientist and Head of Laboratory at the J. Paul Getty Museum.

Since 1993, he has worked in the private sector consulting in cultural heritage preservation to architectural and archaeological preservation projects, museums, libraries, and archives. He has published over 100 scholarly papers and articles on the preservation of cultural resources and is widely considered one of the leading experts on the technical examination of paintings. LACMA is fortunate to have someone with Dr. Preusser's unique skills and expertise.

Last November, **Terry Schaeffer** presented a talk, "Mr. Worth's Woollen Yarns: A Victorian Book of Dyed Samples with Receipts," at the conference "Dyes in History and Archaeology" in Liverpool, England.

Objects conservators at LACMA are working on the usual blend of modern and ancient pieces. They have objects in the lab from the Halli collection of modern art, glass for a rotation of art in the Islamic galleries, and they are tending to pieces for the museum's upcoming 40th anniversary exhibition.

Courtauld student **Alan Miller** returned to LACMA last fall for a five week technical study of paintings by Rufino Tamayo in the Bernard and Edith Lewin Collection of Latin American Art. The project focused on five paintings in the collection, ranging in date from the 1950's to the 1980's and included technical analysis.

LACMA welcomes **Linnaea E. Saunders**, who began a Mellon Fellowship in paintings conservation at LACMA last November. Linnaea received her graduate training at the Courtauld Institute and worked for four years in Cleveland, primarily at the Cleveland Museum of Art. She held additional shorter contracts at Yoder Conservation and Intermuseum Conservation Association during that time. She held a Kress Conservation Fellowship (2003-2004) at the Royal Cabinet of Paintings, the Mauritshuis in The Hague, Netherlands.

LACMA Paintings Conservators said farewell to Lampadia Fellow **Christina Graça**, who returned to her home in Rio de Janeiro last December.

LACMA welcomes **Yoonjo Lee**. She comes to us from State University of New York, Buffalo; and will be here for 12 months as a third year graduate intern in Textile Conservation.

Soko Furuhata attended the "East Asian Paper Fiber Identification" workshop at the Freer Gallery in Washington, D.C., in Nov., and the "Recovery of Wet Materials following a Disaster" workshop at the Campbell Center in Sept. Mellon Fellow, **Chie Ito**, attended three workshops, all at the Campbell Center, "Mastering Inpainting" in Sept., and Parts I and III of "Care of Photographic Materials," in August.

Regional News, continued

Richard Moll and **Angela McGrew** of the Autry National Center, oversaw the movement of nearly 10,000 ceramic objects out of the top floor of a 7 story tower at the Southwest Museum in Mount Washington. The majority of the objects had been placed into boxes and shelved a number of years back.

Because the tower is only accessible by a 3 foot wide cement spiral staircase, all 10,000 objects were carried down the stairs by hand. The need to empty the tower so rapidly was unexpected, as grant money suddenly became available for doing structural repairs to the historic building. The roof of the tower leaked badly in last year's rains.

The goal was to complete the task in 10 weeks, in order to beat the coming rainy season, working 3 days a week so that everyone could still hope to cover their regular duties. The staff was able to complete the job in 8 weeks. The tower was surrounded by windows that have allowed sun and rain to enter the room over the years. All the boxes and objects on open shelving had a thick layer of grime, boxes near the windows had tidelines and failing tape.

Staff battled the excruciating climb up and down the stairs, the blazing hot sun through the windows, clouds of dirt and dust, and black widows that were discovered clinging to the bottom of boxes in people's arms. One thing that sped up the process considerably was the successful implementation of bar coding for object tracking, thanks to efforts of the Hudson Team's **David Dolim** who worked with Autry National Center staff to see that the hardware and software were ready to go so that the staff could hit the ground running.

The Conservation Section of the Natural History Museum of Los Angeles County welcomes pre-program conservation intern **Abigail Deras**, a recent graduate of UCLA. One of her first projects will involve rehousing a suit of Tokugawa Period samurai armor, previously displayed in the exhibition *Collapse?*. Conservator **Tania Collas** is in the midst of planning for the deinstallation of NHM's Native American Hall in preparation for the seismic retrofit of the museum's original 1913 building.

In September, **Victoria Blyth Hill** participated in the AIC workshop "Writing for Conservation Publication" at the Getty Center. **Barbara Appelbaum** and **Aline Harrison** were the instructors.

In October, Victoria served as the moderator for a symposium at the San Diego Museum of Art, "Paper, Palm, and Pigments: Materials and Techniques of Indian Painting." The symposium was funded by a grant from the IMLS and was the first day of the American Council for Southern Asian Art Symposium XII. Victoria has also been appointed to the Board of the Venice Community Trust, a new organization with the mandate to promote Venice history and art and will ultimately produce an educational DVD for California public schools.

Sculpture Conservation Studio is into the final stretch of their WPA 60 panel pe-trachrome project, with the recreation of two full 3'x7' panels that were destroyed by cars, weather, and humans. The dedication date is set for June 2006, and the work on the new park into which it will be housed will begin in early 2006.

The State of Hawaii gave SCS a contract to conserve the "Sun" and "Moon" fixtures in the State Capitol building. With the help of **Linda Gue** and **John Garrett**, **Rosa Lowinger** was able to make the tight deadline of Dec. 2005 to replate, clean, and reinstall the enormous fixtures.

Viviana Dominguez, a paintings conservator from Argentina, who often works with SCS, restored the outdoor mural "Unbridled" for the city of Santa Monica this summer and has just completed an eleven panel painting conservation project for the state of Hawaii.

Chris Stavroudis and **Tiarna Doherty** led a workshop on the Modular Cleaning Program for the Paintings Conservation Department at the Museum of Modern Art. The workshop, organized by **Jim Coddington**, was a collaborative, week-long project focusing on the application of the MCP to problems found in collections of modern and contemporary art.

Chris, David Goist, and **Sharon Bennett**, representing conservation, along with **Catharin Lewis** and **Conover Hunt**, the team leader, were the first AASLH

sponsored H.E.A.R.T. (History Emergency Assistance Recovery Team) team into Southern Louisiana. The conservators were organized by **Beverly Perkins** and the AIC Emergency Preparedness, Response, & Recovery Committee. The team assembled in Baton Rouge but were forced to disband a few days early due to the arrival of Hurricane Rita. Chris was on the last flight out of Baton Rouge, the rest of the team weathered the storm in Baton Rouge at the homes of a few very generous and hospitable local museum folks (thanks **Caroline Kennedy!**) and left after the airport was reopened. The irony of the "rescuers" becoming refugees was not lost on anyone.

Chris, Carolyn Tallent, and **Victoria Blyth Hill** spent a week in early January examining paintings and works on paper by David Hockney. The artworks, which belong to the artist, will be part of *David Hockney Portraits* organized by the Museum of Fine Arts, Boston and the National Portrait Gallery, London. The show starts at the MFA, then travels to LACMA, and London.

In October, Carolyn spent two weeks on-site doing minor treatments on paintings in the collection of the Yosemite Museum. The work was done in the gallery, where she enjoyed talking to the visitors about conservation. One of the coolest aspects of the job was staying at the Rangers' Club, the first major structure built in the park, with money donated by the first director of the National Park Service, Stephen Mather. Constructed in 1920, the building is on the National Register, and is an early example of the rustic style known as "Parkitecture."

Regional Reporter:
Virginia Rasmussen
Conservation Center
Los Angeles County Museum of Art

NEW MEXICO

Textile Conservator, **Linn Kennedy**, completed projects with the Rio Grande textile collection at the Albuquerque Museum. Working with **Deb Slaney**,

Regional News, continued

Curator of History, these textiles were prepared for the exhibition, *Maravillas de los Tejedores/Wonders of the Weavers: 19th-century Rio Grande Weavings* which will be open from December 11, 2005 through April 30, 2006. The funding for the exhibition provided not only for the conservation of these textiles, but also for their scientific analysis.

Steven Prins and **Susan Barger** were interviewed for a news story on the "Mystery Painting" of San Francisco de Assis Church in Rancho de Taos. This painting of a Christ figure was painted by Henri Ault at the end of the 19th century and was shown at the St. Louis World's Fair. It was given to the Rancho church in the late 1940s. The background of the painting is painted with a luminescent paint that glows in the dark and shows the outline of the Christ figure with a cross. The story aired on KRQE Channel 13 in Albuquerque on 17 November 2005.

New Mexico State University has announced new BFA or BA degree programs with an emphasis in museum conservation. The program is a four-year program that combines "practical experience in conservation methods along with historical, archaeological, curatorial, and scientific studies of the materials and techniques used to create as well as to preserve works of art. The BFA program is to prepare students to enter graduate conservation programs." **Silvia Marinis** is in charge of this program.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

J. Claire Dean has been doing field work in California, Wisconsin, and Wyoming. She was a volunteer for the AIC damage assessment efforts in Louisiana and is now getting ready to spend most of the winter in Africa at projects in Kenya, Swaziland, and South Africa.

Nancy Thorn of Gold Leaf Restoration has been working on the historic 1912 Franklin County Courthouse in Pasco,

WA since mid August. This courthouse was lavishly ornamented as it was hoped that Pasco would be the state capitol. There is scagliola wainscoting with marble trim throughout and an absolutely beautiful stained glass dome in the rotunda.

Regional Reporter:
Peter Malarkey

ROCKY MOUNTAIN REGION

Mark Minor has been burning up the highway between Salida, Colorado and Santa Fe every other week, where he has been doing treatments on furniture and wooden artifacts for the Palace of the Governors. This work is part of a "Save America's Treasures" grant received by the Museum of New Mexico.

Laura Downey Staneff is in the midst of planning the PMG sessions for 2006 and 2007, as well as the 2006 WAAC Annual Meeting in Tucson AZ (Oct. 21-22). She continues private work including handling a number of inquiries from individuals affected by Hurricanes Katrina and Rita.

Two conservators from the Western Center for the Conservation of Fine Arts, **Carmen Bria** and **Camilla Van Vooren**, completed the treatment of *Blue Moon*, a mural painted by Frank Lloyd Wright in 1956. The mural is on the 17th floor of the Price Tower in Bartlesville, Oklahoma. This building is Wright's only skyscraper and was completed in 1956, at which time Wright painted the mural for Hal Price who commissioned the structure.

Carmen then ventured south to Oklahoma City, Lawton, and Chickasha to examine and consult on a variety of paintings and murals for the National Cowboy Museum, the City of Lawton municipal art collection, and the Grady County Historical Society. He ended his trip at the Quartz Mountain Arts Center in southwestern Oklahoma where he attended the annual meeting of the Oklahoma Museums Association.

This year, conservators at WCCFA will be treating a number of works by Allen Tupper True, an important regional muralist of the early-to-mid 20th century including those in Civic Center Park and in the old telephone company building, both in downtown Denver. Camilla is currently treating a portrait of the artist's wife in the True family collection.

After participating in the clinic at the Juneau Douglas City Museum, Carmen traveled to Anchorage, to do an on-site treatment of a large painting for the Anchorage Museum of History and Art.

WCCFA conservators, **D. Hays Shoop** and **Deborah Uhl** represented WCCFA at the annual meeting of the Mountain-Plains Museums Assn. in Omaha in Sept.

Deb graduated from the State University College at Buffalo Art Conservation program in September after a successful 3rd year internship at WCCFA. Following her graduation, she assisted **Aneta Zebala** and **Leslie Rainer** in the conservation of a mural in Los Angeles and then returned to WCCFA.

Chief Conservator **Carl Patterson** at the Denver Art Museum reports that things are moving ahead as scheduled for the new addition designed by Daniel Libeskind. Carl heads a conservation team consisting of **Jessica Fletcher**, **Paulette Reading**, **Kristy Jeffcoat**, **Gina Laurin**, and **David Turnbull** who are busy attending site and exhibit meetings and treating nearly 1000 paintings, works on paper, sculptures, and ethnographic objects for the new galleries. Modern and contemporary materials include many objects from the collection that have never been exhibited before. Actual installation is scheduled to start in the early spring.

Kristy Jeffcoat and Paulette Reading, Assistant Conservators at the Denver Art Museum, announce the birth of their babies! Kristy had a girl, **Eliana**, and Paulette a boy, **Graham**.

Regional Reporter:
Paulette Reading
Denver Art Museum

Regional News, continued

SAN DIEGO

After seventeen years, **Betty Engel** has moved from her Del Mar studio to a new studio at her home. Her new telephone number is (619) 280-8182.

Regional Reporter:
Frances Prichett

SAN FRANCISCO BAY AREA

Jim Bernstein reports that he taught two "Mastering Inpainting" workshops at the Queensland Art Gallery in Brisbane, Australia. Some 30 conservators attended the August 2nd - 5th and August 9th - 12th workshops. Jim and **Debra Evans** co-taught "Mastering Inpainting" at the Campbell Center from September 28 - October 1, 2005.

Jeanne Friscia, administrative assistant in the Elise S. Haas Conservation Studio, SFMOMA, left the conservation department in September to assume an exciting new role within the museum. She is now Visual Resources Specialist where she will work on the implementation of a new visual resources database to provide digital access to the museum's image bank.

The department is pleased to welcome **Adrienne Rodriguez** in her place. Adrienne comes with a wealth of experience including working as an administrative assistant for **Karen Zukor** in her private paper conservation practice. They are happy to have **Erica Cooney**, former summer intern, continue with them as a pre-program intern working on various projects with **Amanda Hunter Johnson**, paper conservator, and **Theresa Andrews**, photograph conservator. One of Erica's current projects will be examining and treating a recent gift to the museum of early-mid 20th-c. European prints.

James Gouldthorpe, the department photographer and technician, is exploring his true calling while on a three-month leave as the Artist in Residence at San Francisco Recycling and Disposal Inc.

During this interim, they are pleased to have **Laura Voight**, a professional photographer, help in his absence. Laura worked as a conservation photographer at the Philadelphia Museum of Art.

In September, **Jill Sterrett**, head of conservation, joined a Hurricane Katrina relief effort to assess damage to cultural collections on the Mississippi Gulf Coast. The effort, which was funded by the AASLH, is part of larger and ongoing campaigns to support collections recovery in the region.

The Paper Conservation lab at the Fine Arts Museums of San Francisco hosted **Eva Hummert** and **Georg Dietz** from the Stuttgart program this summer. In September the lab welcomed **Sarah Freeman**, a 3rd year intern from the Bufalo program, who will be at the Fine Arts Museums for the year.

Conservators in the Objects Conservation Laboratory at the Fine Arts Museums have recently completed extensive work on the collection for the reopening of the deYoung Museum in Golden Gate Park. **Lesley Bone** has conserved and installed hundreds of African, New Guinea, and Americas objects for the ethnographic collections that now comprise 3 large gallery spaces in the museum.

Elisabeth Cornu has been responsible for sculpture conservation (with project conservator **Mikhail Ovchinnikov**) for interior galleries and the new sculpture garden, and has worked with contemporary artists -- Andy Goldsworthy, Kiki Smith, Gerhard Richter, Claes Oldenburg, Ruth Asawa -- in the installation of site-specific art works.

Natasa Morovic, Gilded Wood Conservator, has conserved dozens of period frames and has helped to install the American galleries with the conservation staff, and **Rowan Geiger**, Project Furniture Conservator, has conserved a number of important American furniture pieces as well as a large American fireplace mantle from the 1870s.

The conservators are now completing the move into their new conservation facilities -- spacious laboratories on the second floor of the spectacular new deYoung building. They invite WAAC colleagues to

come and visit them in their new "digs." Late-breaking news: The FAMSF has appointed **John E. Buchanan Jr.** as Director, effective February 1, 2006.

Following the reinstallation and opening of the Museum, the Paintings Conservators at the Fine Arts Museums are busy finishing the move-in and set-up of the new studio. After the first of the year, a new x-ray unit should be installed and operable. Focus will then shift to the treatment of a large Jan van Goyen seascape and a full-length Sir Joshua Reynolds portrait.

Rustin Levenson spoke about her book, co-written by **Andrea Kirsch**, *Seeing Through Paintings: Physical Examination in Art Historical Studies* on Jan. 7, 2006 at the deYoung Museum.

Conservators at the Asian Art Museum in San Francisco are continually preparing light sensitive objects in the collection for rotation. **Donna Strahan** spent three weeks working on objects from the necropolis of Parion at the Canakkale Museum in Turkey. She also oversaw the de-installation of the Kingdom of Siam exhibition in Salem, MA and the safe re-installation of the objects in various museums in Thailand.

Mark Fenn spent four weeks in Bhutan providing conservation training to conservators and monks. **Deb Fox** has developed unique methods of hanging challenging oversize Asian paintings.

Meg Geiss-Mooney continues to prepare textiles for rotations. **Setsuko Kawazu**, working with Deb Fox, has completed surveying the museum's collection of 110 Thai paintings and has begun treating Chinese paintings from the Max Yeh collection. **Linda Lin** and **Nora Yolles** are also helping Deb Fox prepare paintings for the next rotation.

Meg, textile/costume conservator in private practice, recently attended the 5th North Am. Textile Conservation Conference in Mexico City during Nov. She enjoyed participating in two workshops, listening to the presentations, catching up with colleagues, and brushing up on her high school Spanish. She has no comment on the number of Spanish publications on textiles that she brought home.

Regional News, continued

Will Shank, living in Bodega Bay since returning from six months at the American Academy in Rome this fall, is the artist, not the conservator, of an exhibition currently at the art gallery of Gettysburg College, Pennsylvania, *Seeing Is Believing? The Miracle Photographs of Will Shank and Nate Larson* features Will's large digital pigment prints. Included is a collaborative sculpture by Will and his partner **U.B. Morgan**, who focused on a study of reliquaries while their family was in Rome.

Regional Reporter:
Charlotte S. Ameringer

TEXAS

On September 20th, **Mark Van Gelder** gave a talk about conservation at a meeting of the Central Texas chapter of the Professional Picture Framer's Association, held at the Davis Gallery in Austin.

HRC Conservation's chief administrator, **James Stroud**, and department heads, **Barbara Brown**, **Olivia Primanis**, and **Stephanie Watkins**, each spent several weeks in a tag-team effort over the summer of 2005 at the ancient Greek and Roman Byzantium archaeological site of the National Preserve of Tauric Chersonesos, Sevastopol, Crimea, Ukraine teaching preservation practices and conservation theory to the onsite librarians and archivists. Former HRC paper conservation volunteer, **Erin Tyson**, is currently working with British objects conservator, **Christopher Cleere**, reassembling and mounting stelae from the site for display.

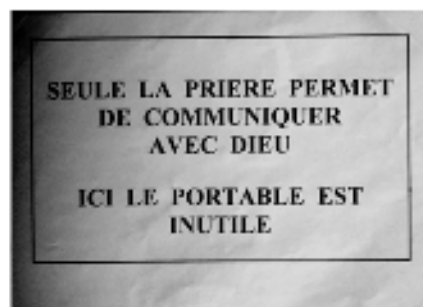
In Nov., Olivia Primanis, Barbara Brown, and **Jane Boyd**, gave a workshop for AMIA conference participants on basic preservation practices for non-film materials. In September 2005, HRC conservation department celebrated 25 years with an exhibit, evening reception, and open house activities. Founder **Don Etherington** came among others. Many noted conservators received training at HRC early in their careers.

In May 2005, Stephanie Watkins and Barbara Brown attended an Image Permanence Institute workshop entitled "Field Trail II, utilizing the Preservation Environmental Monitors and Climate Notebook Software."

Paper conservation hosted a third-year conservation intern, **Kuo Tsung Wei** from the Graduate Institute of Conservation of Cultural Relics Studies, Tainan National College of Art, between mid-March and late Oct. 2005. In February, another Taiwanese student, **Kung Wen Ling** will begin a four-month internship.

Currently volunteering in paper conservation are **Nancy Lew**, a Korean paintings conservator with a PhD in conservation from the Graduate School of Conservation for Cultural Properties, Tokyo National University of Fine Arts and Music, and **Nathalie Steinfeld**, a recent graduate of the Texas State University with a BA in art history, who is getting requisite training prior to applying to graduate school in art conservation. All were supervised by Stephanie Watkins.

Regional Reporter:
Ken Grant
Exhibition Services Department
Harry Ransom Humanities Research Center
University of Texas at Austin



posted on the door of St. Julien le Pauvre in Paris. (portable = cell phone)

Obituary

Faith Helene Zieske, 54, of Haddonfield, NJ died Sunday November 13 at home.

Faith was born on May 5, 1951, in Minneapolis, Minnesota. She received her BA in art education in 1974 from Michigan State University.

Faith developed an interest in conservation after college, when she returned to MSU as a graduate student. In 1976, Faith earned her MA in studio art. She did pre-conservation volunteer work at the Detroit Institute of Arts, volunteered with a paintings conservator at the Field Museum, and worked at the Oriental Institute at the University of Chicago.

In 1979, Faith began studies in the Winterthur Museum/University of Delaware Art Conservation Program, and in 1981 she earned an MA in art conservation and secured a contract position at the National Museum of American History in Washington, DC.

Faith accepted the position of Conservator of Works on Paper at the Philadelphia Museum of Art in 1984.

In 1991, Faith began extensive research work on the sketchbooks of artist Paul Cezanne. In 1996, Faith presented her work on watercolor research, "Cezanne's Watercolors and Sketchbooks," at a Cezanne Symposium at the PMA.

While her ties to her Minnesota roots remained strong, Faith possessed a natural curiosity and a desire for new experiences that sent her traveling to places all over the world. Early in her life, she identified in herself a passion for art, and she pursued this with boundless energy and interest. Most important were the people in Faith's life – her family and her friends. She nurtured the relationships with those close to her – both professionally and personally – with a remarkable blend of attention and affection.

Faith is survived by her husband, Jack Dobbins and her daughter, Mimi.

In lieu of flowers, please send contributions to a fund established to assist paper conservation interns at: The Faith Zieske Paper Conservation Student Assistance Fund, 63 W. Lodges Lane, Bala Cynwyd, PA, 19004.

Thank You's

I want to thank the Western Association for Art Conservation very much for donating the proceeds from your silent auction to the Buffalo Bill Historical Center for a fund to conserve outdoor sculpture. This donation will be helpful in taking care of an important part of our collection.

We were much honored that WAAC chose to have its conference in Cody and at the Buffalo Bill Historical Center. It was wonderful for the Center to have this distinguished group of conservators and others who are interested in conservation visit our museum. Having your conference here helps to raise important issues related to conservation. Thank you very much.

Sarah E. Boehme
The John S. Burgas Curator
Whitney Gallery of Western Art.

Dear WAAC Membership -

I want to thank Jennifer Koerner for her article in the September 2005 WAAC *Newsletter*, "Getting Ready to Respond, When Theory and Life Meet" (Volume 27 Number 3 on pages 36-38). Joe and I feel blessed by the immediate response from the conservation community during this harrowing experience on May 24, 2005.

We would like to thank personally all of the people who responded to our call for help on that memorable day and who donated their time, energy, and expertise. The first to arrive on the scene was Victoria Blyth Hill, then the Director of the Conservation Center at LACMA, and her husband, Charles Hill. They assessed the disaster and immediately brought supplies and called the LACMA staff and conservators in private practice. The following represents the "team" (from left to right in the photograph) and the wonderful people that got us through that awful day:

Soko Furuhashi, Assist. Paper Conservator, LACMA
Jennifer Koerner, Assoc. Paper Cons., LACMA
Chail Norton, Paper Cons. Technician, LACMA
Deborah Vigna, Assoc. Paintings Cons., Tatyana Thompson & Assoc.
Tatyana Thompson, Paintings Conservator, Tatyana Thompson & Assoc.
Joe Goode, Artist
Hiromi Katayama, Joe Goode's wife and President of Hiromi Paper
Victoria Blyth Hill, Former Director, Cons. Center, LACMA
Bruce Meade (with mask), Hiromi Paper
Chie Ito, Mellon Fellow, Paper Cons., LACMA
Virginia Rasmussen, Paintings Conservator, LACMA
Cristina Graca, Getty/Lampadia Fellow, Paintings Cons. LACMA
Charles Hill, Artist (not pictured, took this photograph).



And, of course, one of the heroes of this story, our dog Pollock who woke us up very early on that unforgettable morning.

In addition, I would like to thank Yadin Larochette, in Textile Conservation at LACMA. Yadin quickly organized additional supplies to be delivered that morning to the site. Legion West, also made a volunteer, rushed delivery of newsprint to our home to help with the drying of works of art.

Without the help of all of these volunteers, Joe and I would have lost a great deal more than we did. Thank you all very much.

Sincerely,

Hiromi Katayama
Hiromi Paper Int'l, Inc.

Thanks to Rebecca Newberry and Ron Voelker from the Science Museum of Minnesota for the description and drawings of their:

Flexible System for Rolled Storage

Ron Voelker is a long time volunteer in the Conservation Department at the Science Museum of Minnesota and a retired engineer. Among many cost saving innovations he has dreamed up for the department are two flexible systems for rolled storage.

Both systems utilize readily available shelving materials including wall mounted steel uprights and shelf brackets as well as metal electrical conduit. At the Science Museum, they use these systems for a diverse range of materials from storing large rolled artifacts to holding backdrops for a small photo station in the Conservation Lab.

Single Slot Uprights

The first method uses wall mounted steel shelf uprights with single row of slots. The matching shelf brackets consist of a flat piece of steel, which hooks into the slots. Be sure to get brackets with a plastic locking mechanism to secure them to the uprights.

There will be two holes in the brackets already. Using a drill press, drill additional $\frac{1}{4}$ " holes in the brackets, if desired.

Fabricate S hooks by bending a $4\frac{1}{2}$ " long piece of 39 gauge 0.100 inch steel wire around a homemade jig. The jig can be made from two nails or two screws offset about $1\frac{1}{2}$ " apart in a block of wood. The wire is bent by hand around the two points to form an S with one short end and one long end.

Drill $\frac{1}{4}$ " holes through both sides of a length of $\frac{3}{8}$ " or 1" conduit. The short end of the S hook fits through the hole in the bracket. The longer end of the S hook fits through the holes in the conduit.

The size and shape of the S hooks can be varied to suit specific needs. Once the jig is made, they can be fabricated with relative ease.

Double Slot Uprights

The other method uses wall mounted steel shelf uprights with a double row of slots. The matching shelf brackets consist of U shaped steel with two rows of hooks at the back. There will be holes already drilled through the bottom of the bracket.

Feed a bolt through the bottom of the bracket and secure it with a nut through the top of the bracket. The bolt should stick straight up through the top of the bracket.

Drill $\frac{1}{4}$ " holes through both sides of a piece of conduit and feed that over the bolt.

Why choose one system over the other?

There are advantages and disadvantages to choosing either system. The single slot system is less expensive and affords more flexibility with hole placement since the flat brackets are easier to drill

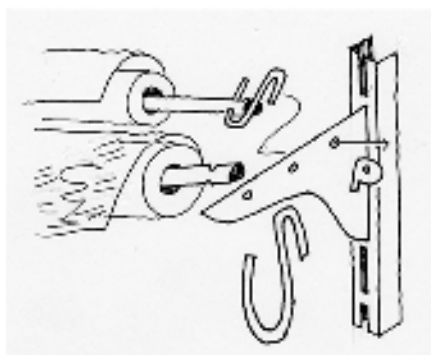
through. The flat brackets can also be cut shorter if a very shallow hanging system is desired. The rolls hang between the brackets, if space is an issue. The double slot system is more stable and easier to put together since it uses bolts rather than hand fabricated hooks. The rolls sit on top of the brackets, allowing the conduit to extend beyond them.

Materials

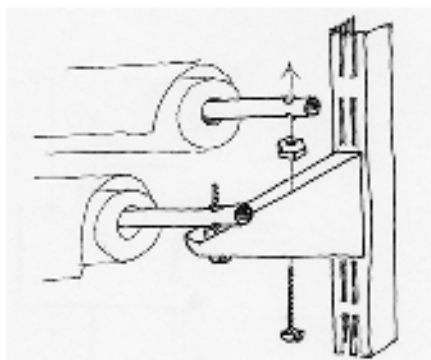
Single slot system:
Single slotted steel shelf uprights
Steel shelf brackets
39 gauge 0.100" steel wire
Scrap wood and screws for a jig
Steel electrical conduit $\frac{1}{2}$ ", $\frac{3}{4}$ ", or 1" diameter.

Double slot system:
Double slotted steel shelf uprights
Steel shelf brackets
#10/24 x 2" or 3" bolts and nuts
Steel electrical conduit $\frac{1}{2}$ ", $\frac{3}{4}$ ", or 1" diameter.

Single slot Uprights



Double slot Uprights



Perhaps not since the Florence floods of 1956 has the conservation profession faced challenges of the magnitude we faced last year. Closest to home was the devastation from hurricane Katrina (and little sister Rita). Of even wider scale disruption were the Southern Asian tsunami (technically late 2004) and the earthquake in Pakistan.

2005 should mark a new day for conservation preparedness in the US and worldwide. As a profession, we now know the magnitude of what we need to be preparing for. We know that people come first, before art and material culture. We know we may not be able to rely on infrastructure. And, we know that there are much worse things than the loss of cultural heritage.

I was lucky enough to have been chosen to be on the first HEART (History Emergency Assistance Recovery Team) team into Louisiana. The project was organized and funded by AASLH (American Association for State and Local History) with the conservation team assembled by AIC. (Headed by none other than WAAC's outgoing, outgoing President, Bev Perkins, the response coordinator for AIC's Emergency Preparedness, Response, and Recovery Committee.)

On the conservation side, we were a dream-team - capable of handling almost any conservation obstacle thrown at us. David Goist, had previous experience with FEMA, with hurricane recovery, and was the leader of the conservation community's Katrina response from day -3 (before the hurricane made landfall). Sharon Bennett trains the trainers to train the trainers. An archivist, she has worked more with wet recovery than anyone I've met. Both are on the AIC Emergency ... Committee. Not surprisingly, I was the Health and Safety person on the team.

When we arrived in Baton Rouge, we began learning from the experience almost immediately. Unfortunately, what we first learned is that it is possible to be too early. On day 22 post-landfall, many sites were still not accessible, and New Orleans was still closed, requiring a police escort to pass the checkpoints. This led to frustration and wasted time on our part, compounded by Hurricane Rita's approach and our transformation from responders to refugees. The too meager upside is that we were able to help some people, and many lessons were learned, some of which I'll try to pass on to you in this column.

I had brought lots of supplies, pretty much following my own recommendations from this column in September. The item I did not think to bring, although it was on a number of other lists of emergency response supplies, was a photographer's vest with lots of pockets. (And that's how I lost my little head-worn flashlight and a pair of leather gloves. I was carrying too many things and lost track of a few.)

One thing I learned was how very important it is to have well-understood rules for entering a disaster site. Before entering a site, everyone involved must plan for a few emergency contingencies. Everyone needs to know who is leading the team into the site. It might be a conservator, a staff member from the facility involved, or a security officer.

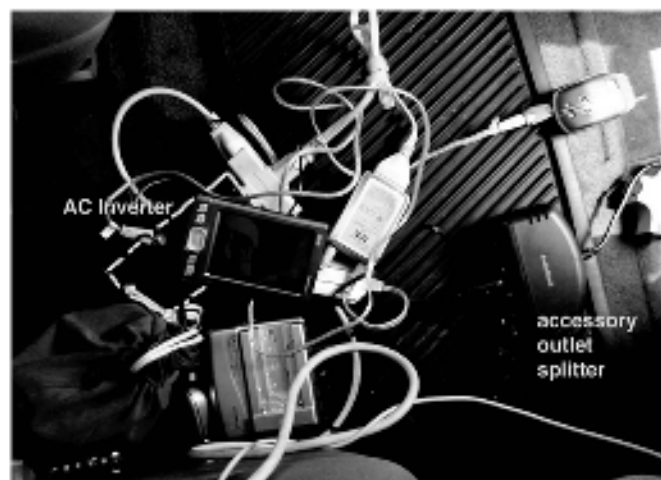
This sounds like common sense, or even basic Boy Scout camping rules, but it does not come naturally or easily. Team members must resist the urge to wander off. While the physical dangers to life and limb should be fairly low by the time conservators are wandering around, there still could be some unexpected dangers present. Also, the collections are, one hopes, under some form of security. If you leave the group, you might get locked out and be physically unable to return to your colleagues.

Before entering the site, everyone should agree on a location to meet if the group becomes separated or if something bad should happen. (The vehicle in which you arrived is an obvious choice.) If someone needs to leave the group, the leader must be informed. If possible, the group should wait in the same location for the individual to return or accompany the person out. If that is not possible, either don't leave or a clear means of rejoining the group must be worked out.

Another problem was technological. We had lots of gadgets: digital cameras, video cameras, laptops, cell phones, Palm Pilots, and other items with rechargeable batteries. Unless you are prepared to work without any of these tools and you brought lots of film and/or batteries, you need to prepare for feeding your brood of high-tech gadgets.

As the technological junkie on our team, I had prepared for keeping all my little charges charged. I knew we would be traveling from site to site in a van. So I brought enough equipment to charge everything all at the same time from a cigarette lighter receptacle (also called an accessory outlet) in a car or van.

First was an adapter to split the single accessory outlet into three. Then I connected a DC to AC power inverter to one of the outlets. I connected a multi-plug cube into the AC output of the inverter. (All these high tech appliances take very little current, so a reasonable inverter can power lots of chargers at once.) Then we could plug in laptops, cell phone chargers, and battery chargers for the digital cameras and video recorders. (You will notice in the rat's nest of wires in the photo, a Palm Pilot, two cell phones, a battery charger for the video camera, and wires trailing off to a laptop.)



Depending on how much driving you do versus how many rechargeable devices you need to do the job, you might need a fast recharging battery pack to drive the slower recharging devices. A computer UPS (Uninterruptible Power Supply) should do the trick. If you leave your devices charging when the vehicle is not running (and the vehicle does not switch-off the power to the cigarette lighter when it is turned off), you might want to get a device that turns off the power when the vehicle battery is partially drained to prevent running the battery down to the point of not being able to start the car.

There are better DC to AC inverters and worse DC to AC inverters (the device to convert 12 volt DC in the car to 110 volt AC). I've had no problems with the one I use on field surveys to power my laptop (a Linksys Power2Go) and have had no problems with a similar looking device from Coleman. However, a unit I purchased on the road (a Cobra CPI 400) never worked and had an absurdly restrictive warranty; I just took a loss on it after two calls to get it repaired. I've heard similar stories about other brands of inverters. So, if you buy one, test it out in realistic conditions before needing to rely on it in the field.

If there is power at the site you are working on, you should have a portable GFI to connect between your equipment and the outlet. A GFI (Ground Fault Interrupt) device minimizes electrocution hazards. If power is not reliable, at the very least a surge protector would be a prudent way to keep your goodies from getting fried by a power irregularity. Better would be an aforementioned UPS. Again, for the multitude of low current appliances we use, a low wattage device would be all that is needed.

Having a video camera on hand is a very handy way to capture lots of information – both images and running descriptions by the team. It is also indispensable for updating field notes after the survey. However, in an emergency, you must have a camera that can function under extremely low light levels. A number of digital video cameras have an IR mode that can record black and white footage in near or even total darkness. The lack of this feature on one of our camcorders rendered it nearly unusable at one site.

We ended up using paper forms for surveys. (I hope to have a better technological solution for the next disaster.) However, had we used a computer for surveys, a sound and redundant backup strategy would have been absolutely necessary. (Amongst my supplies, I brought a USB/FireWire external hard drive and a stack of CD-Rs.) We did find a couple of USB key-chain drives (also called jump drives, thumb drives, or flash drives) were very useful.

We were lucky to have a well-outfitted RV as a base camp. This allowed us to watch TV and see the reports of Hurricane Rita initially heading for one team-member's home and then veering and further demoralizing Southern Louisiana. Had we not had a television (and generator to power it), we could have been in a very serious predicament.

Every team responding to a natural disaster should have something like the etón FR-300 AM/FM/TV1/TV2/Weather Receiver. It is all that, and it has a hand-crank to charge a built-in rechargeable battery. It can be set to monitor the US weather radio broadcasts for weather alerts. In addition, it has adapters that allow you to power/recharge your cell phone. (It also has a built-in flash light, flashing red light, and siren, all of which can be powered by the hand crank.)

When responding to a disaster, please remember that the people who weathered the storm, survived the earthquake, or were delivered from deluge are people. They have lives, family, pets. They have complex emotions to work through that you as a responder cannot imagine. The last thing we, who are not saving lives, want to do is make things harder on these people. I can imagine nothing so cruel as asking a museum professional to choose between checking on their family or property or checking on their museum.

Chris Stavroudis is a conservator in private practice.

WAAC Publications

Handling Guide for Anthropology Collections

Straightforward text is paired with humorous illustrations in 41 pages of “do’s and don’ts” of collection handling. A Guide to Handling Anthropological Museum Collections was written by Arizona State Museum conservator Nancy Odegaard and illustrated by conservation technician Grace Katterman. This manual was designed to be used by researchers, docents, volunteers, visitors, students, staff or others who have not received formal training in the handling of museum artifacts. Paper-bound and printed on acid-free stock.

Price, postpaid:

\$8.85 (\$6.60 per copy for orders >10 copies)

Loss Compensation Symposium Postprints

A compilation of the talks comprising the Loss Compensation panel from the 1993 meeting at the Marconi Conference Center, enhanced by a detailed introduction into the history of loss compensation theory written by Patricia Leavengood.

Price, postpaid:

\$12.50

Back Issues of WAAC Newsletter

Back numbers of the *Newsletter* are available. Issues before 1993 cost \$5 per copy, issues from 1993 on cost \$10 per copy. A discount will be given to libraries seeking to obtain back issues to complete a “run” and for purchases of ten copies or more of an issue.

Make your check payable to WAAC. Mail your order to:

Donna Williams

Q & A with Appraiser *Nancy Escher*

Why are there so many professional associations for appraisers?

There are a number of professional organizations. ASA (American Society of Appraisers) is the only international, multi-discipline organization and includes valuation experts in real estate, business valuation, machinery and equipment, and personal property. All moveable property, both appreciating and depreciating, is considered personal property. The ASA is based in Washington, DC.

There are other personal property appraisal organizations. The two main ones are the AAA (Appraisers Association of America) and the ISA (International Society of Appraisers).

The AAA is based in New York and the majority of their members are dealers who prepare appraisals as a sideline. The ISA is based in the Northwest. Membership in these organizations is less strenuous than the ASA. The ASA offers a series of four level personal property appraisal courses that are very useful and provide a good foundation for someone just starting out.

The ASA was a founding member and provides continued financial support to the Appraisal Foundation in Washington, DC which was founded in the mid 1980's and publishes the Uniform Standards for Professional Appraisal Practice. The other organizations are recognized by the Foundation but do not provide financial support.

I personally was attracted to the ASA because it is multi-disciplined. All the professional disciplines share the same methodologies, the same techniques, and the same standards and ethics. Since I am not interested in buying and selling and I am interested in property economics, the ASA was the best choice for me.

Do appraisers tend to have a background in business or art history or both?

Appraisal practice is both science and art, and personal property appraisers have many different backgrounds. I have a BA degree in art history. Other appraisers have degrees in science, as well as liberal arts. Many of our members have graduate degrees in art history or literature, library science, museum studies, but few have business degrees. It is one thing to be a good appraiser, it is another thing to be a good business man or woman. It is interesting to note that in Mexico, appraisers must be engineers and in England, a masters degree is required. It is also interesting to note that many of the new members are from the museum field.

The ASA certifies appraisers in the following disciplines: fine art, rare books, photography, antiques and decorative arts, jewelry, ethnic arts, automobiles, musical instruments, textiles, etc.

What is value? What something will get at auction today? How is value determined?

There are many definitions of value. A commonly used value is Fair Market Value which is required for valuation assignments with legal or tax consequences: donation, divorce,

estate. The definition comes from the U.S. Tax code and is defined as, "a willing buyer, willing seller with all parties having full knowledge of the facts, neither party under any pressure to sell" and assumes the appropriate market. Fair Market Value is a hypothetical concept and assumes all of the above to be true, but there is no actual transaction planned.

The common definitions for insurance appraisals is "replacement value- comparable" which assumes that a similar property (like quality and kind) could be replaced for a specific price. This value assumes that it will be replaced in a market that is customary to the insured. If you buy your jewelry at Tiffany's, you replace your jewelry at Tiffany's. But price is not always value.

There are other insurance terms: actual cash value, marketable cash value, market value. Values used for potential purchase or sale prices are market values because they anticipate a transaction.

With damage claims, there is confusion about what is the appropriate definition of value. A lot depends on how your insurance policy is written and that takes an insurance agent to explain because policies can be difficult to understand.

With insurance claims, I have found it is best to provide a road map to the market and describe a variety of scenarios with value ranges, access to the market, market levels and frequency of sales, and sales statistics when available.

We also use "orderly liquidation" and "forced liquidation," but not often.

How much research is required to estimate value?

Part of being a professional is being able to understand the scope of an assignment and the amount of time and energy that is required to complete it. This requires a knowledge and sensitivity toward both the client and the property to be appraised. Does the property merit a lengthy and expensive investigation? Are you qualified to develop a valuation for the type of property, or are there others who are better qualified? Competency is an important consideration. We are often out there on an existential edge.

How important is provenance in the value of a piece?

Provenance can have a major impact on value but it is not something that can be easily calculated. Presale estimates at auction are usually based on the history of sales of similar items and then allow the market to decide how much over the estimate the bidding will go to account for provenance. As appraisers, we can't speculate or project; we don't have a crystal ball, but sometime the provenance is so solid, or so glamorous, that a positive response is a pretty sure bet. But no one was able to anticipate the premium that the public was willing to pay for Andy Warhol's personal items or Jackie Onassis'. Still appraisers must be capable of developing and communicating their opinions. If this can be done using historical precedent, it can be justified. Our best

shot is usually to formulate a range of value, a high and a low and then adjust according to the strength of the provenance, to refine the range to a single value. There is always a specific value for a specific valuation assignment.

How do you determine if something is what it purports to be? You've said that you aren't experts in any one area but are experts in valuation.

Expertise and connoisseurship in most fields of personal property are available among the "pool of experts": scholars, dealers, curators, librarians, conservators, and authors. It is the responsibility of the appraiser to identify the accepted experts and then decide if the quality and value of the property merits the time and cost that it takes to engage the additional expertise. Many experts are not experienced or interested in the market. We don't just consult with trade experts but also those people who can assist in the accurate identification and description of a property especially with an eye towards quality i.e., period, style, size, subject matter, provenance.

With this knowledge and understanding, we can then develop an opinion of value. If we know how to describe it, we can value it. It is one thing to ask a qualified expert from the trade to suggest an opinion of value, but it is another thing to ask them to support it with data, an actual transaction. We are always asking ourselves, "is this a reliable source?" We also must cite our sources in the report, so if I discuss the valuation with a New York dealer, I always ask if it is okay to refer to him or her in the list of sources.

How does condition affect the value of a piece?

Condition, like provenance can have a major impact on value. It is my experience that the greater the quality and value, the higher the threshold for condition problems. A first tier painting by Ellsworth Kelly with condition problems or restoration will retain more value than a damaged second or third tier picture by the artist. The lesser the work, the greater the diminution of value.

The quality of the restoration also impacts value. Is the repair visible in ambient light, in raking light; where is the damage located? If it is a portrait, damage to the face is a greater assault than to the background.

Appraisers frequently work with conservators. It is important that appraisers understand the basics of conservation. If there is an insurance claim that involves restoration that might result in a loss of value, it is always best that the appraiser see the damage before treatment and after treatment.

I don't know why collectors, dealers, and curators don't take condition and treatment reports more seriously. I can't tell you how many times I find out that an important or valuable painting has been damaged and restored and no one knows where the treatment report is. Can't conservators attach a dated tag or a label? Even if it is just a cleaning, no repairs, it helps us to understand the standard of care.

Nancy Escher is an appraiser in Los Angeles

- We share the frustration that our meticulously prepared reports so often get separated from the object. Labels are a good idea and have been used (see WAAC Newsletter January 1997, 19/1, pg. 3) however they can be removed. It is really the responsibility of the owner to maintain records of treatment. (Providing it isn't too long, I put the treatment report on the invoice to increase the chance that it will be kept. Ed.)

How important is the original framing/glazing/backing board? Does retaining the materials (but not re-using them)count? With a framed piece original glass can break and damage the piece and does not filter UV light, but it is original, after all.

Original frames can be very important with artists like Georgia O'Keeffe. Original glazing has never been an issue during my 25 years of practice. There are so many superior products that are available that protect the art work that preserving the original glass for vintage or originality issues seems almost counterproductive. Personally, I would favor protection over originality, but I would refer this question to a framer or a conservation expert.

What would be the price range of appraising a 19th-c European or American painting by a known artist?

Most appraisers have a minimum of \$350/500 for a single item. Things go faster and smoother when the client shares all information about the identification, description, history, condition reports and treatments, and previous valuations of a property. The cost includes the inspection, description, photograph, collating data, organizing a file, and then all the research and report preparation. It is not a quick process. We are able to provide consultative advice, without a report, which is a departure from the USPAP standards (see Appraisers.org and Appraisalfoundation.org), but we still have to keep all the components in the file, so that is quicker but not that quick.

Are there degrees of confidence in an appraiser's valuation? Will an appraiser do a "quickie" appraisal with less of a guarantee than a fully researched appraisal?

There are no quickies, no drive bys. We can provide consultative advice prior to agreeing on a complete summary appraisal report but there requirements: an inspection, a fee, and a file that documents the valuation problems, the nature of the visit, suggestions and provisional estimates or opinions. It is important to note we do not do "preliminaries." "Provisional" is a better term and protects the appraiser.

Also, we can't give casual advice, we are professionals and we charge for our services. I can't tell you how many phone calls we get where the caller wants to give a clumsy description of an object and expect us to give a value...over the phone. In such cases, I usually ask them to hold the object closer to the receiver. Sometimes, however, I do we find myself suggesting that the cost of the appraisal might exceed the value of the property and to check E-bay.

Creating Long-lasting Inkjet Prints

Introduction

Tremendous growth has been made in digital photography during the past decade. There are now affordable scanners, digital cameras, high-quality inkjet printers, and many other output devices for creating color prints. (Wilhelm February 2002:32). Fortunately, as the technology is rapidly changing, the quality of materials is improving. Both professional and amateur photographers can benefit from this technology to create color prints from digitized files that are now, according to the research of Henry Wilhelm, as long-lasting as chromogenic color photographs. (Wilhelm February 2003:33).

Currently, color prints made from digital files are not considered preservation quality and there are no standards for longevity regarding digital images. However, there are ways of creating long-lasting prints by understanding the materials employed and controlling the conditions where the print will be stored. The three most important factors that affect the life of a digital print are the quality of materials used such as the colorant (dye vs. pigment) and paper; the combination of materials used; and afterwards, the storage and display of the prints.

Printing Technologies

There are many output devices that digital artists can use to create their work. The most common ones include the digital photo process, dye sublimation, electrography, and the inkjet, which came into significant use in 1998.

The digital photo process (examples include the Fuji Pictography and Kodak Pegasus) is a high-end, large-format device used in many photo labs to print snapshots. The process, a combination of photographic and thermal dye diffusion methods, involves exposing a sheet of photosensitive "donor" paper to laser diodes (LD). Small amounts of water and heat are applied to create the dye image on the donor paper, which is then transferred to the "receiving" paper with a combination of heat and pressure. The receiving paper with its transferred dyes is peeled off and separated from the donor paper.

Dye sublimation, such as the Kodak 8500 dye-sub printer, works with a single-color ribbon containing dye, which is heated by a special head that runs the width of the paper. When the head heats up, it vaporizes (sublimates) the dye in that location. The dye, now in a gaseous form, is absorbed into the paper. Since the paper receives the dye layers separately, the print can result in a smooth, seamless image. Unfortunately, only a small amount of information about the permanence of these prints is available. (Image Permanence Institute: 2004).

Electrography includes laser prints and photocopies. In this process, the toner is transferred to an uncoated paper base and then fused into place. The images composed of pigment particles are generally stable but are not often used for photo-quality printing.

Of the four processes mentioned, inkjet is the most widely used printing technology for digital artists. Ink jet systems are based on the flow of colored ink from a nozzle, which is deposited on a support to form an image. There are two types of technologies for inkjet printers: continuous flow and drop-on-demand or impulse jet. The IRIS printer and popular Epson Stylus® Photo printers are the most well known of these systems.

The continuous flow inkjet printers use an electrostatic charge to push ink out of the printhead reservoir. As the ink droplet is released, charged droplets are deflected away and recycled while the uncharged particles spray a continuous stream of microscopic ink droplets onto a flat substrate. The IRIS printer is an example of the continuous flow printer.

The other type of printer, drop-on-demand, only use ink droplets needed to form the image produced. There two main types: thermal, and piezoelectric. The thermal process, such as the Canon "Bubble Jet Printer" is based on heating a resistor in the printhead. As the printhead heats up, a bubble is produced and the increased pressure inside the printhead chamber forces the ink droplet out. After the bubble collapses, more ink is drawn from the reservoir. The piezoelectric effect (Epson printers) uses a crystalline material inside the printhead reservoir to create an electric field, which produces the pressure instead of heat to release the ink.¹

Materials

Ink

For inkjet printing, colorants come in two basic types: dye-based and pigment-based. The dye or pigment is primarily suspended in water. Another solvent, such as glycol or glycerin, is added to the mixture to control the ink's drying time and thickness during manufacturing. Small amounts of proprietary products are included to help control ink drop formation, printhead corrosion, pH level, light fastness, and color intensity. (Martin 2004:49). Both colorants have their advantages and disadvantages.

Dyes, composed of small, single molecules, can be easily dissolved in water, and being transparent can provide brilliant saturated color. They are able to refract or scatter very little light. However, they fade more quickly, are very sensitive to water and humidity, and more vulnerable to environmental gasses such as ozone.

Pigments are made of a combination of thousands of molecules and are much larger than their dye counterparts. This gives the pigment-based inks the advantage of being more stable, significantly more lightfast, and less affected by environmental factors. The disadvantage to these types of inks is that their range of color is smaller, producing less saturated and duller colors. In addition they have a greater tendency towards metamerism (shifting of colors under different light sources).

Paper

There are four board categories of paper: bond paper, inkjet paper, fine art papers, and coated papers.

Bond paper is the plain paper used in laser printers and office copiers. It is made of wood pulp, which contains cellulose fibers, and lignin, and is sized with rosin. The sizing and the lignin will eventually destroy the image.

Inkjet paper, which is a slightly better quality than bond paper, has improved external sizings such as starches, polymers, and pigments. These sizes make the surface of the paper whiter and more receptive to inkjet output.

Fine art papers such as Arches, Rives, and Somerset have been used for watercolors, drawings, and traditional printmaking. The papers are made from 100% cotton rag (alpha-cellulose), and there is no rosin sizing or lignin. Sometimes an alkaline buffering agent is added such as calcium carbonate. The fine art papers are usually combined with dye-based inks and used with IRIS printers.

Coated inkjet papers are papers that have a receptor coating to aid in receiving the inks. Coated papers closely resemble traditional color print supports. These coatings create a higher-color range (especially for pigment-based inks), better image quality, greater brightness, and ink stability, which make them less likely to bleed. Coatings may include materials such as silica, clay, titanium dioxide, calcium carbonate, and various polymers. (Johnson 2003: 235 and Jürgens 1999:43).

There are many types of coated papers in the market. One can categorize these papers as follows:

Microporous: the microporous coatings contain small, inorganic particles dispersed in a synthetic binder such as polyvinyl acetate (Tarrant 2002: 30), which create holes in the coating. The ink is absorbed into these holes, which results in faster drying and prevents the ink from smearing. The paper has a higher resistance to moisture and humidities. However, the colorants are susceptible to atmospheric pollutants and cause the color in the print to shift.³ These papers offer excellent image quality and tend to have a glossy or luster finish. They can be used with pigment-based or dye-based inks. (Johnson 2003: 236).

Swellable polymer: a nonporous coating made with organic polymers that expand and surround the ink after it strikes the paper. The coating increases brightness by keeping the colorants from spreading and protects the image from atmospheric pollutants. These papers are best used with dye-based inks. (Johnson 2003: 237).

Matte: these papers, dull and grainy in appearance, are coated with aluminum or silicium oxides to create a larger color range, better shadow density, and improved resistance to moisture. These papers can be used with dye-based and pigment-based inks. Prints made from matte papers are less vulnerable to atmospheric pollutants than dye-based inks used in combination with microporous papers. (Johnson 2003: 237).

In general, one of the coatings listed above can be applied onto a standard resin coated paper (a paper base sandwiched between two polyethylene layers), which acts to reduce wrinkling and curling from heavy ink use or a fiber-based paper. It is recommended for a long-lasting print that the paper bases used be acid-free, buffered, and lignin-free.

Storage Conditions

Controlling the relative humidity (RH) is one of the most important factors in preserving digital prints from deterioration. High relative humidity acts to speed up the detrimental chemical reactions (paper and plastics all absorb moisture from the air) and can lead to fading and discoloration. Inks in digital prints can bleed through the paper support or the dyes can easily bleed at high humidities. Color shift and changes in density can also occur. Relative humidity should be kept at a stable point below 50%. Whenever possible the RH should be maintained between 30%-40% with minimal fluctuations, though never below 15%-20%. Relative humidities above 60% can quickly lead to noticeable deterioration.

Control of temperature is also very important. Like RH, elevated temperatures speed up deterioration. High temperatures can cause rapid color fading, increased yellowing, especially in light or white areas, and dye degradation and diffusion. Temperature should be maintained between 65° and 70°F, and seasonal fluctuations should be kept to a minimum. Swings in seasonal temperatures and relative humidities can be particularly damaging. Such changes cause stresses and lead to warping of the support.³

Light is another factor that causes deterioration. Most dangerous is ultraviolet radiation, which is present in natural daylight, artificial fluorescent light, and the tungsten halogen track lights that are popular in the museums. All light can cause the paper support to become weak and discolor, as well as yellow the coatings. Image fading, color-balance changes, and yellow stain formation can also occur. (Wilhelm October 2003:446).

Air purity is critical in the life span of inkjet prints since the dyes and pigments are much more susceptible to air pollution than a traditional photograph (color or black and white), document, or watercolor. Sulfur, particulate matter, and other substances abound in urban air. All of these do irreparable damage. Sulfur dioxide, nitrogen dioxide, ozone, peroxides, and formaldehyde can react with the digital print causing fading and staining. Particulate matter can settle on prints and cause abrasion on coated papers.

Suggestions on Creating and Maintaining Permanence

- Understand outside permanence testing results. For example visit Henry Wilhelm's website (wilhelm-research.com) or a digital printing and imaging resource website (dpandi.com). Join discussions about the longevity of these prints such as the one on archival inkjet printing at groups.yahoo.com/group/archivalcolor. The new technology is challenging the traditional ideas about photography. One needs to adjust expectations.

Creating Long-lasting Inkjet Prints, continued

- Select long-lasting colorants. For example, pigment-based inks are more stable than dye-based inks but tend to have a smaller color range. Currently, companies are improving the dye-based inks' permanence and the color range of the pigment-based inks.
- Select archival paper such as 100% cotton rag. For coated papers use acid-free, buffered, and lignin-free paper bases for long-term stability.
- Match media and paper correctly to get the optimum permanence [see information from Wilhelm's test results (wilhelm-research.com) and manufacturers (epson.com and USA.canon.com/html/conCprSupport.jsp?type=lightfast) recommendations]. Permanence tests are specific to a particular type of ink and dye on a specific paper/substrate. Substituting materials will not yield the same results. Third party inks, even though less expensive may not provide the same value. If print quality and durability are a concern, it is best to use the brand-name inks.
- After printing, keep prints away from light or display behind glass, which decreases airflow, fading from gasses, and some UV exposure problems.
- Cold storage (near 32°F) of these materials is recommended as with other traditional color materials. This may especially be important during this transitional period given the short life expectancy and lack of information on digital images. (Wagner March 2004).
- If cold storage is not possible, store prints in a dark, dry, and cool place. Keep humidity fluctuations to a minimum. The conditions should be 68°F (20°C) or lower with 30-40% RH.
- Store prints flat using archival materials that have met the requirements of the International Organization for Standardization (ISO 18902:2001), specifically the Photographic Activity Test (ISO Standard 14523:1999). Place prints in individual enclosures. Don't use paper clips, rubber bands, or pressure-sensitive tape.
- Keep prints away from oxidizing materials such as household chemicals.

Currently, there are no standards for color images made from digitized files. The suggestions above are based on the current environmental and storage conditions for traditional photographic media.

Footnotes

¹ For more information about printing technologies see chapter 3 in Harald Johnson's *Mastering Digital Printing*.

² In 2000, an Orange Shift problem resulted with the Epson Premium Glossy and Luster Photo microporous papers. Shortly after printing on these papers, sometimes even after 24 hours, a severe color shift occurred, sometimes shifting the image to a bright orange. Even though coatings provide better image quality, they also

allow gasses to permeate the paper more easily. Epson has since reformulated the papers.

³ Cold storage (near 32°F) of these materials may be another option since it is highly recommended method for other traditional color materials. See Henry Wilhelm's *The Care and Permanence of Color Photographs* for more information on cold storage.

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Annual Meeting Presentation Summaries

The 2005 WAAC Annual Meeting was held August 27 - 29, in Cody, WY. The papers from the meeting are listed below along with summaries prepared by the speakers.

The Art of Yellowstone: Aesthetic Conservation

Peter Hassrick

Yellowstone National Park has long been considered one of America's finest experiments. When it was established in 1872, there was considerable debate about how useful it would be. Despite the fact that the legislation mentions nothing about aesthetic or cultural values, people of the time recognized that it was being set aside primarily because of its scenic wonders. It was to be an extraordinary visual experience. This talk addresses why the nation, inexorably driven by notions of progress and exploitation of natural resources, could justify such a move and establish such a remarkable world precedent.

Conserving Charles Russell Wax Sculptures at the Buffalo Bill Historical Center

Sarah Boehme and Glenn Wharton

The West that was Cast – Sarah Boehme

The collection of Charles M. Russell wax sculptures at the BBHC presents a fascinating chapter in the history of American western art and sculptural history. Charles M. Russell (1864-1926) holds a position as one of the most popular and beloved western artists. Known as the "cowboy artist" he is celebrated for deriving his art from his personal knowledge and experience working as a wrangler. His biography and his personal characteristics contributed to his success and to the identification of his audience with this art. His actual artistic accomplishments are often overshadowed or not understood for many reasons.

The Buffalo Bill Historical Center owns a collection of over 50 wax sculptures by C.M. Russell, acquired in the early

years of the Whitney Gallery of Western Art. Until recently, these sculptures were generally considered as models for bronze works. This group of waxes, however, were kept in the family and were never cast in the artist's or his widow's lifetime.

After the death of Nancy Cooper Russell in 1940, works of art from her estate were acquired by a Russell collector, Homer Britzman. Britzman had many of these pieces cast into bronze, and he also published an article cataloguing Russell's bronzes, without distinguishing between those cast in the artist's lifetime and the later bronzes. He did, however, see that the original sculptures were preserved and acquired by others, who eventually donated them to this museum.

Several of the wax sculptures had still not been cast in bronze, so the first director of the Center commissioned some additional casts. In 1986 the Whitney Gallery of Western Art was scheduled for a reinstallation, and all works of art moved into storage. Many of the waxes appeared in such poor condition that they could not be reinstalled without conservation work. Treatment and research revealed that in the casting done in the 1940s and 1950s many of Russell's original sculptures had been modified, and would require the curator and conservator to work together to understand Russell's original intentions.

A Goopy Situation – Glenn Wharton

Treating the collection was perhaps the most challenging project Glenn and his colleagues had ever faced. The sculptures were not simply composed of wax. Russell combined materials at hand, including coat hanger wire for armatures, wood, leather, textiles, plaster, oil paint, and watercolor. Not only had some of the wax sculptures partially melted and recrystallized on the surface, the plasticine additions exuded oily, sulfur laden liquids that heavily corroded the iron armatures.

Fortunately the museum acquired good photo-documentation of the sculptures prior to their re-working for bronze casting. Working from these photographs, chemical analysis, and CAT scans at the local hospital, the team pieced together the problematic history. Conservation

proceeded by developing methods for removing the additions, providing structural support, and cleaning the gooey brown exudates from the surface.

Flaking Away: Treatment of a Troubled Ambrotype

Laura Downey Staneff

An ambrotype portrait, potentially of historical significance, was sent to Silverpoint Art Conservation for treatment of its flaking backing.

Examination showed complications for what had been expected to be a straightforward treatment: the ambrotype was backed with asphaltum rather than lacquer, and the flakes endangered the image itself. This paper discusses the structure of the ambrotype in the context of other examples of the medium, as well as outlining the process of devising a minimally-invasive treatment for this photograph.

Technical Note: Tip for Using Abalone Veneer

Scott Carlee

This technical note is about how to use a product called abalone veneer to replace missing abalone inlay elements on artifacts. Abalone inlay is quite common on Northwest Coast Native artifacts as well as artifacts from the Pacific Islands. The veneer can be easily fashioned to almost any shape, and although it is similar in appearance, upon close inspection it will never be mistaken for the real thing. Examples of use in two treatments will be shown, and some pieces of the veneer will be on hand for close inspection.

Conservation Projects for Walt Disney Feature Animation: Sneezy, Dopey, Grumpy, and You

Tim Campbell

This presentation will discuss the various facets of the Disney animation art collection and the many types of conservation treatments and conservators involved in its preservation. The Disney collection consists of 65 million pieces including drawings, paintings, and study models in

Annual Meeting Presentation Summaries, continued

various media. The collection is housed in a secret location near Disney's Burbank studio.

Research on a 15th-century Spanish Altarpiece: A Collaboration between the Balboa Art Conservation Center and the San Diego Museum of Art

Alexis Miller, Judy Dion, Steven Kern

This talk presents questions and answers from a technical study of an altarpiece in the collection of the San Diego Museum of Art. The Balboa Art Conservation Center and the San Diego Museum of Art collaborated through a grant from the Kress Foundation's Old Masters in Context Program. Analysis of the materials and techniques used by the artist confirm the regional attribution of the altarpiece. Determination of the original configuration and construction helped show how the altarpiece may have looked five hundred years ago.

Cowboys and Indians on the Border: Frames Designed by Artists

William Adair

This presentation will cover the arcane subject of picture frames from painters of western subjects, specifically those of Irving Couse, Frederic Remington, and Charlie Russell. I will discuss the conservation treatments of Remington's work from the Remington Museum in Ogdensburg, NY, where the originals were taken off in the 1950-60s and replaced with the rustic driftwood look that was so popular at the time. Luckily, the originals were saved in the basement, and I was able to conserve them and rejoin the abandoned relics with the paintings, giving us valuable clues of the artists' intent.

Introduction to Harry Jackson and the Treatment of His Painting

Carmen F. Bria

The treatment was performed on-site in the artist's studio in Cody, Wyoming in December of 2004 and presented several challenges, not the least of which was the artist himself. Harry is

the very colorful and persistent 80 year old Cody artist who has lived and worked in Cody most of his life. He came to Cody in 1938 after he ran away from home in Chicago at age 14. *White Figure*, an abstract expressionist work, was created in 1948 while Harry was living and working in NYC and after he met, befriended, and was inspired by Wyoming native and artist, Jackson Pollock.

The painting *White Figure* is still owned by the artist, and we will be able to see this painting as well as many of his paintings and sculptures during a tour of his museum and studio in Cody. The artist welcomes WAAC participants to Cody and looks forward to hosting us at his museum and studio.

Hard Hats and Steel-toed Boots: Extreme Installation for the National Museum of the American Indian's Inaugural Exhibition

Jessica Johnson

The National Museum of the American Indian conservators faced some interesting challenges during the summer of 2004 for the installation of the new Mall museum. Ongoing construction challenged conservators and collection staff to come up with innovative, cooperative solutions for safe object installation. This talk will discuss how a sense of humor and a collaborative approach was vital to survival in an extreme installation environment so that we were able to open the museum on time. It will also look back, from about one year later, and discuss what we've learned since.

The Plains Indian Museum: A Study in Collaboration

Emma Hansen

The Plains Indian Museum at the Buffalo Bill Historical Center has a long-standing commitment to the meaningful involvement of Native scholars, artists, traditionalists, and other community members in the development of policies, programs, and interpretations of collections. This cooperative approach is most evident in the award-winning reinterpretation of the

Museum's permanent exhibitions completed in 2000 and continuing efforts at developing relevant programming and outreach to Native communities. This presentation will discuss the Museum's past and present collaboration with Native community members as well as plans for the future.

Out of their Native Earth: The History of Excavation and Conservation of Ancient Hopi Murals from Awatovi and Kawaika-a

Leslie Rainer, Angelyn Bass Rivera, Lydia Vagts

In 1935, a team of archaeologists from the Peabody Museum, Harvard University began excavation of Awatovi and Kawaika-a, two 15th-17th-century Hopi villages in the Jeddito Valley of Arizona. In 1936, they discovered fragments of a mural in a kiva (ceremonial room). What began as promising turned astounding: the uncovering of the remains of over two hundred individual paintings on the walls of approximately twenty kivas.

The exquisite artistry and craftsmanship of the wall paintings, and their sheer number, make them among the most important archaeological discoveries in the American Southwest. During four field seasons, the archaeologist, Watson Smith, and his assistants exposed murals at Awatovi and Kawaika-a layer by layer, recording each of them with scale drawings, notes, and photography. Following documentation, they removed several fragments from the walls using the strappo technique.

The stripped murals were rolled up and transported to the Peabody Museum at Harvard. Fourteen fragments were remounted on permanent backings for display. Field documentation was used to make color reproductions of all mural fragments, including those that were not preserved.

The foremost archaeologists and conservation scientists of the period from Harvard University and the Massachusetts Institute of Technology carried out scientific analysis and conservation of the murals, both on site and in the laboratory following removal. Thorough

Annual Meeting Presentation Summaries, continued

analysis of the painting materials and use of modern conservation materials were a significant component of the project. Recent conservation treatment relied on the field documentation and materials analysis, published by Watson Smith in 1952. Following excavation and conservation, the mural fragments were widely exhibited.

Today, the Museum of Northern Arizona and the Peabody Museum house the collection of fragments and reproductions, which have been exhibited, or in storage for decades. In 1998, a collaborative project was initiated between the two museums to assess and conserve the fragments for possible future exhibition.

This paper will summarize the history of excavation and discuss the continuing importance of Watson Smith's pioneering comparative and material analysis of the Awatovi and Kawaika-a murals. This will follow with a discussion of recent conservation work and research, including condition assessment and documentation, materials analysis, and treatments involving re-adhering plaster layers, removing inappropriate past treatments, and installing secondary structural supports.

Scary Pottery: Saving a Southwest Collection at the Arizona State Museum

Nancy Odegaard, Margaret Kipling, Teresa Moreno, Annick Vuissoz, Hui-chun Chen

Scary Pottery has been the major character of the Arizona State Museum Conservation laboratory for the past 5 years. The pottery represents the most comprehensive collection of Southwest Ceramic Whole Vessels and includes almost 20,000 examples that span over 2000 years to the present. Since their excavation and arrival at the museum, evil environmental forces have conspired to destroy them all.

An alliance among those who wish to preserve these collections and to render the evil forces powerless was formed. But, maintaining order and progress through this quest has not been easy and many conservation wizards have barely escaped with their lives. In this story Scary

Pottery will be victorious against the evil environmental forces and will live happily ever after in a new Pottery Vault next to the conservation wizards and their new modern conservation laboratory.

Turning Over Old Leaves: Palm Leaves Used in South Asian Manuscript Production

Rachel Freeman

On the Indian subcontinent and throughout Southeast Asia, palm leaves were often used as a support for manuscripts or paintings that incorporate incised calligraphy, ink, and opaque watercolor. Although much has been published about the preparation, production, and conservation of palm leaf manuscripts, identification of the leaves themselves has been overlooked. The research presented today focuses on this problem, and outlines conclusions based on the examination of leaves from documented botanical sources.

Saving the New Orleans: A Conservation Assessment of the 1924 Douglas World Cruiser

Tania Collas

The Douglas World Cruiser known as the *New Orleans* is one of two surviving airplanes that completed the first Round-the-World Flight in 1924. Built in Santa Monica, California, the *New Orleans* was acquired by the Natural History Museum (known at that time as the Museum of History, Science, and Art) in 1927 because of its significance to both local and national aviation history.

Although repairs and replacements have been made to the *New Orleans* over the years, the biplane has never been subjected to a full restoration, as its sister ship the *Chicago* received in the 1970s. The extent to which the *New Orleans* retains its original material, at least partly attributable to benign neglect, increases the historic value of this unique aircraft.

Unfortunately, many of the airplane's original components, some of which were made from inherently unstable materials, have reached a critical stage of degradation. To save the *New Or-*

leans, NHM is undertaking a detailed conservation assessment of the airplane, which will culminate in a plan for its conservation treatment and long-term care. For this conservation assessment, funded by a generous grant from the Institute of Museum and Library Services (IMLS), NHM has brought in a team of three expert consultants; their findings and recommendations will then be reviewed by a panel of aviation conservators and historians to ensure that the proposed treatment approach will stand the test of time.

Island Style Disaster: University of Hawai'i at Manoa Library Disaster

Lynn A. Davis

Manoa Valley where the University of Hawai'i Library is located has the highest annual rainfall on the island of O'ahu. A perfectly normal winter storm caused a flash flood that ripped through the ground floor of one of the library buildings with the force of a tsunami. Since then (as the library continues to cope with disaster recovery) we have earned a reputation for giving one of the best disasters anyone has had a chance to participate in. Island style disaster recovery has presented many opportunities to explore treatment issues relating to maps and aerial photographs damaged by clay, soil, silt, and water.

Getting Ready to Respond: When Theory and Life Meet

Jennifer Koerner

The paper conservation staff of the Los Angeles County Museum of Art responded to a call for help with salvaging works of art from the studio of Joe Goode which had been ravaged by an early morning fire on the 24th of May, 2005. Only two weeks before, the author had fortuitously attended the workshop "Recovery of Wet Materials Following a Disaster" held at the National Conservation Training Center, which provided hands-on practice in salvage techniques and procedures. The real life salvage operation put to the test many of the lessons learned at the workshop, and problems encountered highlighted the need for advance preparation of disaster response kits.

Annual Meeting Presentation Summaries, continued

As a result the paper conservation department of IACMA is in the planning process of assembling response kits which can be used for a variety of situations. A discussion of the workshop, the Joe Goode fire, and the disaster kits will be presented.

The Collection Conservation Program of the Quai Branly Museum, Paris

Gabrielle Tieu

A new museum, which will house the largest ethnographic collection in France, will be launched next year in Paris. Prior to the opening, a two-year conservation program has been developed to prepare, transfer, and bring up to conservation standards over more than 300,000 objects. This presentation will give an overview of this project, highlighting the significant role of conservators and preventive conservation within project as well as the impact on conservation practices in other museums in France.

The Resurrection of a Crucifixion

Susanne E. Friend

"For two years Jan Styka studied and sketched in the Holy Land--and on his way back to Poland, Styka knelt in Rome before Pope Leo the XIII to have his palette blessed. The gigantic canvas, made to order, awaited his return."

Jan Styka's 45' x 194' representation of the Crucifixion was completed in 1894 and brought to the United States in 1904, where the artist was forced to give it up when he was unable to pay custom duties. The painting languished in pieces rolled up in storage until it was purchased in 1944 and brought to Los Angeles to be installed as the centerpiece of a new multimedia show at the Forest Lawn mortuary in Glendale. The artist's grandson was brought in to install and restore the painting.

As may be imagined, the vicissitudes of transport, time, negligence, and ill-considered restoration have left the painting in a very poor state of preservation. When the Forest Lawn Museum finally decided to have the painting conserved, the sheer scale of the painting was the primary factor in dictating timing and

financial constraints. The levels of repair, target aesthetic quality, and critical lighting selections were major topics of negotiation and discussion before work ever began.

This talk is yet another in a long line of papers presented at WAAC that unabashedly presents material illustrating some of the aesthetic and practical compromises required when doing conservation in general but particularly when the work is on a monumental scale.

An Old Composition RCA "Nipper" Dog Teaches Some New Tricks

Maria Sheets

Art Restorations, Inc. is a 27 year-old Dallas, Texas based company with 14 conservators working in 6 different disciplines. Even with this base of knowledge, use of professional networks, and moderate training in modern materials, it seemed little could prepare us for the treatment challenges offered by a circa mid-century composition RCA "Nipper" Dog damaged from excessive heat first in earlier store window displays and later crude climate storage.

This presentation describes the year long, almost pro-bono process of addressing previous repairs, cracking, and severe warping required to help this, almost junked, 36" high American icon get back on his paws.

To Stretch or Not to Stretch ... That is the Question!

Duane R. Chartier

Stretched canvas as a textile support for painting has been prevalent since the end of the sixteenth century in northern Europe and slightly thereafter in Italy through Venice. Then came rapidly the development of various devices, notably the familiar keyed stretchers, and a myriad of variations on mono and bidirectional expansion stretchers.

There have been recent advancements in the understanding of painting mechanics as well a huge, although nebulously defined, database comprised of the collective experience of art conservators

throughout the world. However, this knowledge and experience has not translated into any of the long overdue changes in both art production practices and the use of stretchers versus solid supports.

This talk presents some historical speculation on the forces behind the changes in artistic practice that led to the adoption of canvas over wooden panels as well as some recent advances that may represent somewhat of a breakthrough in stretcher design that would significantly reduce long term environmental damages to stretched canvas.

Conservation of Heat Damaged 1873 Wax Flower Wreath

Maria Sheets

This presentation illustrates the delicate treatment of an elaborate wax flower wreath made in 1873. The wreath's various petals and leaves were found to be dirty, detached, missing, or sagging after long-term storage in the hot attic of a Corsicana, Texas residence. This presentation describes the cleaning, reconstruction, compensation, stabilization, client education, and transport challenges involved in handling this fragile family heirloom.

Polylactic Acid: A Fresh New Polymer from the Corn Field

Catherine C. McLean

Polylactic acid (PLA) is one of several relatively new polymers that can be formed using carbohydrates from plants, such as corn, as the raw material. PLA applications range from packaging to fiber manufacture. Using corn to make polymers is part of a larger movement to replace fossil fuel resources with renewable resources.

Recent improvements in bio-processing techniques, combined with rising oil prices, have lowered the cost of this material, making it competitive with similar petroleum-based processes. This presentation will discuss PLA's basic production methods, physical characteristics, and potential applications. Since PLA is also biodegradable, implications for those interested in its preservation will also be covered.

Jobs

Summer of the Samurai: The Stabilization of a Set of Armor from the Late Tokugawa Period

Susie Seborg

A fragile suit of Samurai armor dating to the late Tokugawa Period (1603–1868) within the collection of the Natural History Museum of Los Angeles County was conserved during the summer of 2005. Research and scientific analysis helped determine the materials used to construct the various components of this composite object, which include paper, silk, copper alloy, iron, lacquer, and linen. Conservation treatments undertaken included stabilizing cracks within the lacquer, securing areas of lifting paper, and lessening the stress applied to the shattered silk lacings. Creating a support for storage and handling proved particularly challenging, given the fragile and composite nature of the object.

Home Alone: Working for Yourself

Susie Lunas

A look at conservation through the eyes of a private conservator who works at home.

Of Mazes and Multiple Choice Exams: Lessons from the Repair of Three Malibu Tile and Wrought Iron Tables

Amy Green

When I prepared a proposal for the repair of five Malibu Tile tables in 2001, I was in the early stages of my conservation education. At that time I still considered it possible to find a single best option for the treatment of an object or material. When I was awarded the job in 2003, I had amassed considerably more experience and a deeper understanding of the tenets of the profession. At each turn and for each element of the tables I needed to weigh the environment in which they had been, where they were going, how they would be viewed, and how they would be maintained. Added to this list of criteria was consideration for the original intent of these works both visually and functionally. This paper will examine the decisions and options encountered in preparing and implementing the treatment of these tile and metal tables.

Midwest Art Conservation Center (MACC)

(Formerly Upper Midwest Conservation Association (UMCA))

OBJECTS CONSERVATOR

The Midwest Art Conservation Center is seeking an Objects Conservator to work with the Senior Objects Conservator and Associate Objects Conservator. This is a full-time, permanent position. The candidate must have an advanced degree in art conservation with a specialization in objects conservation or comparable training and a minimum of two years post graduate experience. Interest in outdoor sculpture and contemporary art is desirable. The successful candidate's title and responsibilities will be commensurate with his/her experience. The position involves occasional travel. MACC provides excellent salaries and benefits.

PAPER CONSERVATOR

The Midwest Art Conservation Center is seeking a Paper Conservator to work with the Senior Paper Conservator. This is a full-time, permanent position. The candidate must have an advanced degree in art conservation with a specialization in paper conservation or comparable training and a minimum of two years post graduate experience. Training in the conservation of photographs is desirable but not required. The successful candidate's title and responsibilities will be commensurate with his/her experience. The position involves occasional travel. MACC provides excellent salaries and benefits.

MACC is a nonprofit regional center providing comprehensive conservation services in Paper, Objects, Paintings, and Textiles along with an active Preservation Services department. The staff is collegial and collaborative and works with the curatorial and collections staff of hundreds of museums, historical societies, libraries, and archives. MACC has just expanded into newly designed laboratories located in the newest addition of the Minneapolis Institute of Arts.

Please mail curriculum vitae and references to: Colin D. Turner, Executive Director, Midwest Art Conservation Center, 2400 3rd Avenue South, Minneapolis, MN 55404.

The Asian Art Museum of San Francisco

TEXTILE CONSERVATOR

The Asian Art Museum of San Francisco offers an exciting opportunity for an experienced professional textile conservator to conserve and restore Asian textiles in this world-renowned collection. The museum's textile collections span a magnificent range from Imperial Chinese to Indonesian and contemporary Bhutanese works. This is a regular, part-time position with 16 hours (2 days) per week.

The nature of this highly skilled work requires manual dexterity, intense concentration, and aesthetic sensibility in addition to excellent organizational skills. The incumbent must have the ability to prioritize work, coordinate and consult with curators, preparators, and other museum professionals, and sequence projects in order to meet agreed-upon deadlines.

Minimum Qualifications

Master of Arts Degree in Art Conservation from a recognized college or university, or Master of Arts Degree in Art History with a Certificate in Conservation from a recognized Conservation Training Program; or equivalent training and experience, and three (3) years of verifiable conservation experience, beyond the degree or certificate, with the techniques, materials, and equipment used in the conservation of Asian textiles; or an equivalent combination of education, training, and experience.

For a complete job description, go to <http://asianart.snaphire.com/>

Compensation

\$22.81-27.40/hr. (Please note: this position is represented by SEIU 790)

Application procedure

Apply online at www.asianart.org, or Send a letter of interest and resume immediately to: Human Resources, Asian Art Museum, 200 Larkin Street, San Francisco, CA 94102, FAX: 415.861.2359.

The Asian Art Museum is proud to be an Equal Opportunity Employer.

Membership

Chris Stavroudis, membership secretary

WAAC Welcomes the following new members and a few very late renewals.

"The Mystery of Hitler's Lost Art Collection," *The Guardian*, 08/24/2005

Art experts have long been fascinated with the story of Adolf Hitler's dream of creating a huge museum in the Austrian city of Linz. A new book looks at where the Nazi leader's collection came from -- and where it went.

It remains at the center of one of World War II's most enduring mysteries: Hitler's intended National Socialist museum of art in the Austrian city of Linz was a dream that was never fully realized by the Führer although many thousands of art works were obtained for the project. Speculation has always surrounded the origins of the dictator's collection but since the war ended, this has only intensified as experts attempt to discover where many of the works disappeared to.

"New Orleans Art Museum Survives Intact," *The Times-Picayune* (New Orleans), 08/31/05

The New Orleans Museum of Art has survived the hurricane. But when Federal Emergency Management Agency representatives arrived in the area Wednesday, NOMA employees holed up inside the museum were left in a quandary: FEMA wanted those evacuees to move to a safer location, but there was no way to secure the artwork inside. Six security and maintenance employees remained on duty during the hurricane and were joined by 30 evacuees, including the families of some employees.

"Shock Tactics to Save Italian Art," BBC, 08/31/05

Many of Italy's most famous cultural sites are in peril, and the government is embarking on a campaign to increase awareness of the problem. Organisers of a campaign hope an image of Michelangelo's David with a leg missing will scare Italians into forking out to save artworks at risk. TV adverts and posters will feature the staged destruction of its most famous works with the slogan: "Without your help, Italy could lose something."

A third of Italy's cultural sites are deemed to be in a state of emergency. Other famous art works used in the fundraising campaign include an image of Leonardo da Vinci's *Last Supper* with disciples scratched out and strips torn off the canvas of Botticelli's *Venus*. They

will form part of the biggest art fundraising campaign Italy has ever seen.

Despite the paintings and sculptures headlining the campaign being in no real danger, well known treasures such as Venice or Rome's Colosseum are considered at risk. Pollution, vandalism, and natural decay have all contributed to the condition of many cultural sites.

"That's no Xmas Bauble, it's a Gauguin Bust," *Globe and Mail* Tuesday, 08/30/05

Copenhagen -- A bust by French artist Paul Gauguin of one of his sons has been discovered in Denmark where a family had unwittingly been using it as a Christmas decoration, a museum said yesterday. The work of art will be added to a large Gauguin exhibition set to open at the Ordrupsgaard museum near Copenhagen this week.

"I inherited this bust from my grandparents and I never thought it was authentic, even though Gauguin's name was inscribed on it," the former owner of the bust, Bent Avnsoe, told AFP. Suspicions that it might be an original Gauguin were first raised about five years ago, when Avnsoe took the bust to an insurance agent for appraisal following a break-in at his home.

The insurance agent gawped at it and sent the child bust in for authentication at a Danish auction house and then to a conservationist and Gauguin specialist at the Ordrupsgaard museum, Anne-Birgitte Fønsmark, who bought it for 200,000 kroner [\$32,940 U.S.]

"David's Left Foot," *The Guardian* (UK), 09/03/05

The origin of the marble used by Michelangelo to create his masterpiece has been revealed. Until now, art historians knew only that the large block came from the Carrara quarries in Tuscany, which still produce many types and qualities of marble.

Analysts have used three small samples, retrieved from the second toe on David's left foot when the figure was damaged by vandals in 1991, to track the marble's origin. Not only were they able to determine the exact spot of excavation - the Fantiscritti quarries in Miseglia, the central of three small valleys in Carrara - they also found that Michelangelo's marble is of mediocre quality, filled with microscopic holes, and likely to degrade faster than many other marbles.

Michelangelo worked on his masterpiece between 1501 and 1504, but the five-metre block of marble was actually quarried 40 years before that for the sculptor Agostino di Duccio, who had planned to make a giant figure of a prophet for one of the buttresses of Florence cathedral, but abandoned the project. In 1501, when Michelangelo stepped in, he promised to carve a statue from the block without cutting it down or adding other marble.

"Which Works Of Art Would You Want To Survive A War?" *The Guardian* (UK), 09/07/05

The UK is signing on to a half-century old provision from the Hague convention's rules of war which allows for the protection of cultural treasures from marauding armies. British politicians had always dismissed the guidelines, which call for labeling specific works of great cultural or artistic significance with a blue shield, but reconsidered after the 2003 looting of Baghdad's museum in the wake of the American invasion. Now the government is launching a consultation process to determine the works of art that should be selected for the special treatment.

"The List: Cultural Sites In Katrina's Path," *Minneapolis Star Tribune* (AP), 09/17/05

Keeping track of the current state of New Orleans's cultural institutions has been a chaotic enterprise at best, but a picture is beginning to emerge of just how widespread the damage is. The New Orleans Museum of Art lost one of its more valuable works to the storm, and a new, unfinished museum in Biloxi was crushed by a casino barge that was pushed a full quarter-mile inland. Some institutions escaped damage altogether, but not many.

"Will New Orleans Still Look Like New Orleans?" *The New York Times*, 09/21/05

There will be many painful decisions ahead for those who must find a way to rebuild New Orleans, and none may be more taxing than deciding what aspects of the city's famed architecture can be preserved, and which must get the wrecking ball.

New Orleans is a city where the grand and the debauched are often

separated by feet rather than miles, and much of its treasured visual narrative remains intact. Still, local preservationists believe that unless the bulldozers roaming New Orleans are used with care, the city that officials are trying to save will be lost.

“Working To Save Gulf Coast,” *The State (SC)*, 10/05/05

Art conservators are working overtime to save artworks damaged in the Gulf Coast hurricanes. The American Institute for Conservation of Historic & Artistic Works, based in Washington, is sending conservators to help the Federal Emergency Management Agency and cultural associations determine how to best repair waterlogged historic documents, sodden furniture, and artwork. It also will help private citizens with damaged collections and heirlooms. Even before the floodwaters buried New Orleans, efforts were under way to preserve art treasures.

“Getty Curator Resigns in Loan Flap,” *Los Angeles Times*, 10/03/05

The [Getty] has determined through its own investigation that Marion True failed to report certain aspects of her Greek house purchase transaction in violation of Getty policy. “In the course of the Getty’s discussions with Ms. True on this matter, she chose voluntarily to retire,” their statement said.

In response to the on-going Italian investigation, an internal review by Getty attorneys found that True and other museum officials continued doing business with a handful of dealers, including Symes and Michailidis, despite signs that they were trafficking in possibly looted antiquities. *The Times* reported last month that in one case, documents show, True purchased an object after the dealer informed her it was being sought by Italian police.

“Greeks Want Getty To Return Art,” *Los Angeles Times*, 10/24/05

The Greek government is demanding that the Getty return four artifacts it says were illegally exported. The Greeks have presented archeological evidence that they say proves the Greek origin of three objects the Getty purchased in 1993: a gold funerary wreath, an inscribed tombstone, and a marble torso of a young woman. The three ar-

tifacts, which date from about 400 BC, are ranked among the masterpieces of the Getty’s antiquities collection. The fourth object that Greek officials are seeking to recover is an archaic votive relief bought in 1955 by J. Paul Getty himself.

“Italy Makes Claim On Met Museum Prize Vase,” *Los Angeles Times*, 10/28/05

Italian authorities say they have irrefutable proof that the most prized ancient Greek vase in New York’s Metropolitan Museum of Art was looted. The Euphronios krater, described as one of the finest antiquities ever obtained by the Met, has been a source of controversy since the museum acquired it 33 years ago. Italian authorities have long maintained that the vase was looted from a tomb north of Rome, but the Met has refused to return it, saying the Italians lack proof.

“Italians Get Serious About Recovering Their Antiquities From American Museums,” *Bloomberg.com*, 10/31/05

Italian police are heating up their cases against museums that may have stolen art. The Getty case is just a slice of an illicit global trade in antiquities that stretches from the Egyptian desert to Chinese tombs to Peruvian monuments, and pulls in some of the most-respected names in art and academia. At least 52 items the Getty has acquired or handled were looted or came from smugglers, according to charges against Hecht, Medici, and True that were contained in Italian court documents obtained by Bloomberg News. Eight such pieces are in the Metropolitan, 22 in Boston’s Museum of Fine Arts, and one each are in the Princeton U. Art Museum and the Cleveland Museum of Art, the documents say.

“Did Italian Police Offer Deal To Art Smuggler To Give Up Museums?” *Bloomberg.com*, 11/08/05

A Rome prosecutor is said to have offered reduced jail time to an antiquities smuggler if he would testify against big museums like the Metropolitan and MFA. “If you accuse the Metropolitan and Getty and the Berlin Museum, Boston, Cleveland, Copenhagen, and Munich -- one piece each -- I can make this go away,” prosecutor Paolo Ferri said two weeks ago, according to the smuggler, Giacomo Medici.

“The Mozart Of Art Theft,” *Agenzia Giornalistica Italia*, 11/02/05

His name is, in fact, Mozart. He is 82, lives in Linz, and trades in stolen archaeological items from Italy. The carabinieri have found 3000 items to have passed through his hands and around 600 have already been returned to Italy.

“Redoing The Getty Villa,” *Los Angeles Times*, 11/06/05

The \$275-million Getty Villa project stands as Machado and Silveti’s most significant design, centering on the 64-acre property just above Pacific Coast Highway where oil billionaire J. Paul Getty built a loose replica of a Roman country house. The mock villa by the architecture firm Langdon & Wilson was dismissed by some critics as a gaudy concoction when it opened to the public in 1974. The architects said “This folly of Getty, how do you take that building? We could have taken it with irony; we could have taken it with aggression. A lot of architect friends of ours recommended both. We took it very seriously, and I think we made it a better building.”

“Famed Chinese Scroll To Get First Viewing,” *Chicago Tribune (AP)*, 10/06/05

One of the most famous -- and longest -- paintings of Chinese antiquity will go on display this month in its entirety for the first time ever. Engineers at the Beijing University of Technology have built a 52-foot-long case weighing 5 tons and costing \$247,000 to display *Qingming Shanghe Tu*, or *Qingming Festival on the River*, the official China Daily newspaper reported.

The 12th-century work has long been praised for its realism and historical detail in portraying social and commercial life in an ancient Chinese city. Yet, its size, and fears of damage to the delicate colors and silk on which it was painted have prevented it from ever being shown publicly.

“Scream: A Museum That’s Kept Its Sense Of Humor,” *The Guardian (UK)* 10/24/05

The Munch Museum in Oslo, which lost *The Scream* painting last year in a dramatic theft, is selling a board game in its gift shop based on the incident. Players of the *Mystery of the Scream*, a game aimed at the family market, must

hunt down the robber before he reaches a criminal paradise.

“Ripped From The Tabs: Dali Sculpture In Exorcist Basement!” *The Globe & Mail* (Canada) 10/14/05

A sculpture of Christ that Salvador Dali gave to his exorcist has been found among the belongings of the deceased Italian priest.

“Art Vandal Attacks Florence Again,” *The Guardian* (UK), 10/17/05

Italy’s most notorious art vandal has struck again. Piero Cannata, who earned worldwide notoriety by taking a hammer to Michelangelo’s David, confessed to local newspapers in Tuscany that he had struck again in the very centre of Florence. It was discovered that somebody had sprayed a thick black “x” on a plaque, set into the paving of Piazza della Signoria, commemorating the burning to death of the 15th-century preacher and reformer Girolamo Savonarola.

“Dresden Cathedral Reopens After 60 Years,” *Washington Post* (AP), 10/31/05

Sixty years after Allied bombs destroyed it, the Dresden cathedral has reopened after a \$215 million restoration. For 47 years, Dresden residents had known the Frauenkirche, or Church of Our Lady, as a 43-foot-high mound of rubble flanked by two jagged walls. That was all that remained after British and US planes strafed the city with firebombs on the night of Feb. 13-14, 1945.

“LA County Museum Unloads Some Art” *Los Angeles Times*, 11/01/05

The Los Angeles County Museum of Art is selling off \$10 million worth of art. Exactly why the museum has decided to sell them now is not known, although income from the auction will be restricted to future acquisitions. (Rumors have circulated that a war chest is being assembled for a major purchase, but they remain unsubstantiated.)

LACMA’s plan to construct a new building — the Broad Contemporary Art Museum — is no doubt one force driving the idea, as construction of the Anderson Building for Modern and Contemporary Art was at the time of the museum’s last big de-accession, in 1982. Bizarrely, one LACMA official said the

museum was merely pruning redundancies, as if unique works of art were not — well, unique.

“Homes Of The Henge Builders” *The Guardian* (UK), 11/03/05

Unearthed for the first time, archaeologists have excavated homes of prehistoric Neolithic henge builders, in a set of dwellings, some older than Stonehenge, excavated from a Northumberland quarry. The Neolithic Britons left some of the most spectacular prehistoric monuments in the world, but there have been only scraps of evidence showing where and how they lived. House sites are so rare that some archaeologists believe most people lived a semi-nomadic existence.

“Restoring Forbidden City,” *The Art Newspaper*, 11/10/05

The Chinese government is spending 1.5 billion Yuan (\$185 million) to restore the Forbidden City over the next 15 years. Work has already started, and scaffolding now covers dozens of buildings in the complex. Projects along the central axis are scheduled for completion by 2008, in time for the Olympic Games in Beijing. The restoration often takes the form of replacement of worn materials.

“Antiquities Trove Discovered In Egyptian Museum Basement,” *Sydney Morning Herald*, 11/11/05

For the past century, artefacts have been stored away in crates there and forgotten, often allowed to disintegrate in the dank, dusty cavern. Forgotten until now. The recent theft and recovery of three statues from the basement have prompted antiquity officials in Egypt to increase an effort already under way to complete the first comprehensive inventory of artefacts in the basement.

“Most of Stolen Iraqi Art Still Not Recovered,” *Boston Globe*, 11/13/05

Of the some 14,000 artifacts stolen in Iraq, only about 5,500 have been recovered. US military sources say forces in Iraq have no systematic way of investigating the missing objects, and in the ongoing insurgency neither US or Iraqi forces can justify using scarce manpower to guard sites in the countryside, where widespread looting has continued

since the March 2003 US invasion. Law enforcement organizations worldwide are chasing the lost items, but their representatives said there is no systematic coordination, and they are relying on a shifting set of ad hoc partnerships to bring the thieves to account.

“Ambitious Conservation Project Aims To Restore Enormous Painting,” *The New York Times*, 11/16/05

A 365-foot-long painting depicting the battle at Gettysburg is being restored in a mammoth conservation effort. One part art and one part commercial venture when it opened in Boston in 1884, the canvas, now in Gettysburg, has become as ragged as an old Army tent - worn, torn, sagging, and covered in grime. Art conservators here are embarking on a \$9 million federally financed project to restore vigor to a painting that has lost its visceral power. On Sunday the cyclorama and the sound-and-light show that brings it to life will close to visitors at the Gettysburg National Military Park for two years of renewal.

“Can David Cause ‘Mental Imbalance’?” *Discovery*, 11/21/05

So says one of Florence’s top researchers, who has studied more than 100 people who have been rushed to hospital after collapsing. The artistic intoxication is caused by a combination of several things, including the stress of the trip, an ‘overdose’ of beautiful art, and the degree of sensitivity of the person. We should not forget that a work of art is a very powerful stimulus and can stimulate memories in our unconscious, sometimes triggering a crisis.

“A New \$550 Million Museum At The Pyramids,” *The Art Newspaper*, 12/19/05

Plans have been announced for a massive new \$550 million Great Egyptian Museum, to be established near the Pyramids near Cairo. It will be among the world’s largest museums, and is by far the biggest to be built from scratch. The venture is expected to attract up to five million visitors a year, slightly more than the British Museum in London, which is the world leader. There will be some 100,000 Egyptian artefacts on show (compared with the British Museum’s 80,000 displayed objects, covering all major cultures).

"LA County Museum To Destroy Garage Art," *Los Angeles Times*, 11/28/05

The Los Angeles County Museum of Art is about to destroy art. On Dec. 1, the museum will tear down its parking garage. The plan is to erect in its place a \$60-million building for the display of contemporary art. The problem isn't that LACMA is demolishing a garage so that it can add gallery space, the problem is that LACMA isn't saving the art it commissioned for the garage.

"Building Threatens Watts Towers?" *Los Angeles Times*, 12/03/05

A new municipal building is being erected in the parking lot next to LA's Watts Towers. Neighbors are concerned about congestion, and preservationists who cherish Simon Rodia's fantasia of folk-art sculpture worry that the new building, which would augment the smaller, existing arts center nearby, will obstruct views of the towers. They question why officials decided to place a new \$4.7-million youth arts center near the towers, rather than on city-owned property around the corner that originally was designated for the project.

"Nero Palace Closes For Emergency Repair," *CBC*, 12/12/05

The palace of Nero is closing abruptly for emergency repairs and will be closed for at least two years. Leaking water is threatening the palace's frescoed walls. The estimated cost of repairs is five million euros (\$6.8 million). Ministry archaeologists said a full-blown restoration of the palace and the surrounding area would cost 130 million euros (\$179 million) over 10 years.

"Earliest-Known Mayan Painting Discovered," *The New York Times*, 12/14/05

A major find of an ancient Mayan painting changes what we know about the history of Mayan culture. The find, a 30-by-3-foot mural in vivid colors depicting the ancient culture's mythology of creation and kingship, is the centerpiece of a larger mural, parts of which were first discovered and exposed in Guatemala four years ago. New radiocarbon tests revealed the painting to be 200 years older than originally estimated, dating to about 100 B.C.

"Computer Declares Mona Lisa's Smile," *BBC*, 12/15/05

Mona Lisa is, in fact, smiling, says a computer analysis. The painting was analysed by a University of Amsterdam computer using 'emotion recognition' software. It concluded that the subject was 83% happy, 9% disgusted, 6% fearful, and 2% angry.

"Trove Of Nazi Images Now Online," *The Art Newspaper*, 12/15/05

A Nazi archive of 60,000 digital colour images of wall and ceiling paintings in German buildings has been put online. The pictures were taken for the Nazi Ministry of Propaganda and the Department of Buildings and Monuments between 1943 and 1945, and show the interiors of 480 buildings—churches, monasteries, castles and palaces, dating from the 10th to the end of the 19th centuries—in what was the 'Greater German Reich.'

"Digitally Detected - A Computer That Can Spot Fakes?" *Wired*, 12/08/05

Dan Rockmore, a professor of computer science at Dartmouth College, wants to bring digital technology to the art of authentication. Using hi-res digital cameras and software that he wrote himself, Rockmore aims to examine the brushstrokes from Flora and 24 other works to reveal Rembrandt's unique mathematical fingerprint.

"A Library's Overdue Return," *Los Angeles Times*, 12/16/2005

Forty years after being removed from Santa Monica's old library, a series of 1930s murals is on view again in the new one. Stanton Macdonald-Wright's panels, titled *Technical and Imaginative Pursuits of Early Man*, was the first federally sponsored mural project in Southern California.

When the library moved in the mid-1960s and the old building was slated for demolition, the 39 panels appeared destined for the dustbin, until a few Santa Monicans pleaded successfully for their rescue. The murals were hastily pried off walls and shipped to a Smithsonian Institution warehouse in Washington, D.C. There, they languished unseen for four decades.

Now, the murals are back home. Conservators are painstakingly cleaning,

repairing, and installing the panels in the city's new \$57.7-million main public library, scheduled to open in January.

"Major Italian Stolen Antiquities Bust," *The Guardian* (UK), 12/28/05

Italian police have busted a 74-year-old who plundered thousands of ancient artifacts. Officers who raided the man's home found 9,000 antiquities stolen over a period of years as well as a sophisticated restoration lab, metal detectors, and other devices used by amateur archaeologists. Thousands of Etruscan and Roman terracotta vases, polychrome mosaic tiles, pieces of travertine, and multi-coloured marble that once adorned Roman villas were recovered.

"Portrait Of An Illegal Antiquities Trade," *Los Angeles Times*, 12/28/05

Much of the classical ancient art sold in recent decades is believed to have passed through the hands of three men - Giacomo Medici, Robert E. Hecht Jr., and Robin Symes. They acquired items that had been illegally removed from Italian tombs and used fake ownership histories, rigged auctions, and relied on frontmen to sell the objects with a veneer of legitimacy. Italians say they traced more than a hundred looted artifacts handled by the dealers to the Getty, the Metropolitan Museum of Art in New York, and a dozen other museums and private collections in the U.S., Europe and Asia.

"Italians To Help Rebuild Iran Museum," *Iranmania*, 12/13/05

A group of Italian experts has undertaken to refurbish Iran National Museum as part of Italy's program to develop cultural and economic cooperation.

Lesson 2. All legalities aside, if your esker is art history and you find yourself not wanting to know where your art has been, you may have lost your way.

from *Echer*, in five easy lessons,
by Christopher Reynolds,
Los Angeles Times, 12/18/2005