
Articles You May Have Missed

“Le Roy Artist’s Painting to be Unveiled at U.S. Capitol,” *The Daily News*, 09/23/2009

Senator Charles E. Schumer and other Senate leaders will unveil a painting of legendary Senator Henry Clay donated by the Le Roy Historical Society at a special ceremony in the Capitol in Washington, D.C., Wednesday night.

Henry Clay, known as the “Great Compromiser,” spent nearly 50 years in Congress, serving as speaker of the House, and as a highly effective senator, perhaps the leading statesman of his time. He was his party’s nominee for president three times. The ceremony will mark the official presentation of the 145-year-old painting to the Senate after undergoing months of extensive restoration.

The painting is one of a very few known paintings that show the Old Senate Chamber as it was before becoming the Supreme Court chamber in 1859. The portrait was painted by Le Roy artist Phineas Staunton in 1865.

The entire surface of the 7- by 11-foot painting was cracked and flaking. It had suffered multiple tears and sustained significant damage at the places where basketballs had been thrown at it during the years it hung in a school gymnasium. For nearly a year and a half, conservators consolidated flaking paint using adhesive and a hot air gun, repaired the tears, reinforced weak portions of the canvas, and filled in patches where paint had been lost.

“3 Years after Quake Damage, Big Island’s Hulihee Palace Restored,” *Hawaii Tribune-Herald*, 09/26/2009

Kailua-Kona’s famous Hulihee Palace, a National Historic Landmark, has been restored to its circa 1885 state-likeness after being severely damaged by the October 2006 earthquake.

The landmark has been closed since December 2007 for the renovation work. Built in 1838 by Gov. John Adams Kuakini, Hulihee’e has again been restored to circa 1885, a period known in Hawaiian history as the Kalakaua Era when King David Kalakaua ruled the Hawaiian kingdom.

The palace was restored under the direction of the Connecticut-based John Canning Painting and Conservation Studios. During the 20-month restora-

tion project, Hulihee’e’s artifact collection was catalogued and stored. The treasures were recently returned to the two-story palace in all their splendor.

Treasures include javelins and spears belonging to King Kamehameha the Great as well as the king’s massive, rotund lava rock that he used as an exercise ball to master agility and balance; it weighs a whopping 180 pounds.

“A Faded Past...But a Bright Future for Stained Glass,” *EuroNews*, 09/23/2009

Ulrike Brinkmann, art historian and head of Stained Glass Conservation Studio at Cologne Cathedral is part of a team of thirteen, working to restore the cathedral’s glass to its former glory.

Brinkmann says that these priceless European artworks have a hidden, fragile character. The glass itself, pollution, and sometimes previous conservation techniques all work against the restorer and existing conservation methods are far from perfect. The European research project, Constglass, is carrying out research to assess the health of the stained glass in Cologne Cathedral while working on new restoration techniques.

Gerhard Schottner, Coordinator of the Constglass Project, says that the project is a unique opportunity to analyze the materials used in the restoration of stained glass over the last 30 years and to discover if the attempts were successful. The information gathered will help avoid the problems faced by glass in France and England and other European countries. New restoration methods are applied to the surface of the glass, electron microscopes are then used to see if the techniques halt the erosion. Researchers can then test the new methods at a chemical level and see how effective they are and if they can be reversed.

“Experts Awed by Anglo-Saxon Treasure,” *The New York Times*, 09/24/2009

For the jobless man living on welfare who made the find in an English farmer’s Staffordshire field two months ago, it was the stuff of dreams: a hoard of early Anglo-Saxon treasure, probably dating from the seventh century and including more than 1,500 pieces of in-

tricately worked gold and silver whose craftsmanship and historical significance left archaeologists awestruck.

Experts described it as one of the most important in British archaeological history. Tentatively identified by some experts as bounty from one of the wars that racked Middle England in the seventh and eighth centuries, they included dagger hilts, pieces of scabbards and swords, helmet cheekpieces, Christian crosses and figures of animals like eagles and fish. Archaeologists tentatively estimated the value of the trove at about \$1.6 million.

They took vicarious pleasure in noting that the discovery was not the outcome of a carefully planned archaeological enterprise, but the product of a lone amateur stumbling about with a metal detector. Terry Herbert, 55, spent 18 years scouring fields and back lots without finding anything more valuable than a piece of an ancient Roman horse harness. Now, under British laws governing the discovery of ancient treasures, he stands to get half the value of the booty.

“A High-Tech Hunt for Lost Art,” *The New York Times*, 10/05/2009

Dr. Seracini, an engineering professor at the University of California, San Diego, has spent years in bureaucratic limbo waiting to fire neutron beams into the wall in the Salone dei Cinquecento in Florence’s Palazzo Vecchio hoping to find Leonardo’s largest painting, *The Battle of Anghiari*.

Although it was never completed — Leonardo abandoned it in 1506 — he left a central scene of clashing soldiers and horses that was hailed as an unprecedented study of anatomy and motion. During the remodeling of the hall in 1563, the architect and painter Giorgio Vasari covered the walls with frescoes of military victories by the Medicis, who had returned to power. Leonardo’s painting was largely forgotten and presumed destroyed.

Recent evidence may prove otherwise, however. Radar scanning showed that Vasari had not plastered his work directly on top of Leonardo’s, but had erected new brick walls to hold his murals, leaving a gap. With help from physicists in the United States, Italy’s nuclear-energy agency, and universities

in the Netherlands and Russia, Dr. Seracini developed devices for identifying the telltale chemicals used by Leonardo.

One device can detect the neutrons that bounce back after colliding with hydrogen atoms, which abound in the organic materials (like linseed oil and resin) employed by Leonardo. The other device can detect the distinctive gamma rays produced by collisions of neutrons with the atoms of different chemical elements.

Developing this technology was difficult, but not as big a challenge as getting permission to use it. Once he gets permission, Dr. Seracini said, he hopes to complete the analysis within about a year.

“Restoring Afghanistan,” *Wall Street Journal*, 10/08/2009

Afghanistan is not quite ready for tourists. But when it is they will stand here, at the edge of Kabul’s Old City, preparing to explore the area of a couple of square miles known as Asheqan wa Arefan.

Though from a distance Asheqan wa Arefan looks downtrodden, on closer inspection it contains many lovely 18th- and 19th-century wooden houses, sensitively renovated over the past seven years by the Aga Khan Trust for Culture. The AKTC is best known for its restoration of Baghe-Babur, or Babur’s Gardens. This high-profile project provided one million man-days of labor and trained 100 skilled workers. But the AKTC has been working quietly south of the Kabul River on projects that few besides the residents of the neighborhood see.

After the artisans finish, the houses are simply returned to their owners, with the stipulation that they take care of them. The AKTC has also been active in Herat’s Old City, 400 miles away. Herat has the greatest concentration of historic buildings in Afghanistan.

The AKTC has restored 13 historic houses and portions of one important site—the Gozargah Shrine, on the outskirts of the city—and the enormous 14th-century Arg, or Citadel. But its civilizing mission can be fully appreciated in the group of more modest projects in the Old City, including two centuries-old underground water cisterns, a shrine dating from 846, two synagogues, a covered bazaar and several houses.

“Restoring a Harlem Mural Inspired by a Masterpiece,” *The New York Times*, 10/09/2009

For two years, conservationists and artists had been restoring a faded mural by the artist Eva Cockroft, painted in 1986. The mural was inspired by a Georges Seurat masterpiece, but turned into a Harlem version of it.

The colors resemble Seurat’s work *A Sunday Afternoon on the Island of La Grande Jatte*. But this is La Grande Jatte in Harlem — where a bugler announces that it’s church time, African-Americans stroll, and the bold jewel tones of the Caribbean and the American South replace the soft French Impressionist palette.

Ms. Cockroft didn’t use a primer coat or a varnish, decisions that exposed the paint to the elements and hastened the deterioration. So instead of reviving the original work, the artists repainted the mural. They consulted photographs from 1986, under the guidance of Harriet Irgang Alden of Rustin Levenson Art Conservation.

“To be true to the artistic intent, we painted over,” said Ms. Alden. “There’s no technique for turning faded paint back to its original color.” The mural, “Homage to Seurat: La Grande Jatte in Harlem,” is the only remaining New York City work by Ms. Cockroft, a prominent painter in the community mural movement, which began in the 1960s. It was the first mural to be restored by Rescue Public Murals, a national program founded in 2006 to preserve the historic and artistic value of community murals.

There are 70 colors of paint mixed in the new version and an ultraviolet-resistant varnish. To gauge the effects of weather on the different applications of paint, artists left multiple control layers.

“Greece Unveils Museum Meant For ‘Stolen’ Sculptures,” *NPR*, 10/19/2009

A new, hypermodern museum at the foot of the Acropolis in Athens has a defiant purpose: to convince Britain to give back the symbols of ancient Greek glory, the 2,500-year-old sculptures of the Parthenon that were pried off the temple by Lord Elgin two centuries ago.

For decades, the main argument

against the return of the sculptures was Greece’s lack of a suitable location for their display. The new Acropolis Museum is a stunning rebuttal.

Designed by Swiss-American architect Bernard Tschumi, the five-story building has an area of 226,000 square feet. Its glass-covered exterior walls reflect the images of the Parthenon and surrounding ruins. The Parthenon Gallery is the showcase of the new Acropolis Museum in Athens, Greece. The entire 525 feet of the Parthenon’s frieze is re-created in the gallery. Plaster casts of the sculptures housed in London are interspersed with original pieces Elgin left behind, emphasizing to the public what is missing.

While pressure on the British Museum has increased, its spokeswoman, Hannah Boulton, firmly rejects repatriating the chiseled marbles to Greece. Nevertheless, Acropolis Museum director Dimitrios Pandermalis says his aim is to reunify the entire composition close to its original setting.

“Restored Murals Reinstalled at Orpheum Theater,” *Sioux Falls Argus Leader*, 11/11/2009

The dancing Grecian ladies in the murals at the Orpheum Theater recently became more vivid, even as their history remains a cloudy mystery.

After a yearlong, \$40,000 restoration project, two murals original to the 1913 building were reinstalled this week, without the almost 100 years of grime. No one is sure who painted the six rectangular murals and the large one above the stage. Beyond that, the whereabouts of two of the six rectangular murals is unknown.

In the 1970s, two of the murals featuring theater were sent to New York to be restored. They never came back. After that experience, the remaining murals were hand delivered to the Minneapolis-based restorers. Because of water damage on the walls behind them, the paintings had been wrenched from the wall making as many as 100 holes in one of the paintings. They were also very moldy.

“They don’t come in much worse shape than these,” said David Marquis, a senior paintings conservator with the Midwest Art Conservation Center, which did the restoration.

Susanne Friend, column editor

“Feels Like Walking Under Broken Glass,” *Prague Post*, 10/21/2009

The mosaics on the facade of the Grand Hotel Europa in Wenceslas Square are a textbook case of the delicate works in need of restoration. If Prague authorities don't act quickly, many will be lost forever, says conservation expert Tomáš Hájek.

Fragile and prone to developing an ugly gray crust, the mosaics are high-maintenance public art, and government agencies are not providing the funding to preserve them. The first glass mosaic north of the Alps was Czech, commissioned by Charles IV to decorate the South facade of St. Vitus' Cathedral.

In the 1930s, a new type of mosaic-glass, potash, was invented in Czechoslovakia. Under communism, glass mosaics continued to thrive, and the number of potash colors swelled to 4,000, giving Czech mosaics extraordinary tonal subtlety. When the tiles come into contact with water, potassium in the glass gradually rises to the surface, where it combines with pollutants in the air to create a gray layer of corrosion on the tile's surface.

Removing this crust without harming the glass is a time-consuming and expensive process, and simply removing the corrosion is a short-term strategy, because decay begins again immediately.

“Rags to Riches as Tapestry Masterpiece is Restored to its Former Glory,” *Telegraph*, 11/1/2009

A tapestry that has survived since the fifteenth century is to go on display for the first time in 20 years.

The War of Troy Tapestry will be the key attraction at the new Medieval & Renaissance Galleries at the V&A Museum in London. It depicts the story of the Trojan War and the arrival of the Amazon Queen Penthesilea to help the beleaguered Trojans against the Greeks.

Intricately woven in wool and silk and measuring 13ft by 23ft, it was made between 1475 and 1490 in Tournai, in the Southern Netherlands, now Belgium. The tapestry originally belonged to Charles VIII of France and was the ninth of an 11-piece set, which when displayed, would have covered more than 100 metres of wall.

During the restoration process, the tapestry was “wet cleaned” in Belgium. It was then returned to the V&A where it underwent 4,000 hours of conservation work at the V&A's textile conservation studio. The tapestry was rested on a repair frame and completely lined with a fine linen fabric, while larger areas of loss and damage were reinforced with heavier linen.

The conservators used synthetically-dyed British wool yarns to match the tapestry's original vegetable-dyed wool warp and wool weft. The silk weft was repaired with threads from France.

“Yemen Finds Dreamland of Architecture,” *The New York Times*, 11/15/2009

Sana's Old City is one of the world's architectural gems, a thicket of unearthly medieval towers etched with white filigree and crowned with stained-glass windows. But more unusual than their mere survival is the fact that the traditional building arts continue to thrive here.

The country largely missed the urban renewal phase of Arab history, in which kings and presidents cleared out ancient neighborhoods and markets in an effort to bring their nations into the modern age. By the early 1980s, when Yemen was still emerging from its medieval slumber, preservation was already in vogue.

Architects rediscovering the Old City soon found there was more than beauty at stake. The traditional houses were also more durable and effective than concrete-based modern houses, and better suited to the climate. The traditional plaster, joss, does not erode stones over time the way cement does, and is more durable. Qadad, a stone-based insulation material used in roofs and bathrooms, is much stronger than modern equivalents.

The old stones and insulation techniques are calibrated to the sharp temperature shifts of night and day in Sana's desert climate, so that the sun's warmth fully penetrates a house's walls only at day's end, and is then retained through the night and no longer. They are also much more soundproof and private than concrete.

In 1986, Unesco, the United Nations culture agency, recognized the Old

City as a World Heritage site, helping to secure money for its maintenance.

“By Happy Accident, Chemists Produce a New Blue,” *The New York Times*, 11/23/2009

Chemists at Oregon State University have created a new, durable and brilliantly blue pigment by accident.

The researchers were trying to make compounds with novel electronic properties, mixing manganese oxide, which is black, with other chemicals and heating them to high temperatures. Then Mas Subramanian, a professor of material sciences, noticed that one of the samples that a graduate student had just taken out of the furnace was blue.

In the intense heat, almost 2,000F, the ingredients formed a crystal structure in which the manganese ions absorbed red and green wavelengths of light and reflected only blue. When cooled, the manganese-containing oxide remained in this alternate structure.

The other ingredients — white yttrium oxide and pale yellow indium oxide — are also required to stabilize the blue crystal. When one was left out, no blue color appeared. The pigments have proven safe and durable, although not cheap because of the cost of the indium. The researchers are trying to replace the indium oxide with cheaper oxides like aluminum oxide, which possesses similar properties.

“Restorers Race Against Time,” *Bangkok Post*, 11/28/2009

Currently there are 749 ancient mural paintings registered with the Fine Arts Department. Most of them are located in Buddhist temples across the country. Some of these murals date back 700 years to the Sukhothai period.

Many have been vandalized by thieves while others have been ravaged by time. Conservationists are racing against time to preserve these rare murals as the Fine Arts Department is short of money and manpower to do the job properly. The department can restore only 10 major pieces a year. Experts agree these old paintings cannot withstand the elements and any technological help toward restoration efforts is desperately needed. They argued that conserving these an-

cient murals cannot wait and all available means and resources must be harnessed for the restoration and repair work.

The Fine Arts Department is now planning to restore the murals in the underground section of Wat Rat Burana using the ceramic boarding technique. The department hopes this pilot project would help “immortalize” these unique paintings. To offset the cost of the project, the department is likely to seek sponsorship from corporations which have a policy of promoting culture and art conservation.

“Iconic Piece of Furniture Preserved,” *Tasmanian Government Media Releases*, 12/15/2009

Tasmanian Museum and Art Gallery (TMAG) Director Bill Bleathman today announced the successful conservation of a piece of 1820s Australian colonial furniture from the state's collection at the Tasmanian Museum and Art Gallery.

The sofa was purchased for TMAG in 2005 by the Federal Group, with assistance from the Art Foundation of Tasmania, for a record price at auction. The Hamilton Inn Sofa is an iconic piece of colonial furniture and is extremely rare, having survived largely unaltered for about 180 years.

The sofa was carefully transported to Sydney to undergo a rigorous and cautious restoration process. The conservation process included the removal of stains, surface cleaning, and the realigning of torn and distorted fabric. The Hamilton Inn Sofa has now returned to Hobart and is on display in TMAG's Colonial Gallery.

“Rare Saco Artifact Undergoes Restoration,” *Kennebunkport Post*, 12/18/2009

Nearly 160 years after audiences crowded into theaters to watch John Bunyan's epic *Pilgrim's Progress*, the moving panorama is headed for a facelift.

The Saco Museum last week secured a \$52,000 Save America's Treasures grant to restore the 800-foot-long and 8-foot-tall panorama that depicts 60 scenes. The panorama, also called “Bunyan's Tableau,” was created in 1851 with distemper paint on muslin.

It was presented to audiences nationwide, its scenes scrolling from one roll to another across a stage, featuring dramatic lights, music and narration. The panorama traveled for about 30 years. Someone then bought the panorama and stored it in a Biddeford barn. In 1896, the panorama was given to the York Institute (now the Saco Museum), where it was displayed the following year. After it was rolled back up, the panorama was tucked into a dusty corner of the basement, where it was “lost” to curators for 100 years.

Despite its age, the panorama is mostly intact. Restoration will begin in January, when the panorama is shipped to the Williamstown Art Conservation Center in Massachusetts. The work will include fixing and replacing paint and stabilizing the fabric, which is creased and ripped. Restoration will take about a year.

“Getty Center Conservators Restoring Norton Museum of Art's ‘Enthroned,’” *Palm Beach Daily News*, 12/19/2009

The Norton Museum's *The Enthroned Madonna and Child* by Giovanni Francesco Bezzi, who is known as Il Nosadella, has been at the Getty Conservation Institute at the Getty Center in Los Angeles, where the nearly 450-year-old oil-on-panel painting is being conserved.

The work, which hasn't been conserved since the museum acquired it, was starting to flake, because the three poplar panels on which it was painted were warping. A less obvious fact was revealed when the painting arrived at the Getty.

When Getty Center conservator Sue Ann Chui cleaned the painting, she discovered that the golden background surrounding the mother and child was not original. Instead, the pair are surrounded by a rainbow halo. “She is sitting in a rainbow on an arc of light,” Chui said. “Before, she was floating ... That's a major change.”

The discovery changes the painting's iconography, as well as its appearance. Instead of being seated, the madonna and child are ascending into heaven, the highest state of divinity. Even though the surface of the painting resembled a washboard, most

of the work's original paint was intact. The majority of the paint loss occurred along the joints, Chui said.

Repairs included separating the planks and inserting butterfly wedges to mend old splits and arrest further warping. The planks were rejoined using a complex framework to hold them as they were realigned in a smooth, slightly convex curve.

“Their Art has to be Unseen to be Believed,” *Rutland Herald (VT)*, 12/27/2009

Do as little work as possible and try not to get noticed. That may sound like a good way to get fired, but it is also the credo a good art restorer lives by. When the works are displayed to others, restorers have to hope they have done their work so deftly that the repairs blend seamlessly into the whole.

Art restorers go through years of training. All that training is intended to instill good judgment and teach the restorer to make a repair with the least invasive and most reversible technique possible.

Another mantra for restorers is that any substance used to repair an object has to be removable, says Randy Smith, one of the state's leading art restorers. Interestingly, one process that can't be reversed is cleaning. “Once it's gone, it's gone,” Smith says.

Nancie Ravenel, the Shelburne Museum's objects conservator, and Rick Kerschner, the museum's director of preservation and conservation, work with the museum's curatorial staff to decide how best to restore an object. Inevitably, part of the work of restorers is dealing with issues created by previous restorers, who used what are now outdated techniques.

Kerschner understands that people in the field are constantly coming up with better ways to do things. “(Earlier restorers) were doing the best they could at the time,” he says. Seeing the flaws in earlier work tends to make restorers humble about their own abilities and persuades them to work with a light touch. “As good a job as we think we can do,” Kerschner says, “in the future they will probably find they can do it better.”

The first three of these articles appeared as a series about damaged portraits at the Beaufort County Courthouse. The fourth article was published after the first three resulted in voluble commentary.

“Damaged Portraits are being Restored,” *Washington Daily News*, 1/21/2010

A hunt for Christmas decorations two years ago unearthed a treasure trove of damaged paintings hidden in a closet in the Beaufort County Courthouse. Efforts are under way to repair the portraits, which depict five leading Beaufort County residents from the past, and hang them in the Superior Courtroom, according to Clerk of Court Marty Paramore.

The story behind the damage was revealed by Jim Vosburg, former attorney and Superior Court judge. Vosburg was a lawyer involved in what turned out to be a particularly contentious child-custody case in 1968. “It was a very, very vicious custody proceeding. Things got really unpleasant, and the court recessed for a two-hour lunch break.” During the recess, the little boy who was at the center of the custody battle managed to get his hands on a court gavel. “He took that gavel and threw it at every portrait in the courtroom.”

Damage to the portraits ranged from small dents in the paint to sizable tears in the canvas. In 2008 the Beaufort County Board of Commissioners voted to fund the repairs, at a total cost not to exceed \$3,000.

Happy that the portraits would be repaired, Paramore solicited bids on the work. To his shock and disappointment, a Raleigh art conservator submitted a nonbinding estimate that ranged from \$12,500 to \$17,500. And that didn’t include needed repairs to the ornate frames. Discouraged, Paramore feared the restoration work couldn’t be done. Then, a local artist came forward and became intrigued with the project.

“Scoble is Restoring History,” *Washington Daily News*, 1/22/2010

Nancy Scoble, a respected Washington artist and a genius at art restoration, was approached by Clerk of Court Marty Paramore and asked to consider taking on the project. She re-

sponded with enthusiasm. Experiences with family paintings prompted her to learn more about restoration. “I wanted to find out how to do this right, so I took course after course after course,” she said. “I’ve worked on the restoration of canvas paintings as well as porcelain pieces.”

The series of courthouse portraits, and older paintings in general, are covered with layers of soot and dirt from furnaces, along with nicotine stains from cigarettes, cigars, and pipes. This is in addition to the tears and gouges caused by the little boy wielding a wooden gavel more than 40 years ago.

Most of the portraits appear to date back to the 1860s, according to Scoble. She starts with a gentle cleaning and then begins the actual restoration process. “I work on the outside edge first and remove layers of grime,” Scoble said. “I repair the tears and chipped paint and freshen the faces. And I stabilize the paintings.”

“Courtroom is Gallery of Noted Citizens,” *Washington Daily News*, 01/24/2010

When one enters the Superior Courtroom in the Beaufort County Courthouse, there’s almost a feeling that the notables depicted in the paintings are looking down and making sure everything is being handled the way it should be. Included are prominent attorneys, District and Superior Court judges and even chief justices of the North Carolina Supreme Court, all with at least one thing in common — strong ties to Beaufort County and eastern North Carolina.

After a gavel-wielding youngster damaged five of them in the 1960s, the paintings are being restored for \$3,000. Although the *Washington Daily News*’ Web site has been inundated with comments from out-of-towners who are questioning the restoration project, local residents are pleased.

“Series Draws Big Response,” *Washington Daily News*, 01/27/2010

A *Washington Daily News* series about a local artist’s efforts to restore paintings housed in the Beaufort County Courthouse has generated an unprecedented number of comments on the newspaper’s Web site. Clerk of Court

Marty Paramore hired Washington artist Nancy Scoble to restore five paintings that had been stored in a closet under the stairs in the courthouse’s lobby. Posted online at www.wdnweb.com, the series drew criticism from some members of the art-restoration community, and support from people who approved of using a local artist to perform the work.

According to Paramore, the criticism began with the publication of the first installment in the series. Taken together, the comments outnumbered those for all other local stories posted on the site since 2003, according to the *Daily News*’ management.

A link to the first article in the three-part series apparently was posted to a conservators’ chat room, said Perry Hurt, associate conservator with the N.C. Museum of Art in Raleigh. Most of the conservators’ replies were not intended as personal criticism of Scoble, Hurt said. The article tapped into “this well of frustration” within the restoration community, he said.

For her part, Scoble apparently was blindsided by the controversy. Scoble, a local art teacher, said she took a private art-restoration course with a teacher in Boca Raton, Fla., in 1996. She said the restoration methods she uses are outlined in art publications, and that all of her work is done “under true archival process.” “Everything is reversible,” she added. Scoble said her touch-ups are done in watercolors, which are easily removed. “And I never use acrylic,” she said. She uses wax to fill in rips and tears on canvas, and the wax also can be removed, Scoble continued.

She said her goal is to clean, reveal, and preserve the image as the artist intended it, with a focus on the figures in the foreground. She does little to nothing to the backgrounds of portraits. She also documents her work step by step with photography, saving the resulting images on CD.

In a later posting on the *Daily News*’ Web site, Hurt apologized “for any disrespect” Scoble might have perceived in the online comments. “I want to make it clear that, in my view, it’s not a personal attack,” he told the *Daily News*. “It’s a larger issue that these conservators were trying to address, in a good way or not a good way in some respects.”