

President's Letter

Dana Senge

Dear Membership,

We are moments away from another annual meeting. This is my favorite time of year - I truly enjoy the WAAC annual meetings and am looking forward to seeing you all in Austin.

The annual meeting itself will be held at the Thompson Conference Center at University of Texas (UT)

at Austin. This is a conference center for the university departments and for non-profit organizations such as our own. In addition to spending the day together hearing great talks on conservation subjects we have two evening events planned: our opening reception at the Harry Ransom Center and our banquet at the Byrne Reed House, just off campus. The meeting and associated events will all be on and around the campus.

As part of the annual meeting we are pleased to offer separate tours of the labs on the UT Austin campus on Wednesday the 19th of October. On the registration form you will find the option to select a tour of the conservation labs at Harry Ransom Center, the architecture conservation laboratory of UT Austin, or the book and paper conservation labs at the School of Information. Space is limited for these tours and will be filled on a first registered first reserved basis. Feel free to list your desire for the tour in priority order.

Information about the labs, locations, and parking are on the WAAC website: <http://cool.conservation-us.org/waac/meeting/sched.html>. A hearty thank you to the conservators in those labs for their generosity of time in hosting these tours.

The annual Silent Auction will be held during the meeting and proceeds will benefit the preservation projects at an Austin based museum organization. Bring your extra tools, books, and other fun stuff to the meeting. If you can't come, but want to donate materials to the Silent Auction, just contact me: president@waac-us.org, and we will arrange a way to get your stuff to Austin.

Registration forms for the meeting were sent out in August via email and snail mail, depending on your selection on the 2011 renewal notice. If you've lost track of your registration form, you can find a copy online at our website.

We have received very interesting abstracts for talks in October. I am excited to have such a diverse group of papers at this conference- it looks like we will have nice representation from many specialties - and I expect to have a list of titles and speakers available on our website soon and possibly the schedule for the talks by early October.

See you all soon!

Dana

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From the Collections Unit ICCROM

Help us save endangered museum collections in storage!

Museum collections are at serious risk. An estimated 60% of the world's collections in storage are inaccessible and deteriorating rapidly. You can help us. ICCROM needs your help to collect more information on this topic.

If you work in a museum, take 10 minutes to answer this survey for the chance to win a one-year subscription to UNESCO's Museum International magazine: <http://museumstorage.questionpro.com> (answers are confidential). If you don't work in a museum, help us by forwarding this survey throughout your network.

We need a maximum number of answers! Thank you in advance for your help.

International Centre for the Study of the Preservation and Restoration of Cultural Property www.iccrom.org

Regional News

Daniel Heath Cull
column editor

ALASKA

Ellen Carrlee and **Lauren Horelick** gave a paper at AIC introducing the Alaska Fur ID project available at alaskafurid.wordpress.com. Ellen is now working with conservation intern **Crista Pack** (U. Delaware/Winterthur Museum) on a project and website alaskawhitestuffid.wordpress.com identifying various white accretions in Alaskan collections. Visits to the lab this summer have included Oregon-based conservator **Robert Krueger** and a Bruker hand held XRF.

Conservation grad student **Fran Ritchie** (Buffalo State College) has been interning at the Baranov Museum in Kodiak this summer. Her projects have included creating custom storage for over 230 objects, testing a sample of natural history collection specimens for arsenic, and creating a Handling Guideline for museum staff.

Scott Carrlee did collections assessments at the Seldovia Museum, the Tenakee Historical Collections, and the Kenai Fjords National Park. He also performed his first Museum Assessment Program (MAP) Collections Stewardship Survey at the Sitka Historical Museum. Scott reviewed Preservation Assistance Grants for the NEH. Scott has been coordinating with the Klondike Gold Rush National Park to bring conservation interns to the park for the next two summers.

Both the Carrlees and **Monica Shah** will be presenting information for collections care and best practices at the Museums Alaska Conference in Valdez in September. The Carrlees will also be sending on to Monica in Anchorage the traveling XRF on loan from Bruker, though they are loathe to give it up.

Regional Reporter:
Ellen Carrlee

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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) <http://cool.conservation-us.org/waac/>.

Deadline

Contributions for the January *Newsletter* should be received by the Editor before **December 15, 2011**.

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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Individual Membership in WAAC costs \$40 per year (\$45 Canada, \$50 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 \$45 per year (\$50 Canada, \$55 overseas) and entitles the institution to receive the WAAC Newsletter and Membership Directory. For membership or subscription, contact

Regional News, continued

ARIZONA

The Arizona conservators have been very busy lately. **Nancy Odegaard** and **Brunella Santarelli** worked on three repatriation cases over the summer. Nancy presented in the OSG lunch program on archaeological conservation. **Christina Bisulca** gave a presentation and poster at the AIC meeting and is completing a conservation science contract at the Library of Congress.

Teresa Moreno worked with the Mt. Lykaion study session in Greece. **Gina Watkinson** was selected for the Summer Institution Museum Anthropology (SIMA) in June-July. **Molly McGath** taught Chemistry for Conservators at the Iraqi Institute for Conservation in Erbil, Iraq in June and begins an internship at the Smithsonian's MCI lab.

Hamada Kotb, **Ida Pohoriljakova**, Brunella Santarelli, and Nancy Odegaard worked with the Rock Art Ranch Field School near Winslow, AZ for a week in June. **Marilen Pool** continued with the Southwest pottery treatment project and lectured with other staff in the Archaeology Summer Camp for Adults hosted in the ASM lab in July.

Werner Zimmt continued with lab research experiments with corroded iron as he prepared for his 90th birthday.

Martha Winslow Grimm will be spending the fall months in Honduras examining textiles recently excavated from a Mayan tomb in Copan. Before returning to Phoenix she will be attending the North American Textile Conservation Conference in Oaxaca, Mexico. She is also treating quilts from the International Quilt Museum, Lincoln, NE which are part of a Save America's Treasures Grant.

Brynn Bender and **Dana Senge** with the National Park Service lab were busy this spring helping Fort Bowie National Historic Site and Chiricahua National Monument evacuate exhibited collections threatened by wildfires. At the same time they remained on call for four other parks with encroaching wildfires.

With the help of **Maggie Kipling** they also packed collections at Little Bighorn Battlefield National Monument for temporary storage and conservation at the Tucson facility. Maggie developed a new storage method for archeological feathers of Bandelier National Monument. **Audrey Harrison** began surveying metals from the collections of Fort Bowie NHS. Pre-program intern **Amy Molnar** is working on various treatments.

At the Musical Instrument Museum work continues on the expansion project. Martha Winslow Grimm recently spent a day teaching collections staff a course on designing storage mounts for a variety of textile objects.

The recently re-opened and expanded 'Artist's Gallery' now features an Elvis Presley exhibit created in collaboration with Elvis Presley Enterprises: *Gracelands*, for which **Daniel Cull** conserved a pair of bongos given to Elvis by Priscilla, and **Irene Peters** conserved a Martin Guitar played by Elvis. The Martin Guitar treatment featured in the first of a new series of videos produced by MIM's multimedia department entitled "Focus on Conservation," and can be viewed at: vimeo.com/26894537.

Rose Cull recently relocated to Arizona, and along with Irene Peters and Daniel Cull visited the Gila River Indian Community's Huhugam Heritage Center to provide conservation advice concerning the condition of objects within their collections; as well as providing advice concerning the storage and mounting of objects for exhibit.

Linda Morris has been extremely busy and hopes to meet museum exhibition schedules. In October she will be giving a talk at the Amerind Foundation Museum on the conservation treatments she completed along with an exhibition featuring the treatments.

Regional News, continued

Regional Reporter:
Brynn Bender

GREATER LOS ANGELES

Victoria Blyth Hill was invited to do a survey of thangkas at the Nelson-Atkins Museum in Kansas City, Missouri in March. She is currently preparing a Nelson-Atkins thangka, with the assistance of textile conservator **Cara Varnell** for loan. The majority of Victoria's private practice is focused on South and South East Asian Art, including Japanese and Chinese screens and scrolls, in addition to western works of art on paper. In August, she participated in a week-long workshop on the conservation of Indian and Persian miniature paintings at LACMA. Victoria has also been very involved with the Art Museum Council at LACMA and was part of the organizing team for the kick-off party for the Art and Architecture Tour, a fund-raising benefit for the Museum.

Teen Conlon of South Coast Fine Arts Conservation Center, Inc., is completing the conservation of a large 5 panel mural by artist Channing Peake, which is being installed in the main terminal of the new Santa Barbara Airport. **Patty West** gave a presentation on the studio's conservation of an overland stagecoach at a National Stagecoach Symposium in May. The studio is finishing up on a large painting from Mission San Antonio and will soon begin the conservation of the damaged surfaces of the old crypts at the mission in Santa Barbara. Also in the works is the cleaning and repair of a large and historic mural by artist Douglas Parshall located in the library of the Santa Barbara Junior High School.

The conservation section at the Natural History Museum of Los Angeles County welcomes **Lalena Vellanoweth**, who joins the team to conserve objects slated for the upcoming Los Angeles history exhibit, opening in December, 2012.

Lalena has just returned to Los Angeles after working as a conservation assistant in the Costume Institute of the Metropolitan Museum and completing her M.A. in art history and advanced certificate in Conservation at NYU's Institute of Fine Arts.

Also coming on board to assist with exhibit preparations is **Karl Urhau-sen**, paleontological preparator at the museum's Dinosaur Institute. With an extensive fine art and fabrication background, Karl will be working on the gilt picture frames for the oil paintings in the exhibit. After an intensive, last-minute effort for the grand opening of the new Dinosaur Hall, **Tania Collas** and **Liz Homberger** expect that their next 18 months will be completely consumed by work on the Los Angeles exhibit!

Rosa Lowinger and **Viviana Dominguez** successfully completed the removal of the three extant murals at Holy Trinity Cathedral in Port Au Prince, Haiti. An article about the process was published at: c-monster.net/blog1/2011/07/26/haiti-report/. Additional pieces will be published in the upcoming Smithsonian Institution's book on the Haiti Cultural Recovery project.

Maria Cecilia Winter joined the painting conservation section at LACMA for a two month Camilla Chandler Frost Summer Internship in July and August 2011. While in paintings conservation Cecilia worked on a small painting by Ynez Johnston. In September Cecilia began her third year in conservation training at the University of Paris.

LACMA painting conservators worked with **Chris Stavroudis** over a period of several weeks last summer, focusing on the practical application of the cleaning methods he has developed with Richard Wolbers. The project included the study of paintings in the museum's modern collection.

Jennifer Badger has completed a year-long conservation contract at LACMA. She has participated in all aspects of conservation from treatment, exhibitions,

documentation, and loan. She returned to San Francisco in August to work with **Karen Zukor** at Zukor Art Conservation in Oakland.

Professor Chi-sun Park, a conservator in private practice and professor at the department of conservation of cultural properties at Yong-In University, Yong-In, Republic of Korea has been directing the conservation of an eighteenth-century Korean Buddhist painting *Buddha Shakyamuni Preaching to the Assembly on Vulture Peak*, in the renovated Chinese and Korean galleries at LACMA.

This year-long project is being done in the galleries to provide visitors to LACMA a rare opportunity to actually see the conservation of this large and rare Buddhist painting. The finished scroll will be on display in the galleries starting in December 2011. The project is being funded in part by the Friends of Heritage and CJ Media who will be producing a documentary about this conservation project.

Bianca May has begun her 3rd year at LACMA as Mellon Fellow in paintings conservation. Bianca is continuing her research on Latin American painting techniques, including a study of recently acquired paintings by Juan Patricio Morlete.

LACMA was host to a FAIC/AIC professional development workshop entitled Islamic and Indian Arts of the Book: Conservation and Context. This workshop was taught by **Mike Wheeler** and held in conjunction with a public lecture series on the art historical context and scientific documentation of Islamic and Indian paintings. Curators, professors of Islamic studies, a scientist, a conservation photographer, an Islamic calligrapher, and fifteen conservators spent a week discussing, demonstrating, and learning about the historical context, technology, and the conservation of this rich art form.

The Robert Mapplethorpe Collection of photography was recently acquired jointly by LACMA and the J.Paul Getty

Regional News, continued

Trust. LACMA and the Getty Museum will share the photography collection and the Mapplethorpe archives will go to the Getty Research Institute. This is the third major acquisition for the Prints, Drawings, and Photography collections at LACMA in the last three years. In addition they have jointly acquired the Samuel Jacobs archive with the Hammer Museum and the Vernon collection of 19th-c. photography.

In September **Siska Genbrugge** joined LACMA's Conservation Center as assistant objects conservator. **Don Menveg** is finishing the treatment of a Moghul inlaid panel in LACMA's collection. The panel will go on view in the museum's Indian art gallery spring 2012. The project was filmed to document the materials and techniques used in the treatment.

Last July **Diana Rambaldi** accepted a position as a post-doctoral Mellon Fellow in conservation research at LACMA. **Anne Getts**, graduate student from the Winterthur / University of Delaware Program in Art Conservation, spent her summer in textile conservation at LACMA as a Camilla Chandler Frost intern. She will also spend half of her current third year internship in the textile lab. During the summer internship Anne and Mellon Fellow **Nicole Bloomfield** conserved one of Gilbert Adrian's costumes for Norma Shearer who starred in the 1938 film *Marie Antoinette*.

Sylvia Schweri-Dorsch is now the associate conservator for LACMA's Watts Towers Conservation Project, with **Blanka Kielb** as assistant conservator and **Heather Goers** as intern. **Colleen Boye** became part-time research assistant and continues working on the Watts Towers' past treatment records.

The Museum Lighting Research's team at the Getty Conservation Institute is happy to welcome **Andrew Lerwill**. Previously to his two years post doc fellowship at the GCI, Andrew was a member of Tate-conservation science where he conducted research as part of the anoxic project. His PhD dissertation *Micro-fading Spectrometry: An Investigation into the Display of Traditional Watercolour Pigments in An-*

oxia resulted from this research and was awarded by Nottingham Trent University. Prior to his doctorate he read for a bachelors degree in physics and a masters in optical engineering. More recently he has worked with the Metamorfoze Programme at the National Archives of the Netherlands with focus on broadening the application of micro-fading for the preservation of paper heritage.

Andrew will further his research interests joining the Museum Lighting Research's team already constituted by **James Druzik**, senior scientist and project manager, **Vincent Beltran** and **Christel Pesme**, assistant scientists. The Museum Lighting Research is a large collaborative and multi-disciplinary research program, started in 2002, examining better techniques for safer museum lighting.

In the last ten years the program has studied the efficiency of new filters and new light sources such as LEDs to reduce light induced damages on sensitive collection items while maintaining satisfying viewing conditions for the public. Major research on the photochemical protection provided by anoxic environment was carried out on a large number of samples including fine art material but also material found in natural history collections. Implementation in light sensitivity assessments of collection items continues to be made using microfading testing on artifacts which permits refining preventive conservation approaches.

In addition, Jim Druzik is currently working with co-author **Stefan Michalski** on a reference text, *Handbook of the Museum Environment*, in conjunction with the Canadian Conservation Institute.

Textile conservator **Sharon Shore** recently completed treatment of a painting by Leon Golub, *Interrogation III*, painted in 1981. This large 10 x 14 foot painting in acrylic on unprimed canvas had suffered a large water stain with a dark tide line at the top edge in an area of exposed canvas. The treatment required 26 hours of work using a 4 x 6 foot cold suction table. (I saw this treatment and it was remarkably successful, very impressive. Ed.) The painting was then handed off to

painting conservator **Tanya Thompson** for some final compensation.

Regional Reporter:
Virginia Rasmussen

HAWAII

In conjunction with the 2011 APEC Leaders Summit in Honolulu, the Honolulu Academy of Arts will organize the exhibition *Masterpieces of Landscape Painting from the Forbidden City* from November 3, 2011 to January 8, 2012. The exhibition will include 56 Chinese paintings from the Palace Museum, Beijing that have never before traveled internationally.

In addition, previous laws prevented paintings from earlier than the Ming dynasty (1368-1644) from leaving the country, and the Academy will be only the second museum in the United States to be granted an exemption from this regulation, in order to bring 6 paintings by leading artists of the Yuan dynasty (1271-1368). Each artist represented by paintings from the Palace Museum will also be represented by paintings from the Academy, and this will be the first time in centuries that these paintings by some of China's most famous artists will be reunited.

Thor Minnick treated an Isamu Noguchi table and continues work on a large number of early Hawaiian calabash (umeke kou) in a private collection.

Gregory Thomas, dba Art Care, continues to provide painting and paper conservation in Hawaii. Most recently Gregory completed several watercolors by artists working locally. As well as portraits, Gregory has completed a Beva lining of a beautiful Lionel Walden seascape.

Regional Reporter:
D. Thor Minnick

Regional News, continued

NEW MEXICO

We are happy to welcome the new regional reporter for New Mexico:

Silvia Marinas-Feliner

PACIFIC NORTHWEST

Nina Olsson Art Conservation, LLC of Portland, Oregon is treating a pair of works by the Italian 18th-century painter Pietro Paltronieri for upcoming installation in the galleries of the Portland Art Museum. Nina will also serve as co-leader of a new research project for the development of a mild heating device for the conservation of cultural heritage, funded by a grant from the European Union under the Seventh Framework Programme.

The device, called IMAT, an acronym for Intelligent Mobile and Multipurpose Accurate Thermoelectrical Device for Art Conservation, will be developed by a consortium of European experts in the fields of art conservation, thermoelectrical engineering, and nanotechnology. The three-year project will launch in the fall of 2011.

Lisa Duncan is working on several projects. She is happy to be in her second year of private practice. She just finished treatment on a collection of tempera paintings on paper for the Whatcom Museum in Bellingham, WA and also spent a couple days surveying photographs at the Seattle Art Museum. She is also working on several historic photographs taken by local Northwest photographers from the 19th century owned by private collectors.

As with many public agencies around the country, the Washington State Arts Commission (WSAC) recently faced a tough Legislative budget process. At the close of the Legislative session, WSAC received approximately \$1.1 million dollars per year in state funding for the current biennium (Fiscal Years 2012 and

2013), which represents an 11% reduction in state funding over the current year, and a 55% reduction since 2009. WSAC's budget provides grants to arts organizations statewide, and pays for a portion of the care of the 4,600 artworks in the State Art Collection, which are located at public schools, colleges, universities, and state agencies throughout Washington.

Corine Landrieu spent several weeks this spring working on the treatment of an outdoor concrete sculpture by Harold Balaz, located in Tacoma. In May she examined an extensive private Roman glass collection and produced a condition report.

A twelve volume set of *The Silva of North America* recently arrived in **Susan Lunas's** studio. This set has never been cut, nor sewn. The sewing, trimming, and binding will keep Susan busy for several weeks.

SAM conservation is working with local artists to document the conservation and preservation preferences for their creations for the exhibition *Reclaimed, Nature and Place through Contemporary Eyes* and for a forthcoming display of new acquisitions by renowned silver artist John Marshall. A video of conservator **Liz Brown** in conversation with John is available on the conservation page of the SAM website.

SAM conservators have been working with conservators **Alice Bear**, **Tomokatsu Kawazu**, and **Patricia Leavengood** to conserve objects and with conservation scientist **John Twilley** and local radiologists to investigate art for the museum's fall exhibition of treasures from the Asian collections, *Luminous*. New scholarship gleaned from these studies will be displayed in a special gallery as a part of the exhibition.

Chief Conservator **Nicholas Dorman** and **Katie Patton**, Mario Modestini Fellow at SAM, continue treatment of *Venus and Adonis* from the workshop of Paolo Veronese. Katie will commence her second year at SAM in October with a Samuel H. Kress Fellowship. The frame

for this painting is being treated by **Richard Boerth** and analysis has been undertaken in collaboration with **Dianne Dwyer** at the IFA and **Dorothy Mahon** and **Silvia Centeno** at the Metropolitan Museum of Art.

SAM conservator Liz Brown and technician **Tim Marsden** are beginning their summer maintenance program in the sculpture park. SAM pre-program intern, **Megan Salazar-Walsh** left SAM for a summer internship at the Shelburne Museum in Vermont. She commences studies on the Buffalo conservation program in the fall.

Conservation fellow **Linda Lin** also wrapped up two years at SAM, supported by museum docents and volunteers. Linda commenced an Andrew W. Mellon Fellowship at the Metropolitan Museum of Art this summer.

This summer, collection care manager **Marta Pinto-Llorca** completed an IMLS-funded project to replace all of the museum's Asian screen storage cabinets, and SAM conservation received funding from the Carpenter Foundation for treatment of art for the *Luminous* show; from the Bay and Paul Foundations for a new water purification system; and from the Sumitomo Foundation for the treatment of *The Departure from Kashima*, an important painting from SAM's Japanese collection.

Reed College has posted a new website on the Ara Pacis Augustae, focusing on the physical history of the monument, its creation, gradual disappearance, rediscovery, alteration and dispersal, excavation, reconstruction, restoration, present condition and display. cdm.reed.edu/ara-pacis/.

The staff of The Royal BC Museum celebrated with **Mary-Lou Florian** to recognize her achievement of receiving an honorary doctorate from the University of Victoria. They are proud to consider her one of their own as chief conservator emeritus and research associate. Congratulations, Dr. Florian.

Kasey Lee and **Delphine Castles** pre-

Regional News, continued

sented on Collections Risk Assessment at the International Symposium on Risk Analysis in Portugal this September.

George Field and **Lisa Bengston** have been busy working on historic Helmcken House, as well as preservation plans for totem poles and the John Lennon Rolls Royce. **Kjerstin Mackie** and **Colleen Wilson** completed work on costumes for *The Other Emily* exhibit and recently developed a gallery-based docent program on preventive conservation. **Robert Davison** continues to oversee rehousing of AV and photograph collections in preparation for cold storage.

The RBC Museum recently said farewell to Ryerson intern **Kathy Kinakin**, who made wonderful progress rehousing the ethnographic photograph collection. **Betty Walsh** attended the annual CAC conference and workshop on emergency preparedness and response and completed condition reports for Helmcken House and photograph and paper treatments for *The Other Emily* exhibit.

Joining the Museum recently was summer student **Jenna Kiesman**, who catalogued digital images and linked them to collections management records.

Regional Reporter:
Corine Landrieu

ROCKY MOUNTAIN REGION

Susanna Donovan, from the University of Paris masters in conservation program is spending the summer as advanced conservation intern at the Buffalo Bill Historical Center specializing in books and paper. Susanna, funded by a consortium of private funders, is working on two surveys for the McCracken Research Library and is also carrying out many conservation treatments of works on paper.

Elsa Rosenfelder, **Anna Graff**, and **Helen Garvis** are spending the summer as pre-program conservation interns at the

Buffalo Bill Historical Center, funded by the Bay and Paul Foundations. **Margaret Bole**, pre-program conservation intern is funded by a grant from the S.K. Johnston Family Fund of the Wyoming Community Foundation. Elsa, Anna, Helen, and Margaret are working on Plains Indian objects, ceramics, works on paper, and decorative arts objects. They are also working with Susanna on the McCracken Research Library surveys.

Beverly Perkins, chief conservator at the Buffalo Bill Historical Center is a member of the newly founded Smithsonian Affiliates advisory board and a newly elected member of the Heritage Preservation board. Beverly has just joined the Buffalo Bill art show committee that hosts the annual artists' show, live auction, quick draw, and silent auctions associated with Rendezvous Royale in Cody, Wyoming.

In addition to treating a series of murals by the artist Chief Bluehorse (Hobart Keith), **Victoria Montana Ryan** gave presentations to the students at Washington School and to members of the public at the Old Colorado City Historical Society on the conservation treatment of a historic portrait of George Washington by the artist Charles Craig.

Conservators at the Western Center for the Conservation of Fine Arts welcomed Winterthur summer intern **Laura Hartman** for ten weeks during which she treated a mural by Colorado artist William Sanderson, a painting on canvas from Denver's Graland Country Day School. The painting has been in long term storage since 1994 when the Georgia Nelson Building, where it was originally housed, was demolished. Laura also treated a several portraits by L. Carroll Brown from Montana.

A number of portraits of Oklahoma governors were treated recently at WCCFA in preparation for the opening of a new judicial center in Oklahoma City. Two large paintings by American Indian artist Mopope from the Oklahoma Historical Center were also treated with this group.

The Denver Museum of Nature and Science recently began work on two grant funded projects and an outstanding ice age fossil excavation. **Meghan McFarlane**, **Jessica Fletcher**, and **Jude Southward** are digging their way through a mountain of fossils and plant materials uncovered this summer at the Snowmass/Zeigler Reservoir site; over 5000 objects were excavated in only 7 weeks.

They are assisted in this herculean effort by volunteers **Kimberly Hannigan**, **Jill Mally**, and **Moriah Fremd**. Jessica is also working on an IMLS CPS project, surveying 800 paleobotany specimens. Meghan is working with a museum team to help implement Ke-EMu, and Jude presented a risk assessment poster at the ICOM-CC triennial conference in Lisbon in mid-September, 2011.

Julie Parker began work in May on the Save America's Treasures Grant project which is focused on surveying and treating objects from the anthropology collection in preparation for the move to the museum's new Education and Storage facility. Groundbreaking for the state of the art facility was in September.

Two Chinese exhibitions will be featured this fall at the Denver Art Museum. *Threads of Heaven; Silken Legacy of China's last Dynasty* will feature textiles from the museum's collection. In preparation, **Patricia Ewer** and **Paulette Reading** have been lending their textile conservation expertise, treating a range of silk and embroidered objects.

Gina Laurin is working on object-related artifacts for this exhibit and conservation mountmaker **Steve Osborne** is designing and fabricating custom mounts for the gallery. Conservation assistant **Michal Mikesell** is assisting all of the conservators in preparing the textiles and objects for what is guaranteed to be a colorful and textural feast for the eyes.

Art of Xu Beihong (1895-1953): Pioneer of Modern Chinese Painting will feature nearly 70 works by this revered Chinese artist who mastered both traditional Chinese and western techniques and styles. **Sarah Melching** travelled to Beijing in

Regional News, continued

late May to assess works for the exhibit and will return early in the fall to oversee their packing and crating.

Kate Moomaw has been actively involved with the *Marvelous Mud* exhibit, maintaining the unique clay-related installations.

In addition, Kate, Steve, and Gina have been taking advantage of the summer climes and addressing outdoor sculpture needs. Gina, Kate and Michal also just finished treating objects for the Lutz Bamboo Gallery – a space exclusively devoted to the display of bamboo artifacts. Contract conservator Julie Parker is treating an elaborate 18th-century Spanish Colonial candlestand, carved from wood and finished with gilded and painted surfaces.

In preparation for the inaugural opening of the Clyfford Still Museum, **James Squires** (whose position is shared between the Denver Art Museum and CSM) and conservators from the Western Center for Conservation of Fine Art, have begun working on Still's canvases which date from the 1930s through the 1970s. In addition, works on paper by Still are being treated by Sarah with assistance from Michal.

Regional Reporter:
Paulette Reading

SAN DIEGO AREA

A project recently completed to conserve the contents of a box placed in the corner stone of the Grossmont High School in El Cajon, California involved the combined efforts of **Vera Indenbaum**, textile conservator, **Donna Williams**, objects conservator, and **Frances Prichett**, paper conservator. The copper corner stone box, which had been sealed in place when the foundation of the high school was laid on February 6, 1922, was opened late last year.

Items inside the box included several

medals and badges, some with attached ribbons, and a variety of paper artifacts. The bronze and copper medals, including badges of the Women's Relief Corps, the Grand Army of the Republic, and the American Legion, were conserved by Donna, and the ribbons were stabilized by Vera.

Many of the paper objects had literally been reduced to dust, but copies of three local newspapers; the *El Cajon Valley News*, *Lakeside Journal*, and *La Mesa Scout*, dated February 3, 1922, were treated by Frances.

All of the objects that were treated, as well as an extensive and wide-ranging collection of artifacts related to the high school, are on now display at the Grossmont High School Museum.

Donna Williams also researched time capsules that are manufactured today and found a firm called Future Packaging and Preservation, which offers a line of stainless steel time capsules with dessicants and oxygen absorbers, with an estimated life-span of approximately 60 years. The company will also custom fabricate containers and specializes in providing basic preservation materials for the general public.

Regional Reporter:
Francis Prichett

SAN FRANCISCO BAY AREA

Candis Hakim has been busy with ethnographic objects of late, including a Sioux beaded jacket, a set of Ojibwe dolls, and an Inuit model kayak. For the latter she worked with conservation intern **Jena Hirschbein**, who did a fabulous job filling the kayak's cracks with rolled beva film and then toning them.

Candis recently had a visit from good friend and fellow objects conservator **Marie Svoboda** from the Getty Villa and was excited to show her modest studio and country digs.

Beth Szuhay has left the Fine Arts Museums of San Francisco (FAMSF) to pursue conservation in private practice. Beth has been with the FAMSF since September 2001 and assisted with the reopening of the deYoung, including moving the textile collection to the new museum and installing the opening exhibit. During her tenure, she worked on many popular exhibitions including *Vivienne Westwood* and *To Dye for: a World Saturated in Color*. Beth looks forward to continued collaborations with Bay Area institutions and private collectors.

Zukor Art Conservation is happy to announce a new associate, **Jennifer Badger**, who will be joining the lab in August. Jennifer is a graduate of the NYU conservation program and just completed a one-year position at the LACMA paper conservation lab. This summer Karen was busy working on a 1482 volume, *Euclid's Elemente Geometriae*, an early incunabula.

Two interns, **Kira Hodges** and **Madison Brockman**, will be assisting in the disbinding and cleaning of the water-damaged book. Karen is also hoping to return to Haiti this fall, for a second deployment to help in the salvage of cultural property, sponsored by the Smithsonian.

Regional Reporter:
Alisa Eagleston

TEXAS

After 13 years as Head of Paper Conservation at the Harry Ransom Center, **Stephanie Watkins** has relocated and begun a new life in the Atlanta, Georgia area, where she will establish a private practice. She will miss all her Texas friends.

The Harry Ransom Center at the University of Texas at Austin is pleased to announce that **Luisa Casella** has accepted the position as conservator of photographs, working with **Barbara Brown** in

Jobs

SPECTRA Company CONSERVATOR

Southern California Historic Preservation Company seeking Full Time Conservator. Individuals must have verified experience in Conservation in the following areas: Architecture, Paintings/Murals. Individuals having experience in the following would be very helpful: Objects, Wood, Sculpture, Stone, Metals, Tile.

Candidate must possess the following qualities: Ability to write reports/surveys; Hands on Conservation Skills; Strong inter-personal skills ; Commitment to professionalism exhibited through previous job successes; Strong computer skills include Outlook, Word and Excel, Master Builder a plus; Good oral and written communications skills Conservator must be willing to be a "working" hands on employee.

Degree in Conservation Required.
To apply, forward a resume to adresselhaus@spectracompany.com.

the Photograph Conservation Lab. Luisa is originally from Lisbon, Portugal and following her education, training, and several years experience there with photograph conservator **Luis Pavão**, Ltd., she was accepted into the Andrew W. Mellon Advanced Residency Program in Photograph Conservation at the George Eastman House (2005-2007), and most recently was a Mellon Research Scholar in Photograph Conservation (2007-2010) at the Metropolitan Museum of Art in New York City.

Since her arrival in April, Luisa completed several treatments for photographs being included in HRC's fall 2011 exhibitions, and is working on other treatment projects in the lab and helping to reorganize the lab space.

Regional Reporter:
Ken Grant

Shangri La, Center for Islamic Arts and Cultures CONSERVATOR

This is a full time exempt position reporting to the Executive Director at 4055 Papu Circle, Honolulu, HI. Shangri La is a center for Islamic arts housed in the former Honolulu residence of American philanthropist Doris Duke. Built between 1936-1938, Shangri La houses a collection of approximately 3,500 objects of Islamic art, many of which are embedded in the historic architecture. The Doris Duke Foundation for Islamic Art, which owns and supports Shangri La, is currently seeking an experienced conservator for its collections.

This position requires a knowledgeable, innovative, adaptive, and collaborative thinker who can develop and implement a long-term Conservation Plan that establishes clear priorities for the treatment of Shangri La's environmentally-threatened collections. The Conservator will handle basic object treatments; work closely with the Curator to determine when specialist conservators are critically needed and apply a trained conservator's discerning eye to all conservation work proposed and performed on Shangri La's collections. The Conservator will also serve as a qualified supervisor for graduate-level interns and provide ongoing training for conservation technicians.

An advanced Certificate or master's degree in conservation plus 5 years experience as a conservator is required. Candidates must specialize in the treatment of objects, both portable and embedded, in a variety of media and be well versed in the AIC Code of Ethics and Standards of Practice. Strong computer and Internet skills with a moderate to high level of experience in MS Office, The Museum System, Adobe Photoshop, Illustrator, and/or InDesign is ideal. Friendly, independent and collaborative leaders with excellent communication skills are encouraged to apply.

Please send your resume with cover letter to SLConservator-hr@ddcf.org. Applications will be accepted until Friday, October 21, 2011. No phone calls, please. Do not apply in person.

The complete position description can be found at www.shangrilahawaii.org

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. Paperbound and printed on acid-free stock.

Price: \$8.85

(\$6.60 copy for orders >10 copies)

Back Issues of WAAC Newsletter

Back numbers of the *Newsletter* are available. Issues Vol.1 - Vol.14, #3 (Sept. 1992) are \$5/copy. Issues Vol.15 - Vol.29, #3 (Sept. 1997) are \$10/copy. Issues Vol.30 (Jan. 2008) and after are \$15/copy. A 20% discount will be given to libraries seeking to obtain back issues to complete a "run" and for purchases of ten copies or more of an issue.

Prices include shipping and handling. Make checks payable to WAAC drawn in US dollars on a US bank.

For information please contact the WAAC Secretary:
Brynn Bender

Send prepaid orders to:
Donna Williams

fulfillments@waac-us.org

Getting Closer: Conservation Detectives



Introduction

In April 2011 during Edinburgh International Science Festival, National Museums Scotland hosted a week of free “Science Secrets” drop-in events for visitors of all ages. Seizing an opportunity to spotlight the behind-the-scenes-work of the Conservation and Analytical Research Department, the Artefact Conservation team offered to organise one of these events.

We hoped to highlight the role science plays in our work by allowing young visitors to get as close as possible to artefacts from the museum and provide a hands-on opportunity for participants to use conservation techniques to solve mysteries of the past.

This was achieved by creating four stations each addressing a different analytical technique, arming visitors with lab coats, and providing activity sheets with tasks to complete at each base. It was crucial that a real scientific message would be communicated through each interactive activity, educat-



ing participants with an understanding that science is around us everywhere and not just in science class at school.

Hosting such an ambitious event was a great learning curve, offering valuable lessons of what can be accomplished and how activities could be improved. The popularity of the event far exceeded our expectations, highlighting the extent of public interest in the work of conservators and their desire to engage with conservation practice.

The Importance of Forward Planning

To satisfy marketing deadlines a flexible event title of “Conservation Detectives” was conceived at an early stage, allowing it to be later decided that the occasion would be used to illustrate how objects are investigated. Each activity station was hosted by two conservators and the four analytical techniques addressed were microscopy, radiography, microchemical testing and ultraviolet fluorescence.

In hindsight the presence of an additional conservator who interchanged between activities and allowed staff to take breaks would have been useful. Museum volunteers had been enlisted to perform this role but were unable as they, unsurprisingly, did not understand the science or techniques demonstrated. A more thorough briefing of volunteers may have achieved this.

The event took place in Howden Court, a busy foyer area of the museum which could not be closed off to the public making preparation difficult. Unpacking equipment immediately attracted attention and the subsequent early visitor interaction prevented the conservators from briefing volunteer staff as planned. The conservators wore lab coats and “Conservation Detectives” logoed badges to ensure we were easily identifiable whilst participants were also given lab coats to encourage them to think like conservators and be detectives. This was a great success.

We targeted the event at 7-8 years olds, the stage in a child’s development where a basic understanding of science is achieved. However as the event was required to engage visitors of all ages, the activities were designed with a scientific message that could be simplified or expanded upon depending on the age of the participant. To incite interest and increase the accessibility of the sometimes complex scientific



*by Ticca Ogilvie, Megan de Silva
and the Artefact Conservation Team of the National Museums Scotland*

principles used within conservation, each activity included a link to the children's own lives and an object from the collection. It is easy to forget the privileges of our work, but the children were quick to remind us how "cool" it is to be "so close to something really, really old."

The event was advertised as an afternoon of "drop-in" sessions and so each activity station was required to work independently from its companions. However some crowd management was successfully achieved with the activity sheet that directed visitors to move from one station to another. We were engulfed by a constant stream of excited children eager to get involved and were indebted to the team of museum volunteers for handling the swarms. The hand-outs also provided structure for the event, challenging the children with tasks to complete and supplying information to take home.

In planning "Conservation Detectives" we were grateful for the knowledge of public engagement shared by other conservators*. Staff's personal experiences of other public events at institutions such as the V&A, Museum of London, National Trust and the Field Museum were also valuable.

The Activities

Microscopy

Benefits of increasing magnification were demonstrated using insect pests. A recently accessioned wooded object damaged by furniture beetle was displayed and a beetle's life cycle explained. Participants were challenged to look at different pest specimens to identify which caused the damage with the aid of enlarged photographs and SEM images.

By asking the children to draw each insect examined we encouraged them to look closely at what they saw, capturing their attention to the extent that many had to be dragged away. The children were encouraged to use magnifying glasses and optivisers to look at spiders and moths, insects which were instantly recognisable, easily identified and accompanied by stories of the moths inside Grandmas' cupboards!



The children then progressed to being "real scientists" looking at the "tiny, tiny" examples of beetle pests using a microscope. Specimens were fixed into position ensuring they could not be moved and focus adjusted by conservation staff. The children were mesmerised by the effects of increasing magnification, however we underestimated their desire to touch the "giant" insects they saw- unfortunately all the carpet beetle's scales were wiped away. Having substitute specimens on hand to replace those that sustained damage was advantageous.



Getting Closer: Conservation Detectives, continued

Radiography

To highlight the applications of radiography an Ancient Egyptian crocodile-shaped mummy bundle was presented to participants. They were asked to try to guess its contents before being shown the x-ray, with guesses ranging from “a mouse” and “a very small dinosaur” to “an old sandal!” The children were then shown a ceramic figurine and tried to spot where it had been repaired before the x-ray revealed if they were right.

Constant supervision of the accessioned objects was required. Displaying objects from the handling collection and corresponding radiographs would have been more practical, allowing children to be more involved with the artefacts and the conservators to be a little more relaxed. As many of the children were too small to stand over and properly look at images on the light box a thinner and more manoeuvrable light sheet would have facilitated further engagement. More digitized images should also have been used. The children were eager to relate their own experiences of x-rays which enhanced their interest and understanding in the activity.

Micro-chemical testing

This station illustrated how micro-chemical tests are used to assess an object's condition. Two tests were demonstrated: the silver nitrate test for identifying chloride salts and pH



test strips for determining acidity. Using a chloride salt-encrusted flower pot and an image of a salt-contaminated archaeological ceramic, the children were introduced to the harmful effect of soluble salts. They were then invited to select salt solutions to test for the presence of chloride ions. The test itself was carried out by one of the conservators with the children recording their observations on the work sheet.

Acidity and the acidic nature of materials was addressed through discussions of common acids found at home and by looking at a stiff and misshapen leather boot from the collection. Conservators explained how the boot would benefit from humidification and re-shaping and how the acidity of the boot would affect its treatment. Using pH test strips the children then tested two leather samples to determine which was more acidic.

During this activity the children had also been given a ‘mystery’ piece of litmus paper to hold which had changed colour when they were asked to open their hands, revealing to their shock and horror that they were all sources of acid!

UV fluorescence

An appreciation of Ultra Violet light and its uses in conservation was achieved by asking the children to write a secret message in white chalk on a white piece of paper. Wearing safety glasses they entered a black tent illuminated by UV light and were surprised (and often embarrassed) to see we could all read their now visible words. Participants were then shown how to identify damage and repairs on ceramic objects and spot the differences between real and fake pearls.

Getting Closer: Conservation Detectives, continued



The knowledge of acidic fingers gained at the micro-chemical station was developed to explain inappropriate handling of objects. This was illustrated with a metal teapot covered in fingerprints made from fruit acids, wax and shellac, invisible under natural light. The exaggerated fingerprints glowing under UV provided a very visual display of how acid residues from handling remain on objects and ultimately cause damage.

It was very difficult to get many of the children to leave the tent which became very hot with the UV light constantly on, creating a stuffy, difficult environment for the conservators to work in.

Conclusion

“Conservation Detectives” was a huge success, attributed to the investigative methods and activities chosen, the enthusiasm of the conservators, and the support of the Learning and Programmes team.



In organising the event we had underestimated the number of participants and the need to work in conjunction with volunteers who could have been deployed to greater effect if we had sufficiently briefed them beforehand.

The scientific themes we selected tied in well with the education curriculum, as one child explained: “this is great, I’m doing beasts as my next project in school.” The activities were engaging to the extent that many children had to be dragged away. The simplest tasks of drawing magnified insects, writing secret messages and seeing litmus paper change colour proved to be the most successful.

Running four activities with a team of eight conservators was ambitious, but the challenges were fully rewarded by the brilliant engaged children. They certainly kept us on our toes with their insightful and occasionally unanswerable questions.

* The Preservation Box, *Icon News*, January 2011, 19; Conservation’s relevance to the school curriculum. *Discuss! ICON News*, November 2010, 19; *Icon News*, March 2011, 17.

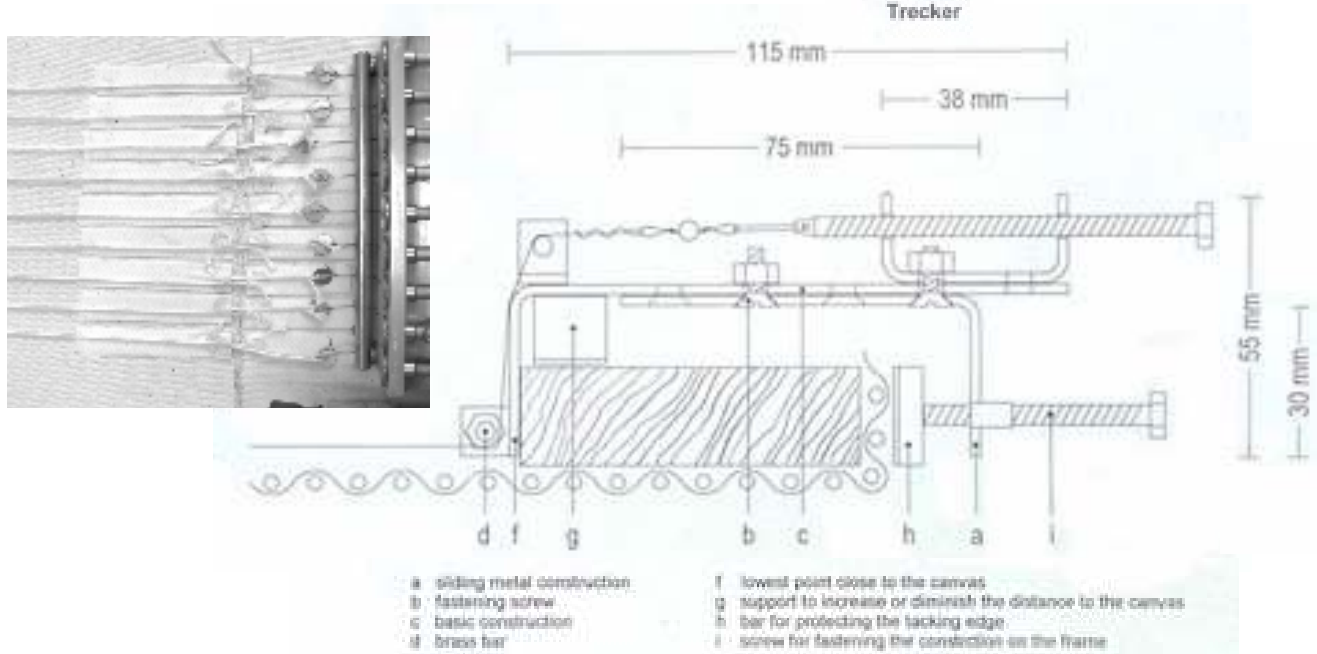
Archaeology Conservation outreach: Hands-on, *News in Conservation*.

This article first appeared in *Icon News* in July 2011 and is reprinted here with the permission of the Institute of Conservation, Dr Ticca Ogilvie, Head of Artefact Conservation, and Megan de Silva, Assistant Artefacts Conservator, National Museums Scotland.

Photographs courtesy of the National Museums Scotland.

A Useful Tool for the Repair of Gaping Tears: The RH Trecker

(Heiber, Alternatives to Lining)



Der Trecker (The Puller) is a tool that was developed by Professor Winfried Heiber as a tensioning aid capable of pulling the two edges of a gaping tear together and enabling the completion of a thread-by-thread tear mending treatment. This tool allows the torn edges to be brought closer together while the stretched canvas remains on its auxiliary support. With the sad passing of Professor Heiber, his device is no longer available, however Robin Hodgson (RH Conservation) has recently developed a Trecker that is available for purchase.

We were fortunate to have Robin give a workshop demonstration of his products at the Winterthur/UD Program in Art Conservation in May 2011. Along with the demonstration Robin also shared his intention for developing the RH Trecker, expressing that this Trecker was constructed to be a readily accessible tool for the conservator that was durable and efficient. Robin's Trecker was modeled after Professor Heiber's design and works similarly.

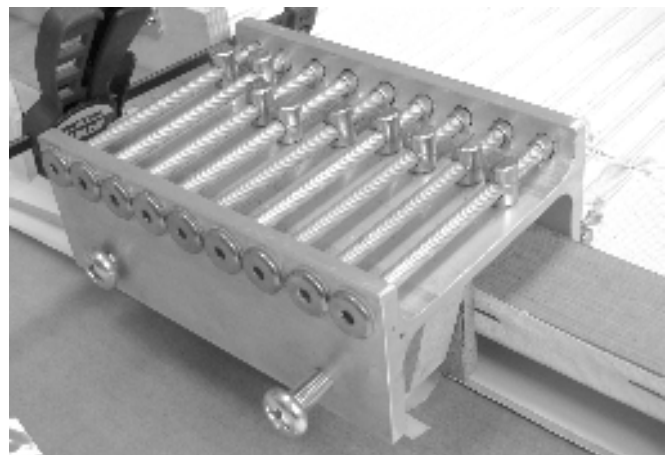
Professor Heiber's model consists of two steel constructions that are pressure fit using screws and wooden blocks and attached across from each other to the wood of the auxiliary support or frame of a painting. Screws are aligned parallel to the surface of the painting, across the metallic construction. Strands of bookbinding thread (or a similar material) are threaded through holes at the ends of the screws and run at a 45° angle beneath a brass rod (ensuring the strands pull the edges of the tear straight back and not upwards) and are attached to the opposite edge of the tear.

The ends of the thread are tied to flat washers that are sandwiched between linen tape, adhered together with BEVA@371 film (or a similar adhesive). These strips are

then attached either perpendicular or parallel to the tear (depending on the type of tear and location), directly to the canvas of the painting. Heiber recommends using Power-Strips™, a commercial product that adheres to a surface and has good shearing strength but low peel strength, for attaching the strips to the painting support

Tension is brought to the edges of the tear by turning the screws, which in turn pull the attached threads and bring the edges of the tear together.

Robin's construction has an aluminum body that is anodized satin black (the version shown here is the prototype,) and all of the screws and the front bar that hold the threads against the verso of the work are stainless steel. The 10 "nuts" that run on the 10 adjusting screws as well as the 20 end fittings are nickel plated steel.



The metallic frame measures 152 mm in length, 112 mm wide, and 50 mm high, similar to Heiber's original framing. The RH Trecker differs in that there are 10 tensioning screws as opposed to 9 on the Heiber Trecker, and the space between the screws is slightly larger in the RH design.

The maximum stretcher bar that can be clamped onto with the RH Trecker is 3 3/8" / 85 mm. It is supplied in pairs and includes a hex wrench to adjust the screws and clamp it onto the stretcher bar.

We received the RH Trecker just as a painting came in with a large and linear gaping tear. The tear measures approxi-

mately 38 centimeters in length and the gap between the two torn edges spanned approximately 1 centimeter at its widest space. The painting dated to the 20th century and consisted of oil paint applied over a medium-weight, fairly coarse, plain-woven canvas. The canvas appeared to be commercially primed and stretched onto a stretcher, possibly one of the "Red Label Stretched Canvases" manufactured by Frederix.

Due to the size of the tear, a makeshift trecker was constructed to provide tensioning of the entire area. The makeshift trecker took about 3 hours to construct, including a trip to the music supply store, and consisted of guitar tuners fixed to a wooden board and a metallic rod. While functional, our trecker provided an interesting contrast to the one built by Robin highlighting the advantages of his design.

Apart from the convenience of having a ready-made trecker, there were several additional benefits evident in Robin's design. The electric guitar pegs used in our construction were chosen (as opposed to violin pegs) with the intent of having more precise control over the amount of tension applied to the loomed threads. The RH Trecker allowed for an even more exact tuning of the tensioning strings with a turning system that was accessible from both sides, allowing one-person control of both frame constructions simultaneously.

The smaller spaces between each tensioning string of the RH Trecker were close enough together to apply an even and consistent tension to the tear while still allowing workability during the tear mending process. With our model, it was difficult to align the metallic bar in such a way that threads would be pulled at an exact right angle, ensuring the tension was being pulled outward. This limitation gave our design less control over the tension.

Robin's trecker also had the advantage of being self-attaching via a screw system, eliminating the use of clamps and clutter, and was very sleek and comfortable to work around.

Overall, the RH Trecker proved to be a very useful tool. The tear was brought together nicely and tear mending is currently underway. Although modifications could be made to the ready-made design, the RH Trecker proved to be an accessible product that provides the conservator with a design both proficient and convenient to everyday use.

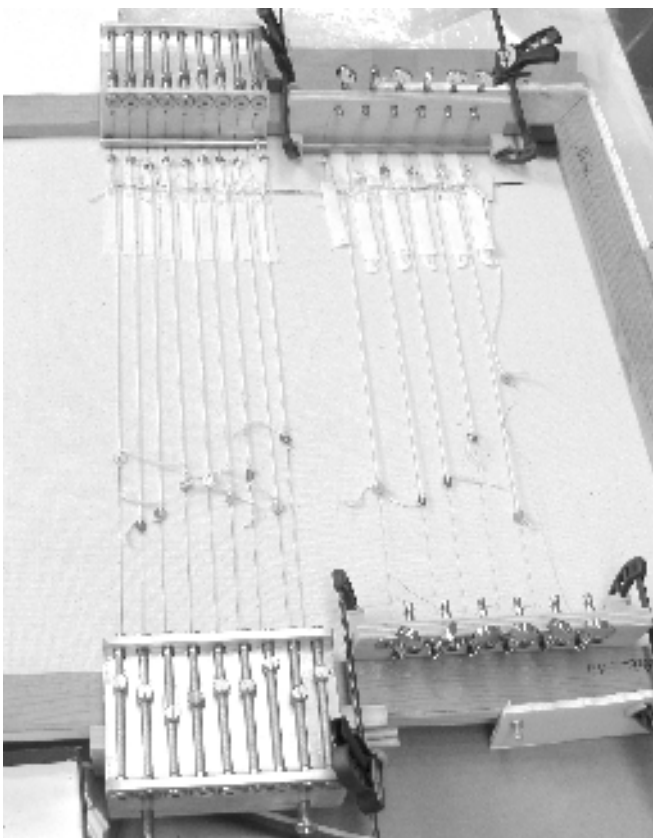
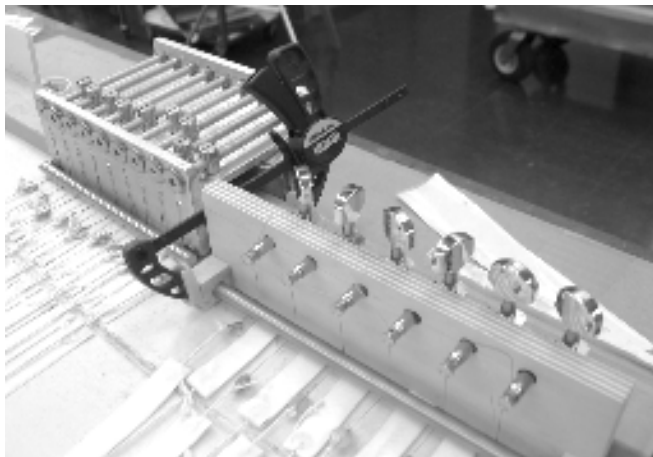
The RH Trecker is available from rhconservationeng.com/.

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Book Review

House Paints, 1900-1960 History and Use

Harriet A. L. Standeven

Getty Publications 2011
Getty Conservation Institute
ISBN-13: 978-1606060674
ISBN-10: 1606060678
176 pages \$60

I love this book but then I am a bit of an anorak* when it comes to house-paints. As an architectural paint researcher I spend much of my time looking down microscopes at layers of house-paint samples mounted in cross-section. Any information which helps me date these more recent layers of house paint, helps me clarify the full decorative history of a room of a building. But why would anyone else be interested in reading this book?

This question is raised by Timothy P. Whalen, Director of the Getty Conservation Institute in his Foreword. He admits that the subject of house-paints does not offer an immediate and obvious fit with the Getty's research focus and remit. But after a little consideration he realised that *'these paints are encountered by conservators in a wide range of areas of twentieth-century cultural heritage – and not just those dealing with painted door frames or architectural finishes.'*

Artists use ready-mixed house paints because they are readily available, cheap or have attractive workings properties. Some artists may decide to use house paint for more complex socio-political reasons – to challenge the values of 'fine art'. Harriet Standeven is a paintings conservator with an MA from the University of Northumbria and a PhD from the RCA who now specialises in the care of modern and contemporary art.

Her book provides a clear and accessible history of the development of house-paints, from the more traditional oil and natural resin based paints which have been used for centuries to the complex ready mixed synthetic based paint systems which now envelop our world. As these paints systems have been applied to a wide range of artefacts, such as furniture and toys, conservators in all disciplines must engage with house paint technology.

In her introduction Standeven provides a brief discussion of the use of house-

paints by such notable artists as Picasso in the 1910s, Sidney Nolan in the 1940s and Patrick Caulfield in the 1960s. Because their works can be precisely dated it has been possible to trace the development of house-paints through the technical analysis of their works of art. Early gloss paints used by Picasso are based on more traditional oleoresinous binders, while the gloss paints he used on his 1960s' works consist of oil-modified alkyd.

It is worth noting that major developments in paint manufacture were made in Germany before WWII – but these fall outside the scope of this book. And the development of modern paint systems in the UK lagged behind that in the USA. The 1940s and 1950s saw major changes in the formulation of paint but the impact of World War II and the immediate post-war shortages and restrictions on the use of paint halted the development and use of house-paints generally.

During the 1940s and 1950s Jackson Pollock used household gloss paints for his 'poured paintings'. Analysis of works painted before 1949 indicate that Pollock used an oleoresinous based gloss paint similar in composition to that used by Picasso. After this date the gloss paint he used was an oil-modified alkyd. His use mirrors the technical advances made in such paints during the 1950s, when manufacturers were making increasing use of alkyd resins in the formulation of gloss paints.

Painting conservation students are encouraged to produce copies of tempera panel paintings and canvas oil paintings, and eagerly set about mixing gesso, breaking eggs and grinding pigments in oil to gain an understanding of how these objects were constructed. These were relatively simple systems. The formulation of modern house paints is so complex, however, that no student could be expected to begin to reformulate Jackson Pollock's 'off the shelf' gloss paint.

But anyone charged with preserving house paints must be aware of the characteristics and weaknesses of modern paint systems. There may be occasions when a conservator needs to establish make up and date of a modern house paint. Having an understanding of the chronology of

house paint technology is a good starting point for commissioning advanced material analysis - if it is required. It is always helpful to first establish the questions you want analysis to answer. An appreciation of the development of house-paints might help you spot a fake Picasso!

After providing an introduction to the paint industry and an overview of traditional oil-based and water based paints, the book traces the development of the three major modern paint systems developed during the 1900-1960 period: nitrocellulose lacquers, synthetic based oleoresinous paints, synthetic based emulsion paints. Each section provides information on the availability, acceptance and use of each system.

The book cites recent ground-breaking analysis and the international discussion of the problems of conserving modern paintings. Amongst its more historic references are various articles published in 'The Decorator' from the 1920s to the 1950s. The titles of these articles convey the tensions and suspicions of house-painters to the arrival of these new products, *'Should high-class decorators use ready mixed paints?'* (The Decorator, July 22, 1922, pp 14-15). The Decorator provided much needed advice to the house-painters who had to use these new products.

It is disappointing that the book makes no reference to the work of contemporary house-painters. Most large painting and decorating firms, whose staff have a lifetime's experience of applying these house paints, have contracts for the conservation of large ornate schemes in government buildings, royal palaces and historic houses. Conservators of modern paintings seem to be unaware of this wealth of knowledge and practical experience.

The Traditional Paint Forum (TPF) was founded to encourage discussion and debate in this very area, but the book makes no reference to its publications or conference proceedings. The TPF has always considered alkyd resins and acrylic emulsions to be the *'traditional paints'* of the twentieth century. Witness the current demise and eventual obsolescence of solvent based gloss-paints, and good old Nitromors will soon be the stuff of memories.

Membership

Chris Stavroudis
membership secretary

House paints are designed to protect and decorate surfaces under a wide range of conditions. The concerns of the paint manufacturers and intended users are quite different from conservators. House paints are not designed to last forever (though in some interiors they have lasted in admired faded glory for hundreds of years) and their renewal or over-painting is a routine cycle.

The conservation of household paints is an under-researched area. This book provides a discussion of the chemical composition of these ubiquitous materials, their characteristics, and weakness and will be of great assistance to all conservators as an important reference book.

Helen Hughes

This article first appeared in *Icon News* in July 2011 and is reprinted with permission of the author and the Institute of Conservation.

* It is the policy of the *Newsletter* to leave intact elements of the author's voice and peculiarities such as "color" spelled with a "u." However, this slang term does beg some explanation. So, courtesy of wikipedia:

Anorak (slang)

In British slang an anorak is a person who has a very strong interest, perhaps obsessive, in niche subjects. This interest may be unacknowledged or not understood by the general public. Although the term is often used synonymously with geek or nerd, the Japanese term otaku or the American term "fanboy/fangirl" are probably closer synonyms.

The most established explanation to the origin of the term, is that it was first used in 1984 by the *Observer* newspaper, which used it as an alternative term for the prototype group interested in detailed trivia, the trainspotters, as members of this group often wore, by then very unfashionable, civilian versions of the USAF N-3B parka with fur-lined hood, which was often called an anorak in the UK, when standing for hours on station platforms or along railroad tracks, noting down details of passing trains.

Civilian versions of the N-3B parka (commonly called snorkel parka, because the hood can be zipped right up leaving only a small tunnel/ snorkel for the wearer to look out of) were extremely popular among youths in the UK in the late 1970s to mid 1980s, and at many schools almost every boy had one. By the second half of the 1980s the parka had become unfashionable, but was still com-

monly worn among trainspotters, as it was practical for their hobby and as most of them were uninterested in being fashionable. This reinforced the usage of the term further, and it soon became derogatorily used for any group of (mostly) younger people uninterested in their outer appearance and engrossed in activities that other youths found boring, i.e. "geeks" or "nerds."

Articles You May Have Missed

“Morse's Other Code: A Message to Artists,” *Wall Street Journal*, 04/01/2011

After a six-month restoration, *The Gallery of the Louvre* has returned to New Haven, Conn., where it was first shown. Before Samuel F. B. Morse developed his telegraph, the artist-inventor tried to capture the history of art on a single canvas, as instruction for America's young artists.

The canvas depicts an imaginary arrangement of more than 40 paintings in the Parisian institution's Salon Carré. The work features Morse at its center, advising his daughter and friends in artistic tradition.

The painting, the last of Morse's significant works, has just undergone six months of conservation treatment. Independent conservators Lance Mayer and Gay Myers, based at the Lyman Allyn Art Museum in New London, Conn., took the unusual step of adding varnish to the work. An experimental painter, Morse had used glazes that contained varnish, which other conservators had mistakenly cleaned. By removing a layer of grime and subtly adding to the varnish, the conservators gave the work a crucial, even tonality.

“Isabella Stewart Gardner Museum Returns Tapestry Room to Its Original Glory and Configuration,” *The Art Daily*, 04/04/2011

For the first time since it opened in 1914, the Isabella Stewart Gardner Museum's 4,000-square-foot Tapestry Room is being restored to its original glory. Restoration will return the room to its original configuration for the first time since a temporary stage and other modern elements were added to accommodate formal concerts in the early 1970s.

Curatorial and conservation staffs have planned the preservation and reinstallation of the Tapestry Room based on historic photographs. Gianfranco Pocobene, Head of Conservation at the Isabella Stewart Gardner Museum, is overseeing the restoration.

Conservation treatment will encompass cleaning, restoration, and reinstallation of many parts of the gallery-including its Mercer-tiled floors and French medieval stone fireplace, select art and furniture objects, and new lighting.

Eighteen textile projects are included in the room refurbishment

plans. They include conserving original textiles, re-upholstering furniture, and replacing missing, damaged, or inappropriate furnishing textiles.

“National Gallery Visitor Attacks Gauguin Painting, Officials Say,” *Washington Post*, 04/04/2011

A painting at the Gauguin exhibit at the National Gallery was attacked last week by a gallery visitor, according to other museum visitors and gallery officials. Screaming “This is evil,” a woman tried to pull Gauguin's *Two Tahitian Women* from a gallery wall Friday and banged on the picture's clear plastic covering.

Gallery spokeswoman Deborah Ziska said no damage to the 1899 painting was immediately apparent after the incident. The woman who allegedly attacked the painting was “immediately restrained and detained” by the museum's federal protection services officers, who charged her with destruction of property and attempted theft, Ziska said in a statement.

The painting, which measures 37 inches by 28 1/2 inches, is on loan from the Metropolitan Museum of Art in New York.

“Race to Save Buddhist Relics in Former Bin Laden Camp,” *The Art Newspaper*, 04/07/2011

A rescue operation is underway to save as much as possible from ancient Buddhist monasteries in Mes Aynak, Afghanistan, before the mountains become an open-cast mine and the site is destroyed.

In what is now the world's largest archaeological dig, around 1,000 workers are trying to excavate artefacts from the country's second most important Buddhist site (along with Hadda), after Bamiyan. The site, a former training camp of Osama bin Laden, has been leased to a Chinese mining company for copper production. Only what can be excavated and removed to safety will be saved.

The Buddhist monasteries date from the third to the seventh centuries. The rescue excavations began in 2009 at Gol Hamid, which lies in a mountain pass adjacent to a Chinese camp. Work was undertaken by the National Institute

of Archaeology and the Délégation Archéologique Française en Afghanistan.

Part of the monastic compound was excavated, leading to the discovery of a vaulted chapel, monks' cells and storerooms. Polychrome terracotta statues were also found, including a sleeping Buddha.

Last year the archaeological work moved to Tepe Kafriat, higher up the mountains. The 260 ft walled complex originally had eight stone-clad stupas (ceremonial towers for relics), surrounding the main stupa. Among the finds are a 25 ft-long reclining Buddha and wall paintings.

The most important portable finds have been transferred to the National Museum in Kabul, although its storage and conservation facilities are inadequate to handle the volume of material that has been unearthed.

“Temple Art Historian Awarded Guggenheim Fellowship for Fine Arts Research,” *Templeuniversity.edu*, 04/15/2011

Art historian Elizabeth S. Bolman was recently awarded a fellowship from the Guggenheim Memorial Foundation to fund the completion of a book-length study on the Church of the Red Monastery, a basilica dating to the middle of the sixth century.

Through conservation, scholarly study and archaeology, Bolman and a team of conservators have worked for a decade to restore the original colored paintings that still exist on the walls of the monastery, located in Sohag, Egypt. The ornamental paintings are the best-preserved example of non-figural architectural polychromy in paint, surviving from Late Antiquity, Bolman said.

“City's Art Is a Victim of Neglect, Damage and Loss,” *The New York Times*, 04/16/2011

San Francisco has a trove of public art that should be the toast of the town. Valued at around \$90 million and including more than 4,000 items, including statues, paintings and Edvard Munch lithographs, the Civic Art Collection is one of the richest repositories of city-owned art in the country.

But management of the collection is so slipshod that the city cannot

say for sure how many pieces it owns. Some pieces have been damaged because of lack of maintenance or moth-ridden storage spaces; others have disappeared entirely.

The San Francisco Arts Commission, the city agency responsible for the collection, is especially poor at tracking its unusually large collection of around 2,500 portable works. Since the Civic Arts Collection's inception in 1932, a full survey of the city's holdings has never been done. A complete inventory, encompassing sculptures and monuments and other stationary works in addition to the portable collection, is under way, but until its scheduled completion in late 2012, the city can only guess at the collection's size.

Because city finance laws do not allow bonds to finance maintenance, very little goes to the collection's care. A scant \$15,750 a year, from the arts commission's annual \$11 million budget, is marked for physical upkeep of the collection.

By contrast, Seattle finances collection upkeep with \$187,000, which includes a conservator's salary. A private fund-raising effort, ArtCare, was set up in 2010 to beef up preservation in San Francisco, but it focuses on large stationary pieces, not portable works.

“Bucknell Alum Combines Art, Chemistry in Campus Theatre Mural Project,” *Bucknell University News*, 04/29/2011

As a student at Bucknell University, John Hartmann, was intrigued by the art deco-style murals on the walls of the historic Campus Theatre. A studio art and chemistry major at the time, Hartmann studied the larger-than-life figures of a man and woman holding their hands over their heads as their vestments swirl around them.

Now an art conservator and president of Carlisle, Pa.-based Hartmann Fine Art Conservation Services, Hartmann has been commissioned to conserve the murals, decorative ceilings and walls and to uncover the original paint colors in the Campus Theatre. It's part of a \$2.5 million rehabilitation of the downtown landmark, which is one of a handful of art deco theaters built in the early 1940s that still remains in operation.

At the Campus Theatre, the conservation team is using a combination of chemicals and detergents to safely remove the dirt without disrupting the original paint on the murals. Many surfaces have had to be cleaned several times to remove oil and soot embedded in the paint, the result of a "puff back" from the theater's furnace that covered the walls and ceiling.

“Bank of America Announces Unique Art Conservation Project,” *Webwire*, 05/03/2011

Bank of America today announced the launch of The Art Conservation Project, a major initiative to help conserve important works of art and cultural treasures across the United States. The Art Conservation Project will provide grants to select institutions for the restoration of paintings, sculpture, archaeological or architectural pieces and other media in order to retain their cultural value for future generations.

The Bank of America Art Conservation Project was piloted in Europe, the Middle East and Africa in 2010, and provided funding to restore a diverse range of works of art in 10 countries.

“The Careful Restoration of Flood-damaged Indigenous Art,” *ABC News*, 05/04/2011

The remote East Kimberley community of Warmun has produced some of Australia's best indigenous artists, the most revered being the late Rover Thomas. While the most famous of his works hang in the National Gallery in Canberra, some of his lesser known pieces, painted for cultural instruction, were kept in a permanent collection at the Warmun Art Centre.

When floodwaters raged through the community in March most of the collection's 400 works were damaged. Within a week of the flood, conservators had flown the water-logged collection to Kununurra. It was then driven in refrigerated trucks thousands of kilometres to the University of Melbourne's Centre for Cultural Materials Conservation.

Many of the pieces were covered in mud and mould. Conservators say it will be several months before the paintings and other flood damaged works which made up the permanent collection can be returned to the community.

“Expert Restoring Defaced Nevada Rock Art,” *UPI.com*, 05/07/2011

An expert on rock art is about to begin the delicate task of removing spray-painted graffiti from rock paintings in a Nevada canyon. Jannie Loubser, a South African who has worked with rock art on four continents, arrived in Las Vegas this week, the Las Vegas Sun reported. He was hired by the U.S. Bureau of Land Management, which oversees the Red Rock Canyon Conservation Area, working with two non-profit groups of park supporters.

Petroglyphs or rock paintings in the canyon were created several thousand years ago. In November, vandals covered large areas of rock with maroon spray paint. A 17-year-old was charged in December with the graffiti. Because the charges include a gang enhancement, he could be sentenced to five years if convicted.

Loubser examined the damage Thursday. On the positive side, he said the spray paint does not cover any ancient paintings. On the negative side, the paint will be hard to remove. He expects the restoration to take about a month.

“Library of Congress Builds the Record Collection of the Century,” *Los Angeles Times*, 05/08/2011

About an hour south of Washington, D.C., deep beneath rolling hills near the verdant Blue Ridge Mountains of Virginia, lies a storehouse filled with bounty. At one time, during the Cold War, that treasure was cash that the Federal Reserve had socked away inside cinderblock bunkers built to keep an accessible, safe stash of funds in case of nuclear attack.

Now the bunkers are a repository containing nearly 100 miles of shelves stacked with some 6 million items: reels of film; kinescopes; videotape and screenplays; magnetic audiotape; wax cylinders; shellac, metal and vinyl discs; wire recordings; paper piano rolls; photographs; manuscripts; and other materials.

In short, a century's worth of the nation's musical and cinematic legacy. This is the Library of Congress' \$250-million Packard Campus for Audio-Visual Conservation, a 45-acre vault and state-of-the-art preservation and restoration facility on Virginia's Mt. Pony.

Some staff members busy them-

selves daily cleaning and gluing fragile 100-year-old films back together; others meticulously vacuum dust from the grooves of ancient 78 rpm discs, which are washed before being transferred to digital files that can be accessed by scholars, musicologists, journalists, filmmakers, musicians and other visitors.

“L’Aquila still a Semi-ruined Ghost Town,” *The Art Newspaper*, 05/12/2011

Two years after the earthquake that shook the Abruzzi region in central Italy, its capital, L’Aquila, remains a ghost town. Nothing has been done to rebuild its historic centre, which is still out of bounds to its residents and property owners.

All powers are still in the hands of the civil defence commission, which should by now have finished its work, but in fact has had its mandate extended until December. The region’s own local government agencies have effectively been sidelined. Their 630 officials are receiving salaries for not doing what they could and should do, while their work is outsourced to external consultants.

The contracts just for making buildings safe (no restoration is taking place) are still being given to construction firms by the deputy commissioner without competitive tendering or proper supervision by the superintendencies for art and architecture, with sometimes devastating effects. Monies promised have either been reduced, withdrawn or diverted.

“US Bank to Conserve SA and Global Masterpieces,” *Business Report*, 05/15/2011

Some of the most valuable South African artworks, together with other global masterpieces, will be safeguarded for future generations, thanks to an initiative to conserve the world’s sacred treasures and heritage.

The Wits Arts Museum is one of the beneficiaries of the Bank of America’s Arts Conservation Project, launched in Europe, the Middle East and Africa last year to conserve valuable art works.

The museum had experienced difficulties in acquiring funds for the materials the conservation of their artworks required. Senior curator of the Wits Arts Museum Julia Charlton said

that the grant would ensure that the museum’s valuable artworks would get the conservation and exposure they needed.

Some of the artworks selected for conservation include 25 iziphephetu, or beaded aprons, which were crafted between 1920 to 1970. Other local artworks selected for conservation include 10 sculptures by South African artists spanning 25 years. The earliest, entitled Christ on the Cross, is by Nelson Mukhuba.

“Cincinnati Art Museum Lets Visitors Watch Van Gogh Restoration,”

AP/The Huffington Post 05/26/2011

An art historian has put himself on display at an Ohio museum as he works to restore an 1890 painting by Vincent van Gogh. Visitors to the Cincinnati Art Museum can watch as chief conservator Per Knutas slowly and carefully removes wax that was applied in the 1970s to the masterpiece, *Undergrowth with Two Figures*.

The Cincinnati Enquirer reports the microscope he’s using for the very detailed work is hooked up to a 42-inch flat screen monitor, so patrons can follow his progress up close. Wax was put on the back of the painting to protect the canvas and secure the paint. But Knutas says some of the wax seeped to the front surface, obscuring van Gogh’s vibrant colors.

“Museo del Prado to Collaborate on the Study and Restoration of *The Crucifixion*,” *ArtDaily.org*, 05/24/2011

Patrimonio Nacional and the Museo del Prado today signed a collaborative agreement for the technical study and restoration in the Museum’s studios of *The Crucifixion* by Rogier van der Weyden.

The project is part of the Prado’s restoration programme, which has been sponsored by Fundación Iberdrola since 2010. The eventful history of this masterpiece at El Escorial (its various changes of location within the building, its forced removal to Madrid during the Napoleonic invasion etc.) have affected the state of preservation of this exceptional oak panel made up of thirteen thin panels.

The lengthy procedure envisaged will involve a detailed and complete study of the panel in order to decide on

the most appropriate procedures for its conservation and restoration. The complexity of this undertaking will undoubtedly mark a new milestone for the two institutions and is an event of singular importance within the field of art history and conservation. At the end of the two year project, the painting will be exhibited at the Prado for three months before it returns to El Escorial.

“Albright-Knox to Repair Staircase Overlooking Hoyt Lake,” *Buffalo Rising*, 06/06/2011

The Albright-Knox Art Gallery will break ground on a major conservation and restoration of its historic staircase and announce a major grant award to execute the project. Since the Gallery’s 1905 Albright building was completed more than 100 years ago, its grand staircase has deteriorated and sustained damage to the stair treads, cheek walls and underlying foundation.

Water infiltration is a cause of ongoing corrosion, which further accelerates the rate of deterioration and exacerbates the damage over time, making the conservation work that will be done this summer, essential and urgent.

“Sadequain Mural Restoration: Museum Sending Artists to India for Training,” *The Express Tribune*, 06/08/2011

The Lahore Museum is to send four artists to India for training in oil painting restoration so they can come back and start restoring a crumbling Sadequain mural. The artists are being sent on a two-month course and restoration work is likely to begin in about three months.

The mural, called Evolution of Man, consists of 48 canvas panels, each measuring six feet by eight feet, and had covered the ceiling of the entrance of the museum since 1973. It was dismantled for conservation work and put in storage last year.

The mural was damaged primarily due to exposure to the sun and partially by termite attacks over 40 years. The panels were wrapped in polythene, stacked close together and stored in a room behind the museum’s art gallery.

Over the next six months, Hafiz Abdul Azeem, the conservation officer at the Lahore Museum, examined the pan-

els and compiled a report of the damage done and the work required to restore each one. No museum in Pakistan had separate conservationists for different artifacts, like manuscripts, stone sculptures, clayware or paintings. "A single person runs the show," he said.

"Traditional and Contemporary Korean Art under Spotlight in L.A.," *The Korea Herald*, 06/06/2011

Four conservators were sprawled on the floor at the Los Angeles County Museum of Art's Korean art gallery, concentrating on their brush tips. They have been restoring *Buddha Shakyamuni Preaching to the Assembly on Vulture Peak*, an 18th-century Korean Buddhist painting, since last August.

"Since 2000, the museum has been sending to me in Korea works that needed restoration and this year they brought me here. Visitors can actually see us work, so I think it is a great idea for education and also for the promotion of Korean art," said Park Chi-sun, professor at the department of conservation of cultural properties at Yong-In University. She brought five conservators along with her to work on the project during her sabbatical.

"Historic Panorama Gets New Life at St. Louis Art Museum," *STLtoday.com*, 06/12/2011

The latest exhibit at the St. Louis Art Museum is enormous, a series of 25 connected panels, 7 feet 9 inches tall with a total length of 348 feet. It's also historically significant: Panoramas were once a hugely popular form of entertainment, and *The Panorama of the Monumental Grandeur of the Mississippi River Valley* is one of the few that survive.

The museum acquired the *Panorama* in 1952, but it hasn't been seen here since. Most of its last six decades have been spent rolled up in a box in storage. There just hasn't been space to show it. That's about to change.

"With the new building addition, we're going to have new galleries to install," says conservator Paul Haner. The museum received a grant from the U.S. Institute of Museum and Library Services for the reinstallation of its American galleries. Part of that money is going toward the painting's restoration and to make a new display mechanism.

Right now, says Haner, "it's in poor condition." It was painted on muslin, a lightweight fabric, with distemper, an animal glue-based medium best suited to artworks not intended for the ages. Because it was handled and moved frequently, and stretched in the display process, there are a lot of creases.

"The treatment is primarily to reduce those creases with a little bit of a steam; then I'll apply a dilute solution of gelatin to consolidate the paint. Then we'll do the inpainting, the retouching of all the creases, all the lines." Haner, conservator Mark Bockrath of Philadelphia, and graduate students Rossella Fevola, Heather White and Nicole Pizzini will perform the restoration as the public watches.

"Restoring Rubens' Cain Slaying Abel," *The Independent*, 06/14/2011

Peter Paul Rubens' *Cain Slaying Abel* is one of the most important works in The Courtauld Institute of Art's pretty staggering collection. But after 400 years of being admired on walls, the famous picture was in a sorry state with warped panels, scratches and scuffs, splitting joins, paint loss and areas of raised craquelure.

The picture suffered most from a cradle which had been applied to it sometime in the 19th Century. The cradle's purpose was to keep the painting's panel and dowel board surface flat. Sadly, it produced the opposite effect and the surface bowed against the rigid structure, splitting away from it in a damaging way. Another evil enacted by the cradle was that it attracted woodworm.

Kate Stonor and Clare Richardson began the painstaking restoration six months ago, carefully removing the areas of varnish, chucking out the cradle and finding precise matches for the pigments, glazes and grounds.

Ultra-violet photographs and X-rays of the painting also show that Rubens amended the composition of Cain's club-wielding arm and the position of one of his eyes. But most importantly the infra-red imaging revealed line drawings beneath the tree painted in the background. This is very unusual "for a painter famous for not drawing" according to Stonor and Richardson who suggest it may be the work of a landscape specialist of the time.

This means that Rubens may have already established a workshop at the very early juncture at which the painting was made.

"St. Paul's Cathedral Completes £40m Restoration Project," *BBC News*, 06/15/2011

St. Paul's Cathedral has completed its £40m restoration project. The St. Paul's Cathedral programme of cleaning and repair took 15 years and is one of the largest restoration projects ever undertaken in the UK. It is the first time in its history that St. Paul's has been comprehensively restored inside and out.

The culmination of the cleaning project coincides with the 300th anniversary of the cathedral being declared complete by Parliament. It is also the first time in 15 years that the landmark is free from scaffolding. A service will be held to celebrate the 300th anniversary on Tuesday 21 June.

The project has seen the west front cleaned and repaired while the interior of the cathedral has been transformed by state-of-the-art conservation techniques. Martin Stancliffe, Surveyor to the Fabric, who has overseen the restoration project, described it as a "privilege - and an extraordinary experience".

"This great building is now in a sound state, and probably looks better than at any time since its completion in 1711," he said. St. Paul's is the cathedral church of the diocese of London, which it has served for over 1,400 years. Sir Christopher Wren's 300-year-old masterpiece is the fourth one to have been built there.

"Iraq's Ancient Ur Treasures in Danger," *AFP*, 06/18/2011

Standing before the imposing ziggurat which was once part of a temple complex at the Sumerian capital of Ur, Iraqi archaeologist Abdelamir Hamdani worried about the natural elements that are eating away at one of the wonders of Mesopotamia.

"Is there anybody thinking about preserving these monuments?" asked the doctoral student from New York's Stony Brook University who is one of the leaders of a nascent project to conserve the few unearthed remains of ancient Mesopotamia.

Hamdani is involved in a joint project between Baghdad and a US non-governmental organisation to map and restore the site. There have been no major excavations at Ur, which lies on the outskirts of the modern city of Nasiriyah about 300 kilometres (185 miles) south of Baghdad, since digs funded by the British Museum and the University of Pennsylvania in the 1920s and 1930s.

The site has so far relinquished only about 10 percent of its riches, experts say. Despite security concerns, Ur is also drawing foreign groups, with Hamdani's project organised by the Global Heritage Fund, an NGO based in California.

"Our biggest thing that we care about is getting the conservation science right," said Jeff Morgan, director of GHF, which will invest \$580,000 over five years and hopes for a one-million dollar contribution from Iraqi authorities.

When it begins work in the autumn, its first task will be to establish the precise topography of the site using techniques never utilised at Ur, such as ground penetrating radar (GPR) to help develop a comprehensive plan for the site's conservation. Only then will restoration begin.

"Paul Conrad's Controversial Chain Reaction May Need Repair," *Los Angeles Times*, 06/29/2011

Cartoonist Paul Conrad would probably draw pleasure from the newest fallout surrounding his anti-nuclear war sculpture in Santa Monica.

Two decades after its controversial placement in their downtown Civic Center, city officials worry that the stylistic mushroom-cloud artwork depicting the horror of atomic warfare is falling apart. Exposure to salt air has caused the sculpture's fiberglass base to deteriorate, loosening some of the fasteners that hold the intertwined chains that form the 26-foot mushroom cloud.

Workers erected a temporary fence Monday around the 51/2-ton creation, which Conrad called *Chain Reaction*. "We've had kids climbing it, teenagers climbing up to touch the top," said City Manager Rod Gould. The sculpture sits on a concrete pad next to Main Street, between the courthouse and Civic Auditorium. Steel framework hidden inside the fiberglass substructure supports it. The artwork's chain is made of copper tubing.

"Conservators Take A Closer Look at George Washington And Other Famous Faces," *New London Patch*, 07/08/2011

George Washington's crossing of the Delaware River on December 25, 1776 was an iconic move during the American Revolutionary War. It was immortalized in oil on canvas by German American artist Emanuel Gottlieb Leutze in 1851.

The painting, which is now part of the permanent collection at the Metropolitan Museum of Art in New York City, was cleaned and restored by conservators Lance Mayer and Gay Myers. The duo gave a well-attended lecture on Thursday at the home base for their restoration studio at the Lyman Allyn Museum.

This very large painting, which stands at 12 by 20 feet, had not had any conservation work performed on it for 60 years prior to coming into the care of Mayer and Myers. The Washington piece was relatively well cared for, with no major pieces missing, but restoration was no easy job.

"It was a daunting task," said Mayer. "In particular you could not make out the morning star which is a very important part of the painting." During restoration they used such techniques as glazing (to make lighter) and scumbling (to make darker) and varnishing, which help protect the painting and allow the full range of lights and darks to be expressed. The result is a beautiful and clear depiction of a moment in our nation's history representing "hope and courage in the face of adversity."

"Conservationists Restore 1942 Painting," *Kitsap Sun*, 07/10/2011

From outside the deserted Wilmington building, passersby would have no idea that an authentic, nearly 70-year-old Aaron Douglas painting dominates the living room inside.

Douglas, the forefather of African American art and a major figure in the Harlem Renaissance, painted the mural in the home of Dr. William Goens in 1942. The scene, with its shades of yellow, brown, blue and red, depicts Haitian women going to market, a man working in a field, foliage and an iconographic African sculpture.

It is currently undergoing restoration efforts by Joyce Stoner and five

student conservationists. "That it exists in Wilmington is really incredible," said Danielle Rice, director of the Delaware Art Museum, who calls the mural "an absolutely wonderful monument to African American art history, and a significant work of art in its own right."

Haiti as a subject was of particular interest to black artists at the time, because of the Haitian Revolution. Stoner estimates that the restoration will take four to six weeks to complete. The mural, painted around a fireplace in the living room, has been damaged by smoke as well as water leaks.

"Suu Kyi Criticizes Restoration Work on Ancient Myanmar Temples after Visit to Bagan," *The Associated Press*, 07/11/2011

Pro-democracy leader Aung San Suu Kyi on Monday decried restoration work on Myanmar's centuries-old Bagan temples for not meeting international standards.

Myanmar's application in 1996 for World Heritage status for the temples was rejected by the U.N. cultural agency UNESCO because the restoration did not use original designs and materials. Her visit to Bagan last week was her first trip out of Yangon since being released from house arrest last year.

Bagan, also known as Pagan, has more than 2,800 monuments built between the 10th and 14th centuries. The central Myanmar site is considered one of Southeast Asia's major historical landmarks, with Cambodia's Angkor Wat and Indonesia's Borobudur temple.

Construction of a 60-meter (198-foot) -high viewing tower in 2003 drew particular ire from conservationists, with UNESCO saying the tower would be out of scale and detract visually from the historical monuments.

State tourism authorities responded that the tower intended to provide unfettered views would prevent tourists from climbing on fragile pagodas and stupas and damaging them.

Suu Kyi said one of the reasons her National League for Democracy urged a boycott of a government-launched Visit Myanmar year in 1996 was that conservation of the temples was done hurriedly for the tourism campaign and was substandard.

“Gulmarg Palace in Ruins, Courtesy Official Apathy,” *Greater Kashmir*, 07/11/2011

When Maharaja Hari Singh constructed a Palace over a hillock here in early 20th century, he would not have thought even in his wildest dreams that this confluence of colonial and traditional Kashmiri architecture would be in ruins mainly due to the apathy of his successors.

An assessment of the Palace revealed that in absence of any conservation measures, it has turned into a façade of decayed wood with broken windows, uneven floor, collapsed front deck and gables. If anything remains of the building, it is its name.

Filled with unending layers of cobweb covered with accumulated dirt and dust, bird droppings and heaps of dust, a spacious hall decked by dusty traditional Kashmiri wooden work Khat-amband ceiling and neatly carved deodar walling, reflects the Palace’s bygone glory.

After nearly three decades of inordinate delay, the conservation of the Palace was proposed during the Governor’s rule in 2008. It was decided to take measures for restoration of the Palace and convert it into a Heritage Convention Centre.

The Indian National Trust for Art and Cultural Heritage (INTACH) J & K Chapter was engaged as a consultant to make conservation plan for the Palace. In its detailed conservation plan, the INTACH states that lack of maintenance has resulted in deterioration of the Palace’s architectural and decorative features. INTACH maintained that the Palace has the potential to be converted into a convention centre without affecting the heritage structure.

“Whitewashed Banksy Restoration Could Cost Thousands,” *BBC News*, 07/15/2011

An early Banksy work which was accidentally painted over on a building in Bristol could be restored but at a cost of thousands of pounds. *Gorilla In A Pink Mask* was drawn on the side of a former social club in Eastville.

Richard Pelter from International Fine Art Conservation Studios said: "The upper layers of paint can be removed, very carefully. "It would take

quite a long time and cost quite a bit of money to do it." The work on the wall of the ex-North Bristol Social Club, in Eastville, had been a familiar landmark in the area for more than 10 years.

But the building has recently been turned into a Muslim cultural centre. New owner Saeed Ahmed assumed it was a regular piece of graffiti and had it painted over. "I thought it was worthless," he said. He added: "I didn't know it was valuable and that's why I painted over it. I really am sorry if people are upset."

Mr. Ahmed said he was willing to explore options to see if the whitewash can be removed and the painting restored.

“Restoration Expert from Italy to Work on Amorsolo Painting,” *The Philippine Star*, 07/18/2011

The Italian Embassy in Manila, together with the Philippine Italian Association, the University of the Philippines (UP) College of Fine Arts, and the Office for Initiatives in Culture and the Arts, will bring to Manila for the first time an exhibit on the Italian excellence of restoration methods and instruments, in a fusion of art, science and technology.

The exhibition, “Restoration: Methods and Instruments of Italian excellence in Art, Science and Technology,” aims to spread a deeper awareness of restoration through its history, techniques and masters.

This will also be coupled by a hands-on conservation workshop conducted by Dr. Maria Teresa Castellano, an expert on art restoration from the prestigious Istituto Superiore per la Conservazione e il Restauro in Rome today until July 20 at the same venue. Dr. Castellano will be restoring National Artist Fernando Amorsolo’s painting of President Manuel Roxas.

“Getty Museum Embarks on Conservation Project of Berthouville Treasure,” *ArtDaily.org*, 07/20/2011

The J. Paul Getty Museum announced today that one of the most prominent holdings of the Bibliothèque Nationale de France’s Cabinet des Médailles in Paris, the Berthouville Treasure, has begun a three-year-long process of conservation and technical research at the Getty Villa.

This rare cache of approximately 95 ancient Roman silver objects was discovered in March 1830 by a farmer plowing his field near the village of Berthouville in Normandy.

An extraordinary group of luxury vessels—including bowls and pitchers, many with figural decoration, as well as two silver statuettes of the Roman god Mercury—the objects are associated with a nearby sanctuary of the god Mercury and date to the first through third centuries A.D. Four large, late antique silver missoria (plates) belonging to the Cabinet are also part of the conservation project.

While undergoing conservation treatment at the Getty Villa, each piece will be individually cleaned and conserved, x-rayed and closely studied in preparation for a new publication on the hoard, and for inclusion in a 2014 exhibition at the Getty Villa of the holdings of ancient Roman luxury goods belonging to the Cabinet.

New discoveries are already being made on the first of the objects x-rayed in January. A recent analysis of two double-walled drinking vessels revealed hidden inscriptions on their interior surface. The inscriptions recorded the weight of the metal used to construct a portion of the object. This precise inventory information demonstrates an acute awareness of the high value of silver used in their manufacture. The x-rays also revealed various restoration materials, which will undergo scientific analysis in the coming year.

“Seattle Center's Mural Gets A 'Face-lift' ,” *Broadway World*, 07/20/2011

Work began this week to restore the Seattle Mural, the colorful backdrop for the Mural Amphitheatre at Seattle Center. Created by famed artist Paul Horiuchi for the 1962 Seattle World Fair, the glass mosaic mural has become a Seattle landmark.

Art conservators will work through July 29 to replace missing glass pieces and remove silica deposits from the surface of the artwork. The restoration is a joint project of the Office of Arts & Cultural Affairs and Seattle Center.

Through its conservation program, the Office of Arts & Cultural Affairs regularly inspects and maintains approximately 400 artworks in the city's

public art collection. The restoration restores Seattle Mural in time for The Next Fifty, the 50th anniversary of the 1962 Seattle World's Fair, 2012.

“Sandusky Co. to Pay \$9K to Restore Civil War Flag,” *Toledo Blade*, 07/30/2011

Sandusky County Commissioners have agreed to pay \$9,000 to restore a regimental flag carried by local soldiers in the Civil War. Restoration will be by the Intermuseum Conservation Association in Cleveland, a nonprofit art conservation center.

The Sandusky County Historical Society discovered the 150-year-old flag in the attic of its Birchard Avenue home. It was carried by the 72nd Ohio Fort Stephenson Regiment, which was made up of some 900 men from Sandusky County. Fred Recktenwald of the society said the flag was lost at the Battle of Shiloh on April 6, 1862, but saved by a Confederate general and eventually sold at an auction in 1896. He said it's unknown how it wound up with the society.

“Restoration of Fading *Gone With The Wind* Green Curtain Dress Reveals Further Damage,” *International Business Times*, 07/21/2011

The iconic green “Curtain Dress” worn by Scarlett O'Hara (Vivien Leigh) may never look the way it did on screen in the 1939 epic film *Gone With The Wind* as conservationists working on restoring the dress have reported a few irreparable damages in it.

Four other dresses of the protagonist are also said to be deteriorating, according to the Harry Ransom Center at the University of Texas that announced a \$30,000 project last year to protect Scarlett's five dresses including the green curtain dress, the green velvet dressing gown, the blue peignoir with fox trim, her burgundy ball gown and her wedding dress.

According to experts, the green curtain dress, which is made up of the bodice, skirt and belt, is mysteriously damaged. “If you look at the movie stills, the skirt is bell-shaped. But if you look at the dress now, the twill tape makes it more of an A-line skirt,” said Cara Var-

nell, an independent art conservator who specializes in textiles, historic clothing and Hollywood performance costumes, and is doing the restoration work.

“There are several rows of machine stitching on the waistline that don't make sense. There are extensive alterations and it's not clear when or why they were done,” Varnell said, adding that the green curtain dress has been discolored, and it won't be possible to restore the original shade of the historical dress.

The damages may have been caused due to sprays during the dress' promotional tours in other countries, she assumed. The Harry Ransom Center acquired the five dresses from the collection of Hollywood's producer David O. Selznick in the early 1980s, and intends to display the dresses at an exhibit to mark the film's 75th anniversary in 2014.

“Birmingham Museum of Art's Bierstadt Painting Set to Travel to Smithsonian, Met, Minus Chicago Fire Residues,” *Al.com*, 07/24/2011

Bierstadt's *Looking Down Yosemite Valley, California*, the iconic canvas that hangs prominently at the Birmingham Museum of Art, was undergoing conservation recently, in preparation for travel next year to Washington, D.C., and New York.

While working on the varnished walnut frame that has held the painting since it was unveiled in 1865, antique furniture restorer Magali Maus discovered a black residue.

“I inspected the frame and made sure the structure was solid,” said Maus, a restoration expert from Mountain Brook who has restored furniture from as early as the 15th century. “I did a very gentle cleaning and noticed that it was extremely dirty. The whole frame was covered with silt. It was literally black.”

Consulting with BMA Curator of American Art Graham Boettcher, Maus learned that the 5-by 8-foot painting had survived the Chicago fire. “It was the first time, to our knowledge, that the frame has ever been cleaned,” said Boettcher. “One of the interesting things she mentioned was that it smelled almost like soot.” The painting itself has been meticulously cared for, said Boettcher.

“Mystery Surrounds Loss of Records, Art on 9/11,” *Associated Press*, 08/01/2011

Letters written by Helen Keller. Forty-thousand photographic negatives of John F. Kennedy taken by the president's personal cameraman. Sculptures by Alexander Calder and Auguste Rodin. The 1921 agreement that created the agency that built the World Trade Center.

Besides ending nearly 3,000 lives, destroying planes and reducing buildings to tons of rubble and ash, the Sept. 11, 2001, attacks destroyed tens of thousands of records, irreplaceable historical documents and art.

A decade later, dozens of agencies and archivists say they're still not completely sure what they lost or found, leaving them without much of a guide to piece together missing history. The trade center was home to more than 430 companies, including law firms, manufacturers and financial institutions.

Twenty-one libraries were destroyed, including that of The Journal of Commerce. The first tangible losses beyond death were obvious, and massive. The Cantor Fitzgerald brokerage, where more than 650 employees were killed, owned a trove of drawings and sculptures that included a cast of Rodin's “The Thinker” — which resurfaced briefly after the attacks before mysteriously disappearing again. Fragments of other sculptures also were recovered.

The Ferdinand Gallozzi Library of U.S. Customs Service in 6 World Trade Center held a collection of documents related to U.S. trade dating back to at least the 1840s.

Not everything was lost. Copies of inventories had been sent out to the libraries that had sought to take parts of the collection, and as workers sifted through the rubble at ground zero, they found remnants of a photographic collection kept by the agency. Tens of thousands images were restored from what had been a collection of one million before the attacks.

Jan Ramirez, the curator of the National September 11 Memorial & Museum, said there was no historical consciousness surrounding the site before it was destroyed. “It was modern, it was dynamic. It was not in peril. It was not something that needed to be preserved,” she said. “Now we know better.”