

President's Letter

Daniel Cull

Dear Membership,

Well it's spring again! I wonder what changes this year will bring. Is anyone counting down to December 21st? My advice, don't bother, a far better date to count down to would be October 22nd and the start of the WAAC annual meeting, but more about that later.

For the WAAC board the year began with a board meeting at the Autry Center in LA.

I'd like to share a big thanks for the generous use of their space. For WAAC the first change to report was within the board itself, we were glad to welcome Claire Gerhard as the new secretary, and of course at this time I'd like to pass on the thanks of the whole board to Brynn Bender who did a fantastic job during her tenure as secretary.

It'll come as no great surprise to most of you that one of the big topics of conversation at the board meeting was the stupid economy. Yep, I'm sad to say that WAAC isn't any more immune than anything else. What we've witnessed in the last few years is a drop in membership, which in turn of course results in a drop in our finances. WAAC has long held a tradition of keeping costs low to allow the greatest possible participation, and this commitment was upheld at the last board meeting. The simple solution to our financial difficulties is to get more members. So if you're reading this but haven't paid a membership fee this year, please consider doing so, and if you are a member, please suggest to other conservators you know that they might want to check their current membership status.

With the 'bad news' over I can move on to the more fun stuff. One of the great things that came out of the discussions of the board meeting was the realization that we haven't undertaken a membership survey since 1990. (By the way you can read the results of that survey online at: cool.conservation-us.org/waac/wn/wn12/wn12-3/wn12-309.html.) Since then much has happened and so it seemed like the perfect time to take stock and to draw together the thoughts and feelings of the membership about what you all like about WAAC, and what other things you'd like to see happen under the WAAC umbrella. Remember WAAC isn't the board, WAAC is you the membership; so please also consider how the organization can help facilitate the ideas you have.

This process of looking back in order to look forward also fits with an idea we've been discussing for a 40th anniversary conference, so get your thinking caps on for that too! Please do take a few minutes to respond to the questionnaire. I'm really looking forward to seeing the responses and to providing at least a preliminary report on them at the annual meeting.

The survey isn't the only areas we're seeking your feedback and involvement. It's time for nominating a new Vice President and two new Members-at-Large. Please make suggestions to the nominating committee. I can say that all suggestions are really appreciated, and if you're at all interested in running in the election that will be held this summer, please feel free to self-nominate, or to contact your Vice President Nicholas Dorman to find out more about the different roles and how you might be able to serve WAAC.

One additional area in which WAAC is always looking for membership assistance would be in our social media presence. In addition to being on Facebook – where you're encouraged to post information about conservation events in your area – WAAC is also now on Wikipedia: http://en.wikipedia.org/wiki/Western_Association_for_Art_Conservation. Although the entry is very basic right now, I hope that it will grow over time. It can serve as the perfect place for us to tell the collective history of our organization, as well as teaching the public what it is we do as conservators in the Western United States. Please consider adding pertinent information to the entry or helping with the more boring, but incredibly useful, tasks such as improving the style and consistency of the citations.

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President's letter, continued

I can't believe it's really spring, but the months seem to be flying by. It's only a matter of time before we'll be meeting in Palm Springs, and of course I couldn't let this newsletter go without mention of the annual meeting. In my last letter I reported that there would be some collaboration with the Western Museums Association (WMA) who happen to be having their conference in the same location this year. I was recently able to meet with the WMA's Conference Organizing Committee to discuss in person some of the possible avenues of collaboration.

The simplest way to understand the conferences is to consider that they will be separate, but linked. Which means in terms of the talks the WAAC conference will be essentially the same as any other year. However, we also hope to have reciprocal speakers at each other's conference – those you could consider to be 'keynote' in style. However, the conference is more than just the talks, so even more fun for attendees of both conferences this year the banquet will be a joint event, themed around 'Día de los muertos,' and hosted by several Palm Springs cultural institutions including; the Palm Springs Historical Society, the Agua Caliente Cultural Museum, and the Palm Springs Art Museum.

The call for papers was recently issued, and in addition to calling for papers on anything to do with the conservation field, it specifically seeks to develop a section of the conference that will deal with so-called "ethnographic" collections and issues, ideas, case studies, and experiences of working with, and within, ethnographic collections. Not only is this a personal interest, it also seemed an appropriate approach given that Palm Springs lies within the borders of the Agua Caliente Band of the Cahuilla Indian Reservation. In related news I am very excited that the Agua Caliente Cultural Museum (<http://www.accmuseum.org/>) has agreed to be the hosts of this year's WAAC Angels Project. We look forward to developing an interesting Angels Project with them as they're in the process of moving their collection in advance of having a new museum built.

If intellectually stimulating conservation papers aren't enough to draw you to Palm Springs, then no worries, because there's a lot more to do besides the conference, so why not stay a while! Whether you're interested in the cultural sights and sites, hiking, mid-century modern architecture, golfing, gambling, spas, or sipping Mai Tais by the pool, do try to remember there's also a conservation conference going on! For a longer list of the fabulous things to do, places to see and be seen, as well as places to eat, drink, and shop, there's a visitors guide to Palm Springs article elsewhere in the *Newsletter*, and don't forget the conference website is rapidly filling up with information.

I look forward to seeing you in Palm Springs.

Cheers, Dan

Site visit to David Alfaro Siqueiros 1932 mural, *America Tropical* El Pueblo Los Angeles, 9:30-10:30 am, July 25, 2012

In conjunction with the final phase conservation of the mural by David Alfaro Siqueiros, *America Tropical*, the GCI is organizing a site visit during conservation work. The visit is free of charge and open to WAAC members. Space is limited. For more information and to RSVP, contact membership@waac-us.org.

And save the date:

October 16-17, 2012, The Getty Conservation Institute is organizing a two-day symposium entitled *The Siqueiros Legacy: Challenges of Conserving the Artist's Monumental Murals* at the Getty Center, Los Angeles

For more information and to reserve a place, go to: getty.edu/conservation/our_projects/field_projects/siqueiros/siqueiros_public_programs.html.

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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 May *Newsletter* should be received by the Editor before **August 15, 2012**.

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

Call for Papers

Palm Springs, CA Oct 22-25, 2012

It's that time again, we're once again seeking exciting and thought provoking papers in all areas of conservation for the WAAC annual meeting. So, what are you going to present this year? We look forward to hearing from you!

One of the things we're seeking to develop this year is a short section focused on the care and conservation of so-called "ethnographic collections." Of particular interest will be papers that draw from the region in which the conference is being held, and/or draw upon the personal background(s) of the authors.

Questions and proposals can be submitted by specialty to the following board members:

Paintings: Pamela B. Skiles

Textiles: Nicholas Dorman

Paper and Book: Christel Pesme

Objects: Molly Gleeson

Photographs: Sean Charette

Science: Christel Pesme

Please submit an abstract to one of the contacts listed above no later than September 1, 2012. Abstracts should contain the following information, which will be reprinted in the *WAAC Newsletter*.

Title

Author(s)

Author(s) contact information

Abstract (Please include information for any specific products at the end.)

Audio-visual equipment needed

Bio. (to be used in introduction at meeting)

Please see the Annual Meeting website for more information.

Silent Auction

A time to pass your treasures on to others and acquire new ones via ferocious bidding. What fun.

So sort out the unused tools, books, and oddities, and share your handiwork. If for some reason, you need to ship ahead of time, things can be sent to Carolyn Tallent (who will be driving from LA). Otherwise, the Auction Maven is Bev Perkins.

Postage problems

A year or so ago, the postal regulations for address label placement were changed. Our wrapper was reformatted accordingly.

Unfortunately, a small number of mail carriers, randomly distributed around the country, continue to have problems distinguishing the mailing address from the return address. With the result that about 30 *Newsletters* each cycle are returned and have to be remailed in an envelope,

After yet more conversations with post office officials, our bulk mailer, and even my long suffering mail carrier, the wrapper has been redesigned again. We can but hope.

The Editor

Guide to Palm Springs

History

The area now known as Palm Springs was first occupied, approximately 500 years ago, by the Cahuilla people, who called the area “Se-Khi” (boiling water). Following this theme in the early 19th century, Spanish explorers named the area “Agua Caliente” (hot water).

In 1896 the federal government established the Agua Caliente Reservation; the reservation land was composed of alternating squares of land laid out across the desert in a checkerboard pattern. The non-reservation squares were given to the Southern Pacific Railroad as an incentive to build a railway through the desert. The current Reservation of the Agua Caliente Band of Cahuilla Indians occupied 32,000 acres, of which 6,700 acres lie within the Palm Springs city limits, making the Agua Caliente band the city’s largest landowner.

In the mid-1860s U.S. Government surveyors noted that a local mineral spring was located at the base of “two bunches of palms,” and it was likely that this is the origin of the name “Palm Springs.” By 1884 the name was widely accepted.

In the early 1900s Palm Springs became a fashionable resort, especially for health tourists drawn to the dry heat. By the 1920s Hollywood movie stars were attracted by the hot, dry, sunny weather and seclusion. Of the many notable people who’ve lived in Palm Springs many of them are Hollywood stars, over 300 notables are honored by the Palm Springs Walk of Stars.

As Hollywood flocked to Palm Springs so too did architects keen to explore new innovative architecture inspired by the landscape. Architects such as Albert Frey, Donald Wexler, Richard Neutra, William Cody, John Lautner, and others used the city as a “design lab,” and the buildings they created have become known as mid-century modern, and many of these buildings can be seen today. The mid-century modern style became the model for mass-produced suburban housing across the southwest.

Hollywood not only brought new architecture, but also a relaxed attitude to sexuality, and today Palm Springs is as famous for its vibrant LGBT community as it is for its mid-century modern architecture; as well as the 4,000 wind turbines that can be seen across the San Geronio Mountain pass.

With so much history and culture, not to mention the fabulous 350-days of sun per year weather, and the proximity to Los Angeles, Palm Springs is not surprisingly a popular conference location. Hopefully this short guide will give you a flavor of some of what Palm Springs has to offer.

Resources

The local newspapers are always worth checking out to discover current events. Particularly useful in Palm Springs is the *Desert Sun* (mydesert.com/) the local newspaper, and the *Desert Entertainer* (desertentertainer.com/) which is the free weekly entertainment newspaper, available on racks all over town. Of course the Palm Springs Tourism Office ([\[springs.com/\]\(http://springs.com/\)\) is also worth visiting for all things Palm Springs, although many reviews suggest the Palm Desert Tourist office to be more interesting.](http://visitpalm-</p></div><div data-bbox=)

Book Browsing

Independent bookstores always give a real sense of the community. Sadly of course they’re rapidly disappearing in the wake of chains and online retailers, but there’s a few still celebrating the local charm of books and things in Palm Springs. **Keep On Bookin** (611 S Palm Canyon Dr, Ste 19, Palm Springs, CA 92264), is a used bookstore, with a reportedly odd layout, but typically jam-packed stock. **Latino Books y Mas** (123 N. Palm Canyon Dr., Suite 525, Palm Springs, CA 92262, latinobooksymas.com) is the premier book store in the Palm Springs area for books in English and Spanish by Latin American authors, Latin American literature, Mexican folk art, Latino music, movies from the Golden Age of Mexican Cinema, Diego Rivera and Frida Kahlo prints, and other Mexican folk art.

Museums

There’s a host of museums within Palm Springs. The biggest is the **Palm Springs Art Museum** (101 North Museum Drive, Palm Springs, CA 92262, psmuseum.org), formerly known as the Palm Springs Desert Museum. It was founded in 1938, and was accredited by the American Association of Museums in 1982. It has become the regional center for art, natural science, and performing arts.

One of the most interesting aspects of the downtown area is the **Village Green Heritage Center** which contains a complex of museums and historic structures around a central green. Within this complex can be found the Palm Springs Historical Society, the Agua Caliente Cultural Museum, and Ruddy’s General Store Museum. Admission is free at the museum and \$1 at the other sites, and they are generally open from 10AM to 4PM.

The Palm Springs Historical Society (221 South Palm Canyon Drive, Palm Springs, CA 92262, pshistoricalsociety.org/) is comprised of two 19th-century pioneer homes, the McCallum Adobe and Miss Cornelia White’s “Little House.” The McCallum Adobe is the oldest remaining building in the city, built in 1884. The **Agua Caliente Cultural Museum** (219 South Palm Canyon Drive, Palm Springs, CA 92262, accmuseum.org/) provides for the collection, preservation, curation, education, and scientific study of cultural and historical resources of the Agua Caliente Band of Cahuilla Indians.

A short distance from downtown is the **Palm Springs Air Museum** (745 N. Gene Autry Trail, air-museum.org) which is dedicated to the preservation and interpretation of the air power of World War Two, its relevance and significance upon the course of history, and its impact on contemporary life.

Slightly further afield again can be found the **Cabot’s Pueblo Museum** (67616 E Desert View Avenue, Desert Hot Springs, CA 92240, cabotsmuseum.org/). This museum is a Hopi-inspired pueblo that is a unique treasure in the Coachella Valley, located in the heart of Desert Hot Springs. On the guided tour,

visitors journey through the life of Cabot Yerxa and his family, seeing artifacts collected from their adventures dating back over 100 years. Another great museum in the Palm Springs area but also out of town is the **Children's Museum of the Desert** (71-701 Gerald Ford Drive, Rancho Mirage, CA 92270, cdmod.org/), which is of course well worth a visit if you're bringing the family.

Galleries

There are a few galleries around Palm Springs, however, the real big cluster of galleries can be found a short drive away in Palm Desert; they are located in the 73000 block of El Paseo in Palm Desert.

Get Outdoors

One of huge attractions of Palm Springs is the weather, which means of course that getting outdoors is a big pastime. Palm Springs has a number of outdoor activities including hiking, bicycling, and of course golfing. The more cultural side of the outdoors can be found at the **Moorten Botanical Garden** (1701 S. Palm Canyon Dr., Palm Springs, CA 92264, moortengarden.com/) The Moorten family, all desert plant specialists, turned their residence estate into a living museum of desert lore. There's something of interest for everyone with glistening crystals, colorful rocks, ancient fossils, and pioneer and gold-mine relics. A more traditional botanical gardens, along with a Zoo, can be found at **Living Desert** (47900 Portola Ave., Palm Desert, CA 92260, www.livingdesert.org/) which is located 15 minutes from Palm Springs.

If walking is in your plans, then the pilgrimage to the mid-century modern architecture is of course an excellent option for touring the city. The **Palm Springs Preservation Foundation** offers a great self-guided walking tour (pspf.net/self_tour.htm). Also of interest might be the **Robert Imber's PS Modern Tours** (760-318-6118; psmoderntours@aol.com), a three-hour excursion, which provide a survey of the city's key structures with a focus on the mid-century sweet spot.

The area outside the city is surrounded by parkland, the closest being the **Mount San Jacinto Wilderness State Park** (parks.ca.gov/?page_id=25176), which incidentally can be reached by the **Palm Springs Aerial Tramway** (pstramway.com/). If you're looking for an early-morning calorie burn, you might prefer the uphill battles of Gastin or Araby Trail (hiking-in-ps.com/), but a hike through **Tahquitz Canyon** (500 West Mesquite Avenue; 760-416-7044, tahquitzcanyon.com) offers a leisurely alternative. An entrance fee gets you access to a 1.8-mile loop and the sights and smells that come with it: desert plants, lizards, aplenty and a 60-foot waterfall. You can take this trail as a self-guided or ranger guided tour.

For a different guided hiking tour, try **Indian Canyons** (38520 S. Palm Canyon Drive, indian-canyons.com) the ancestral home of the Agua Caliente, with set ups of ancient indigenous life, houses, and cliff dwellings. A little further afield you'll find the **Coachella Valley Nature Preserve**, **Joshua Tree National Park** (worth the drive), or **Anza-Borrego Desert**.

For those who like to explore the great outdoors on wheels there's several options in Palm Springs, including **Big Wheel Tours** (bwbwtours.com) which rents bicycles. To scope out the dramatic terrain and local hot spots, pedal the Downtown Loop, which can be done in less than an hour, or the 10-mile Citywide Loop that takes you past the Moorten Botanical Gardens. And of course for those who like their outdoors to come with an engine there's **Red Jeep** (red-jeep.com).

Gambling and Relaxing

Of course it's not just golf which brings people to Palm Springs, there are also spas and casinos, and a couple that might be worth checking out are the **Agua Caliente Casino Resort and Spa** (401 East Amado Road, Palm Springs, CA 92262, sparesortcasino.com), located in downtown Palm Springs. They also have a second location just outside of town (32-250 Bob Hope Drive, Rancho Mirage, CA 92270.)

Food and Drink

There are loads of great places to eat and drink in the Palm Springs area; so here is just a quick taste. But first I know you're going to conference so what you really want to know is where you can get coffee! By all accounts you should skip Starbucks and head to **Koffi** (515 North Palm Canyon Drive, and a new location at 1700 South Camino Real, kofficoffee.com/), although I don't drink coffee so you'll have to let me know if the reports are right!

If you're vegetarian or vegan you'll be glad to hear that there are a couple of decent places that cater for you! Palm Springs was the original location of **Native Foods Café** (Smoke Tree Village, 1775 E. Palm Canyon Drive, Palm Springs, CA 92264, nativefoods.com/), which has a wonderful 5 happy cow rating. This great vegan restaurant is currently undergoing an expansion and remodeling, and I'm looking forward to visiting the new version. Another option would be **Nature's Health Food and Café** (555 S Sunrise Way, Ste 301 at Ramon Rd, Palm Springs, CA 92264, natureshealthfoodcafe.com/) a vegan and vegetarian cafe with organic juice bar and organic coffee espresso bar. The store offers bulk foods, groceries, vitamins, supplements, herbs, homeopathic remedies, ionized water, ear candles, and more.

Pizza is always a popular choice, and you'll find **California Pizza Kitchen** (123 N Palm Canyon Dr # 117, Palm Springs, CA 92262) is a lunch spot for inventive pizzas while **Matchbox Vintage Pizza Bistro** (155 South Palm Canyon Drive, Palm Springs, CA 92262, matchboxpalmsprings.com/) serves a variety of appetizers, salads, and pizzas for dinner. Open for both lunch and dinner is the **Spunky Monkey Cafe** (370 N Palm Canyon Dr, Palm Springs, CA 92262.) You'll want to look for the green jungle facade on the main drag to identify this small cafe specializing in smoothies and pizzas.

Palm Springs has plenty of American diner style places to choose from, many of which also serve breakfast. The **King's Highway** (701 East Palm Canyon Drive, Palm Springs, CA 92264, acehotel.com/) is a fantastic diner with a variety of

Guide to Palm Springs, continued

foods from vegan tofu scrambles to lamb harissa with egg-plant puree. A line waiting for brunch is usually a good sign, and you'll often find that's the case at **Cheeky's** (622 N Palm Canyon Drive between Frande Valmonte & Tamarisk Road, cheekysps.com) recommended for a good breakfast including bacon flights.

Also worth checking out is **Peabody's Cafe Bar & Coffee** (134 S. Palm Canyon Dr, Palm Springs, CA 92262) open for breakfast and lunch and a little Karaoke in the evenings. Probably the most famous burger place, especially for its coleslaw, is **Tyler's Burgers** (149 S Indian Canyon Road, tylersburgers.com), but it is a lunch-only, and cash-only establishment, and it's small so it fills up fast, but you can do take out! Another place that comes highly recommended is **Manhattan in the Desert** (2665 E Palm Canyon Drive, Palm Springs, CA 92264, manhattaninthedesert.com/) apparently the best New York style delicatessen in town. Breakfasts, bagels and lox, waffles or omelettes, mile high sandwiches of cornbeef, pastrami, or brisket of beef, also offer a complete dinner selection.

Palm Springs of course has a full range of cuisine. The **Tropicale Restaurant & Coral Seas Lounge** (330 E Armado Road thetropicale.com) is a 50s throwback lounge with a variety of food including sushi, steaks, spring rolls, and quesadillas. The **Al Dente Toscana** (491 North Palm Canyon Drive Palm Springs, CA 92262, aldente-palmsprings.com) is, you'll be surprised to hear, an Italian restaurant whereas **Okura Sushi** (okurasushi.com) is a well-reviewed Asian fusion affair.

There are a fair few more expensive places too. **Copley's** on Palm Canyon (621 North Palm Canyon Drive, copleyspalm-springs.com) was once Cary Grant's estate whereas today it serves Hawaiian cuisine and does happy hour cooking classes. Reservations are essential. Another fine eatery is **Johannes** (196 South Indian Canyon Drive, Palm Springs, CA 92262, johannesrestaurants.com), which bills itself as modern Austrian. And of course for dessert there's **Lapperts** (130 North Palm Canyon, Drive Palm Springs, CA 92262, lapperts.com/) a Hawaiian ice cream emporium.

There's also a selection of places to drink the night away. Some of the best drinking establishments are in hotels. One that's received good reviews is the **Purple Palm** restaurant, concealed behind the white stucco exterior of the Colony Palms Hotel (572 North Indian Canyon Drive, colonypalmshotel.com). Ask to be seated by the pool and order a plate of Humboldt Fog chèvre, organic honey, and local dates (\$11) with your drink to top off the night. The **Falls Martini Bar** (155 S Palm Canyon Dr Palm Springs, California 92262, thefallsrestaurants.com/) serve food, but also has at least 20 different martinis.

Melvyn's Restaurant and Lounge (200 West Ramon Road, Palm Springs, CA 9 2264, inglesideinn.com/melvyns_restaurant.html) opened as an inn in 1935. Today it is an old style piano lounge bar. The Ace Hotel already mentioned above, also hosts the **Amigo Room** (701 East Palm Canyon Drive, acehotel.com/palmsprings) leading the way in cocktails. In addition to measuring, shaking, and pouring classic concoctions like the margarita, they offer more offbeat options.

Places to Stay

There are plenty of places to stay to suit all. You could live it up in the style of the rat pack by staying at the place that Frank Sinatra shared with Ava Gardner, **Twin Palms** (sinatrahouse.com) \$2600 per/night with a 3 night minimum stay, but if your per diem stretches to this, please remember WAAC is always looking for sponsors! You don't need to spend that much to live it up in Vegas-style glitz, if you check into the **Riviera Resort and Spa** (1600 North Indian Canyon Drive, psriviera.com). Its 406 old-Hollywood-style rooms, which run \$219 and up, sit on 24 acres that feature a huge pool fit for midday umbrella drinks.

However, if you're looking to avoid the hubbub, you might want to turn to **Korakia Pensione** (257 South Patencio Road, Palm Springs, CA 92262, korakia.com), a Moroccan and Mediterranean-influenced hideaway (with morning yoga sessions). Rooms go for \$194 and up.

There are many other hotels in the downtown area to choose from. **The Spa Resort Casino** (401 East Amado Road, Palm Springs, CA, sparesortcasino.com/index2.html) is the hotel and casino run by the Agua Caliente Band of Cahuilla Indians. Prices start around \$149. Also most of the major hotel chains also have a location in the downtown area. At the **Renaissance Palm Springs Hotel** (888 East Tahquitz Canyon Way, Palm Springs, CA, marriott.com/hotels/travel/PSPBR-Renaissance-Palm-Springs-Hotel) prices start around \$149. At the **Hyatt Regency** (285 North Palm Canyon Drive, Palm Springs, CA palmsprings.hyatt.com/hyatt/hotels/index.jsp?src=agn_mls_hr_lclb_gplaces_palms) prices start around \$146.

There's the **Hotel Zoso** (150 South Indian Canyon Drive, Palm Springs, CA, hotelzoso.com/), prices start around \$114. Or there's the **Palm Mountain Resort and Spa** (155 South Belardo Road, Palm Springs, CA, palmmountainresort.com/) prices start around \$129. I've missed one major hotel off this list because it is the conference hotel of the Western Museums Association, that is the **Hilton** (400 East Tahquitz Canyon Way Palm Springs, California 92262, 1.hilton.com/en_US/hi/hotel/PSPPSHF-Hilton-Palm-Springs-California/index.do).

Slightly further out of town there are a host of hotels and motels to choose from. Many of these offer a more unique Palm Springs experience than the big hotels. Some of the best include the **Movie Colony Hotel** (726 North Indian Canyon, Drive Palm Springs, CA 92262, moviecolonyhotel.com/), the wonderfully tiki motel **Caliente Tropics** (411 East Palm Canyon Drive, Palm Springs, CA 92264, calientetropics.com/) \$58-\$185 varies by week, or the **Ace Hotel** (701 East Palm Canyon Drive, 760-325-9900, acehotel.com/palmsprings) which is a chic and cheap option housed in a former Howard Johnson. Simple double rooms start at \$89.

Shopping

And if you miss out on your heart's desire at the Silent Auction, try some of the local thrift stores for vintage clothing, mid-century wares, and fabulous my-desert-resort-home style furniture. (I'm not telling my favorites. the Ed.)

ALASKA

Monica Shah brought **Carmen Bria**, of WWCFA, to Anchorage to conserve paintings for an exhibit, *Romantic North*. The paintings are part of the collection of the Anchorage Museum, and depict Alaska scenes from the late 19th to the mid-20th centuries. Most of the painters are well-known artists who often created scenes that are stereotypes of life in Alaska. Monica is getting ready for a summer conservation intern, funded through a State Grant-in-Aid grant.

Ellen Carrlee is finishing treatments on artifacts from the 1868 shipwreck of the *Torrent*, completed the annual survey at the Ketchikan Totem Heritage Center, and arranged for tuning of the organ in the State's collection that is played weekly. Last summer's conservation intern, University of Delaware's **Crista Pack**, completed an investigation into unusual mold on some museum artifacts. Her report "A Fungus Among Us" is available at <http://alaskawhitestuffid.wordpress.com>.

Scott Carrlee recently published a chapter on collections care basics in the *Small Museums Tool Kit* by Alta Mira Press. This summer he will be working with two conservation interns at the Klondike Gold Rush National Park. He enjoyed catching up with colleagues at the AIC meeting in Albuquerque since the last meeting he attended was in 2006. Scott presented in two sessions: "Conservation Conversations" and "The Great Debate." Scott and Ellen wrote a successful grant to a private foundation to purchase a Bruker portable XRF for the Alaska State Museum.

Regional Reporter:
Ellen Carrlee

ARIZONA

Nancy Odegaard has completed projects with the newly opened Utah Museum of Natural History; the Lost City Museum in Nevada; and the Heard Museum in

Phoenix. She continues on the Advisory Council for the Iraqi Institute for Conservation of Antiquities and Heritage.

Teresa Moreno continues her PhD research on the analysis and conservation of American Indian silver jewelry and is preparing for another summer field season on the Mt. Lykaion Survey and Excavation project in Arcadia, Greece.

The ASM Lab is completing the preparations for an extensive exhibit on American Indian Basketry to celebrate the recent Save America's Treasures award. A lecture series took place in May. Odegaard and Moreno are working with University of Arizona facilities personnel to plan, design, and renovate an existing collections storage room to serve as the new climate controlled storage vault for the basketry collection.

Odegaard and **Gina Watkinson** are teaching an on-line class on pesticides. Odegaard and Moreno are teaching an archaeological conservation course in the UA pre-session.

Lab members are presenting work at meetings of the Museum Association of Arizona, AIC, and American Indian Archives, Libraries, and Museums.

Marilen Pool is beginning to wrap up her work on the SW Pottery project at the Arizona State Museum, nearing completion of the treatment of 700 vessels with the assistance of students **Brunella Santarelli**, **Katie Klauenberg**, and Fellow **Julia Tubman**. In August Marilen will begin working on the Save America Treasures project for SW Basketry at the ASM. In her private practice, Marilen is busy conserving a collection of Latin American Santos and a life sized Nativity display originally made by University of Arizona art students for an area Hospital.

Rose Cull has interviewed the contemporary Alaska artist **Paula Rasmus Dede** for a conservation project at the Heard Museum in Phoenix, Arizona. She learned more about artist interviews at the INCCA artist interview workshop in April at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Her private practice has a new website

at www.phoenixartconservation.com.

Daniel Cull has been busy working on plans for the 2012 annual meeting in Palm Springs. Beyond that, he has prepared two temporary exhibits at the Musical Instrument Museum. The first marks Arizona's centennial year: *I Am AZ Music: MIM Celebrates 100 Years of Arizona Music*. The second was: *Sanza: African Thumb Pianos from the Collections of F. & F. Boulanger-Bouhière and MIM*. Daniel also continues on the editorial board of e-conservation, which recently announced a new domain name: e-conservation.org, and a change to a bi-annual publication, with some content moving from the magazine to the website, allowing for a more up-to-date and interactive presentation.

Martha Winslow Grimm once again organized the Costume Society of America's Angels Project held in May at the Marietta Museum of History, Marietta, GA. The museum, housed in a former morgue, holds an extensive collection of costume and accessories which includes Civil War artifacts. At least three textile conservators will be completing simple treatments for the museum while other volunteers photograph and rehouse some of the collection. Martha is also working on objects from the International Quilt Museum and the Missouri History Museum.

Dana Senge, **Maggie Kipling**, and **Audrey Harrison** have been surveying collections at Chaco Culture National Historical Park. **Brynn Bender**, Dana, and Maggie worked inside Hoover Dam stabilizing two historic river boats scheduled for exhibition. Audrey has been rehousing the Little Bighorn Battlefield National Monument collection of archaeological metals into microclimate boxes. **Amy Molnar** has been assisting Maggie on the ceramics project. **Paige Hoskins** refined techniques for long term storage of archaeological metals in microclimate bags.

Regional Reporter:
Brynn Bender

Regional News, continued

HAWAII

The Honolulu Museum of Art is preparing an exhibit to open in November, *The Arts of the Bedchamber: Japanese Shunga*. Among the various genres of Japanese art from the Edo period (1615-1868), works of erotic art, known commonly as shunga (“spring pictures”) have received relatively little scholarly attention until the end of the 20th century, when the Japanese government allowed uncensored publication of such imagery. The producers of shunga included the most renowned Japanese artists, such as Kitagawa Utamaro (1753-1806), and the genre is now considered to have played an essential role in the development of ukiyo-e prints and early modern Japanese art in general. The first in a series of exhibitions dedicated to shunga, this show will focus upon early works from the 17th and 18th century, including highlights from the renowned James A. and Mari Michener Collection, and the recently acquired Richard Lane Collection.

Hawaii's conservation community welcomes **Christina Bisulca** and **Kent Severson** to the islands. Christina Bisulca is the conservator at the Bishop Museum and Kent Severson is conservator at Shangri La, Doris Duke Foundation for Islamic Art.

In December **Dawne Steele Pullman** joined 30 AIC conservators on a trip to Cuba where they visited studios and met with conservators in Havana and Trinidad discussing treatment options and donating conservation supplies. Back in Hawaii she is working for local collectors and was in Hong Kong in April and May treating contemporary Asian art.

Seth Irwin started at University of Hawaii at Manoa Library's Preservation Department with **Lynn Davis** on May 1st. He will be heading up the Paper Conservation Lab. We are excited to welcome him to the islands. His skills will complement the University Library's ongoing outreach programs to provide training to help libraries, museums, and archives care for paper based collections in Hawaii and the Pacific region.

Valerie Free is now Chief Conservator for National Museum of Qatar in Doha, developing their conservation program and prepping galleries for a new museum building designed by Jean Nouvelle.

Regional Reporter:
D. Thor Minnick

LOS ANGELES

The paper conservation lab at LACMA continues to provide training for young conservators. **Catherine Bouvier** will be joining the lab as a second Mellon Fellow starting in July. She has a MA from the conservation program at the Academy of Fine Arts, Vienna, with a specialization in paper, parchment, photo, and book material. She also received an MA in Art History at the University of Vienna. Catherine has already made significant contributions to the SSEA collections establishing a treatment protocol and designing a new storage system for the papyrus collections.

They are also excited to have **Amanda Burr** as their new pre-program intern. She has participated in pre-program internships at both the Huntington Library Conservation Department and the Special Collections Division at UCLA.

Soko Furuhata collaborated with **Charlotte Eng** from LACMA's science department to present research on Van Gogh's *The Postman*. Their lecture was presented to the Prints and Drawings Council as a special event in March. Her next public speaking engagement will be in conjunction with LA Bloom at the Japanese American Cultural and Community Center. **Yona Warmin** of Hiromi Paper International and Soko will discuss both Japanese and Western papermaking traditions.

Chail Norton is a proud and busy mother of twin boys, **Charles** and **Blake Norton**! LACMA continues on an energetic schedule of international touring exhibitions. They have over a dozen exhibitions slated to travel to Mexico City, Mexico; Santiago, Chili; Seoul, South

Korea; Doha, Qatar; Berlin, Germany; Lima, Peru; Paris, France; Auckland, New Zealand; Brisbane, Australia; and the Israel Museum and numerous other American institutions.

Objects conservation at LACMA has recently finished installing *Children of the Plumed Serpent, Gifts of the Sultan* in Doha and following the installation and deinstallation of *India's Universe* as it travels around the world. **Lily Doan** will finish her 3rd year internship and will return as the new Mellon Fellow in objects conservation in the fall.

After 1 ½ years as a Mellon Fellow in LACMA's textile conservation lab, **Nicole Bloomfield** has accepted the position as manager at the Ralph Lauren Vintage Archive in New York City. There, she will use everything she learned at LACMA, and more!

Yadin Larochette has moved her private practice, Larochette Textile Conservation, out of **Sharon Shore's** Caring for Textiles and into a new commercial space in Culver City. Recent projects include conservation treatments of two Navajo textiles for the Cabot's Pueblo Museum in Desert Hot Springs, California, and working with **Sarah Gates** at the Fine Arts Museums of San Francisco to wet clean a wool, William Morris-designed double-weave for *The Cult of Beauty: The Victorian Avant-Garde 1860- 1900* exhibit held at San Francisco's Legion of Honor. Among private clients, the most challenging of recent treatments was the transfer of an extremely friable silk sash to a new pressure mount. The sash was believed to have been worn at George Washington's inaugural ball in 1789.

Sculpture Conservation Studio has been performing extensive conservation and restoration on the decorative plaster exterior of the historic El Palacio apartments in West Hollywood. They will begin conservation of the Lavanderia in El Purisima Mission in the spring. They are expected to begin work on the conservation of the interior of the historic Aztec Brewery in the second half of 2012.

Regional News, continued

The Getty's Department of Paintings Conservation is delighted to announce that **Devi Ormond** has joined the studio as an associate conservator. Prior to her appointment at the Getty, Ormond worked at the Victoria and Albert Museum, the Kröller-Müller Museum, and most recently, the Van Gogh Museum.

Yvonne Szafran, Laura Rivers, and Ormond are collaborating on the treatment of the National Museum Warsaw's *Ecce Homo Triptych* in preparation for the June opening of the exhibition *Drama and Devotion: Heemskerck's "Ecce Homo" Altarpiece from Warsaw*. Simultaneously, the department is working on projects related to the November opening of *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350*.

Graduate intern **Lauren Bradley** is treating Pacino di Bonaguida's crucifixion from the Ponce Museum in Puerto Rico. Szafran has been treating a custodia by the same artist from the University of Arizona Art Museum in Tucson.

Sue Ann Chui recently treated the *Saint Anne with Virgin and Child* from UCLA attributed to the workshop of Leonardo da Vinci that is included in the Louvre exhibition *La Sainte Anne: l'ultime chef-d'oeuvre de Léonard de Vinci*, for which she also wrote a technical catalogue entry. In January, Chui presented a paper co-authored with **Alan Phenix**, GCI, entitled "The Esterházy Madonna in the context of Leonardo da Vinci's Studio Practice" at the CHARISMA conference held at The National Gallery, London.

Finally, the department is pleased to be hosting museum guest scholar **Rocio Barquetas** from the Instituto del Patrimonio Cultural de España for three months. Bruquetas will be working on a database and forthcoming publication on the manufacture artist's materials in 18th-century Spain.

The antiquities department at the J. P. Getty Museum welcomes **Dawn Lohnas** as the graduate intern for 2011-12. Dawn, a third year student from the Getty/UCLA graduate conservation training

program, has already completed several projects such as the conservation treatment of two terracotta statuettes for exhibition, participation in the visual documentation and study of a first century A.D. Roman panel painting, and attendance in a Reflectance Transformation Imaging (RTI) course given by Cultural Heritage Imaging (CHI), and hosted by the Getty/UCLA program.

The conservation section at the Natural History Museum of Los Angeles County continues their work on the upcoming Los Angeles history exhibit. **Tania Collas** recently oversaw the asbestos abatement of a kerosene headlight for a locomotive and an MGM rear screen projector, used much like a green screen is today. The team will soon be moving ahead with the installation of large artifacts; **Liz Homberger** is working with the exhibit team to plan the installation of an oil pump dating from 1914. She also recently completed the painstaking treatment of a Chinese lacquer sewing table.

After patiently documenting and treating numerous rusty metal tools, **Lalena Vellanoweth** is finally getting to work with costume as they plan the rotation schedule for the Hollywood section. Last but not least, they are pleased to welcome intern **Ayesha Fuentes**, first year graduate student in the UCLA / Getty Conservation Training Program. Ayesha will be focusing on a set of marine invertebrate fossils from Dead Man's Island, which was dredged to create the Port of Los Angeles.

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

M. Susan Barger has become a Fellow member in the AIC. She is also the coordinator and a teacher in the Small Museum Pro! certification program for people who work in small museums. (www.smallmuseumpro.org).

The NMSU Museum Conservation Program created by **Silvia Marinas-Feliner** won the 2011 Annual Award from the Stockman Family Foundation. The Program also received a generous gift from the Estate of Hervey S. Stockman. Silvia and the NMSU Art Department want to appreciate the Stockman Family Foundation for their incredible support over the years.

Regional Reporter:
Silvia Marinas-Feliber

PACIFIC NORTHWEST

We are sorry to see **Claire Gerhard** leave us in mid-May, as she will be going back to the Whitney Museum in a grant-funded contract position, helping to assess the painting collection in advance of the Museum's move into their new building in 2015.

Rebecca Pavitt, at Fine Art Conservation in Vancouver, has spent February, March, and April brushing up her chemistry in preparation for, and in the aftermath of, **Chris Stavroudis'** Modular Cleaning Program class at the Seattle Art Museum, and **Richard Wolbers'** Cleaning Painted Surfaces class at the Vancouver Art Gallery. Both classes were held in March and were absolutely wonderful. She has also been researching Fe II and Fe III chelation methods, and antioxidants to ameliorate the consequences of residual iron left in paper after chelation.

Kjerstin Mackie is just back from a Salish weaving workshop in Gibsons, BC. She was able to complete a beautiful shawl as she practiced her skills in the setting of a Northwest Coast village.

Colleen Wilson has been contributing some very informative and entertaining blogs to the Museum's social media forays.

George Field will soon be off to the Mount Makers Forum meeting at the Field Museum in Chicago. He has been

Regional News, continued

practicing his skills designing and fabricating mounts for a variety of collections that will be exhibited in the RBCM's satellite venue in Vancouver, the Wing Sang Gallery.

Lisa Bengston, along with the help of **Kjerstin Mackie** and **Vicky Karas**, recently finished the exhaustive job of condition reporting and treating almost 1,000 artifacts for the Museum's new permanent archaeology exhibit. Later this summer Lisa will be travelling to Jordan, where she will be volunteering her services at an archaeological site.

The Archives Conservation Lab has seen a flurry of activity with **Betty Walsh**, assisted by a bevy of contractors, completing treatments for the new Emily Carr Gallery at Wing Sang. **Robert Davison** continues the dauntless task of establishing cold storage for the Archives and Museum audio visual and photographic collections. He is also an active member on the National NPTAC initiative to coordinate preservation of Canada's analog archival records. **Kasey Lee** wrapped up work on collections risk assessment, leading to a risk management plan that has been adopted by the Royal BC Museum and incorporated into its strategic plan.

In March, in her capacity as Conservator for the Tulalip Tribe's Hibulb Culture Center, **J. Claire Dean** welcomed **Ellen Pearlstein**, UCLA/Getty conservation program, to the Center on a professional visit. Then having completed her annual dog sledding trip (this year 100 miles on land and then ocean pack ice up Hudson's Bay, where she visited the wonderful collection at the Eskimo Museum, Churchill, Manitoba), Claire headed to Malawi and South Africa for several weeks of field work on pictograph sites.

Linda Roundhill (Art and Antiquities Conservation, LLC) has been busy with several interesting projects, from repairing both wood and glass decorative art objects damaged in shipping, to the examination of a completely intact dugout canoe carved before the last century. A heat-damaged cast-resin sculpture from the 1950s is proving challenging, and salvaging a collection of Alaskan Native

walrus ivory objects damaged in a house fire was most intriguing. Linda is looking forward to the stabilization of some Native American beadwork to be displayed at the University of Washington.

Seattle Art Museum conservators **Nicholas Dorman** and **Liz Brown** taught a collections course on the University of Washington Museology Masters program during the winter semester together with **Miriam Clavir** and guest presenters **Alice Bear**, **Marta Pinto-Llorca**, and **Tim Marsden**.

Nicholas and **Katie Patton** wrote an essay for the catalogue for the forthcoming Veronese exhibition at the Ringling Museum in Florida. The Seattle Art Museum was one of four US recipients of Bank of America conservation grants and the funding will enable Nicholas to research and treat *Sea Change* by Jackson Pollock.

SAM's conservation department held two workshops this winter: an international group of conservators attended **Chris Stavroudis'** Modular Cleaning Program workshop, funded by FAIC, and they also hosted **Julia Kleyman** of Bruker, who gave an XRF workshop for local conservators and SAM staff.

Treatment concluded at **Studio Sogendo** in Alameda on an important painting from the museum's Japanese collection, *Departure from Kashima*. The project was funded by the Sumitomo Foundation. Thanks to the generosity of the Bay and Paul Foundations, the department installed a new water filtration system.

Corine Landrieu has been busy over the past few months helping MOHAI prepare for their upcoming move by treating a variety of artifacts, including three large ship figureheads which she finished in March. She also continues her work in the studio on artifacts from the South Pacific and other objects from various collections.

Regional Reporter:
Corine Landrieu

ROCKY MOUNTAIN REGION

At the Western Center for the Conservation of Fine Art (WCCFA), all four conservators were involved in various projects across the country in recent months. During the last months of 2011, **Camilla Van Vooren**, spent seven weeks treating paintings at Colonial Williamsburg. She was assisting conservator of paintings, **Shelley Svoboda**, in preparing the paintings for the exhibition, *Painters and Paintings of the South*, which opens in 2013 at the DeWitt Wallace Decorative Arts Museum.

Carmen Bria and **Hays Shoop** spent a week in February 2012 treating a mural by local artist George Ostrom in the newly constructed Big Horn Elementary School outside of Sheridan, Wyoming. **Yasuko Ogino**, is presently assisting Denver Art Museum/Clyfford Still Museum associate paintings conservator, **James Squires**, in the treatment of paintings at the recently opened Clyfford Still Museum in Denver.

Carmen also spent a week in Alaska treating several paintings for a new exhibition *The Romantic North* which opened at the Anchorage Museum in May 2012.

This year, the Denver Art Museum was one of two art museums internationally to receive a first-ever restoration grant from the European Fine Art Fair (TEFAF). As a result of this funding, an eighteenth-century painting recently attributed to Canaletto will be analyzed and treated by James Squires. The accompanying period frame will also be conserved as part of this project by Yasuko Ogino of the WCCFA.

Preparing and installing the 200 outfits – over 1100 objects – for the Yves Saint Laurent retrospective required many hands from the Fondation Pierre Berge - Yves Saint Laurent and Denver Art Museum's conservation department. **Gina Laurin**, **Sarah Melching**, **Steve Osborne**, **Michal Mikesell**, and **Kate Moomaw** along with independent conservators **Paulette Reading** and **Julie Parker**, worked intensively during the process that spanned 7 days on, 1 day off, and 7 days on. The exhibit is fabulous – and the only venue in the US!

Regional News, continued

As winter has given way to spring, Kate is once again working on outdoor sculpture with Steve, Michal, and Julie Parker. Dan Ostermiller's larger than life bronze *Cow and Calf* was recently cleaned and waxed. And work continues on *Shoot Out!*, a mixed media sculpture by Red Grooms. For the upcoming rotation at the Clyfford Still Museum, James is busy addressing the conservation needs of paintings and Sarah of works on paper with assistance from Michal.

Carl Patterson has completed teaching "Introduction to Art Conservation" for students enrolled in the MA Museum Studies Programs, Art and Anthropology Departments at the University of Denver. In late March, he gave a lecture on the conservation of sculptures by **John DeAndrea** at a conference conducted by the National Museum of Thailand, Bangkok, Thailand.

Regional Reporter:
Paulette Reading

SAN FRANCISCO BAY AREA

Meg Geiss-Mooney, textile/costume conservator in private practice, helped teach the AIC-CERT/Heritage Preservation emergency planning and response workshop training at Filoli in January. She also gave a lecture on stabilization and adhesive usage to the "Repair & Stabilization" graduate class in the Department of Textiles, Fashion Merchandising, & Design at the University of Rhode Island in March. And in April, she spoke with 9th and 10th graders at a local Petaluma high school about the profession of art conservation.

The paper lab at the Legion of Honor recently hosted an intern from the Ecoles de Condé conservation program in Paris. **Domitile Nodin's** main project was the conservation of an 18th-century pastel on parchment. Pre-program intern **Jennifer Martinez** has been working on a project cleaning, imaging, and housing 74 historic glass plate negatives depict-

ing San Francisco's Land's End area at the beginning of the 20th century.

Conservators **Debra Evans** and **Victoria Binder** have been immersed in the sixteen hundreds, treating prints for the upcoming exhibition *Rembrandt's Century*.

The FAMSF textile lab welcomes pre-program intern **Nicole Passerotti**, who is also working with **Beth Szuhay** one day a week. Her first duties were to help with *Bouquets to Art* and the installation of *Jean Paul Gaultier: From the Sidewalk to the Catwalk*, so she's off and running.

In January, the objects lab at the Fine Arts Museums of San Francisco welcomed assistant conservator **Jill Hari**. Jill is working on a variety of projects, including the conservation of metal objects and outdoor sculptures. The lab has been busy with several exhibitions, particularly *The Cult of Beauty: The Victorian Avant Garde, 1860-1900*.

Lesley Bone also recently discussed her thoughts on the installation of *Matter + Spirit: The Art of Stephen de Staebler* on the museum's blog. **Alisa Eagleston** has been working on the documentation of a large, contemporary installation by Jim Christensen.

Carl Grimm retired as head of paintings conservation at the Fine Arts Museums of San Francisco in the beginning of March. During his eighteen year tenure at the Museums, he oversaw the design and outfitting of the studio in the new de Young, undertook treatments of important collection paintings, supervised over thirty interns and fellows, and completed his dissertation in art conservation research for the University of Delaware entitled *Authenticity and Paintings Attributed to Albert Pinkham Ryder*. The FAMSF conservators wish him well on this next phase of life but also expect to see him with fair frequency as he continues his Ryder research! Upon his retirement, the Museums named **Elise Effmann Clifford** as interim head of paintings conservation.

Also in March, the Department welcomed **Benedicte Nilssen** from the

paintings conservation program at the University of Oslo, Norway for a six-month internship. **Claire Taggart** continues to be both busy and invaluable as a pre-program intern.

Regional Reporter:
Alisa Eagleston

TEXAS

Cheryl Carrabba, of Carrabba Conservation, Inc. has been retained by the University of Pittsburg as project consultant. **Amy Baker**, staff conservator, and a team of interns and associates will receive advanced training for the CON-SUL Energy, Inc. Mine Maps Collection of hardback maps.

Cher Goodson at Art Restorations, Inc. in Dallas, TX is pleased to announce that **Alyssa Steed** has joined the art conservation team as the newest addition to the staff of eight conservators working in various disciplines. Alyssa is a graduate of Baylor University with a master's degree in Museum Studies. Under the guidance of her fellow conservators, Alyssa is learning every aspect of preserving and restoring broken decorative objects such as ceramics, glass, and other assorted artifacts.

In March, Tiburon Transmedia in association with EarthSky Communications shot some video footage in **Mark van Gelder's** paintings conservation studio for use as visuals in an educational segment entitled "The Chemistry of Art," which is being produced for national broadcast on the Spanish language cable TV network, Galavisión. The 3-minute segment will air on the program *Detrás del Saber*.

Regional Reporter:
Ken Grant

Zora Pinney



Zora and Edward loved to sail and had a teak sailboat that was lovely, and lovingly kept. They once invited me to sail to Catalina Island for Thanksgiving. Zora had arranged for reservations in a local restaurant, and we enjoyed a perfect turkey dinner. It was the best Thanksgiving I've ever experienced.

A story she told about their ill-fated sailing trip to Hawaii was amazing. After an aborted first attempt, they decided for safety reasons to take along a strong young man in case they ran into trouble. So they found a former high school football player and off they started. The boat had a stairway that dropped down into the galley partly enclosed by a half door. Even before getting out of sight of land, the intrepid former athlete sat on this half-door, flopped over backward, and knocked himself out on the galley floor. Zora and Edward had to turn the boat around and get him to a hospital ASAP. She said that after that, they decided the Fates were trying to tell them something, and now they were ready to listen.

We were at a meeting at the Huntington in the late 70s and she and Edward offered to drive us all to dinner. Up drove this "thing" I had never seen before. It was a Checker Marathon, which had an enormous expanse in the back seat. Zora said, with a mischievous smile, they were so tired of lifting suitcases in and out of tiny trunks they purchased a classic New York City taxi cab design. All that space was for legs and luggage. And it drove like a Sherman Tank.

Zora and Edward invited me to dinner when I was just developing a taste for Scotch whisky. My knowledge of fine Scotch was almost zero, but I thought I knew a lot because I could describe the taste of Laphroaig, which I didn't like very much but knew it had snob appeal. After two hours of miserable driving in rush hour traffic, I arrived, seriously late. When Zora asked if I wanted a drink, I gasped "Yes, I need a glass of Laphroaig." Zora in her usual manner responded, "Oh! So you like single malt Scotches do you, try some of these," and opened up a cabinet showing half a dozen bottles; we tested three of them right off the bat. I was in the company of an expert!

Jim Druzik

For years Zora and I would meet in the bar of the hotel at the National Art Materials Trade Association International Trade Show, where we also had an ASTM International meeting, and we would sit and drink a martini or two (and smoke, when I smoked and smoking in bars was allowed) and schmooze with all the passersby and each other.

Zora knew everyone in the trade, and they knew and respected her. Then a big group of us would go out to dinner before the week's work began. I tell you, there was no better way to learn one's way around the art materials industry than to have Zora as a mentor. (The ASTM D01.57 Subcommittee is the one that has written so many standards for artists and manufacturers, and Zora was one of the leaders-behind-the-scenes.)

Mark Gottsegen

Zora would walk up to strangers who were in charge of a manufacturer's display at a NAMTA meeting and pick up an expensive item from the display and ask a question or two about it and then ask, but in a way, demand, to have it. The justification was that the item was for the art materials collection at the National Gallery. More times than not, they gave the item to her.

As much as she talked about art materials, she also took a keen interest in what you or your family were doing. She remembered what you had discussed in the past and always wanted an update to chart progress on what a family member was doing. She was as proud of what you accomplished as if you were a close relative of hers.

Michael Skalka

Zora was my book buddy, theater, and opera buddy and museum buddy. We planned an excursion to see the Manet painting on loan to the Getty, *The Bar at the Follies Bergere*. We sat on a bench and just looked at that one painting for an hour. We gave it our full attention, and then we left the museum. It was more inspiring than perusing any number of pavilions.

Linda Shaffer

What immediately comes to mind in remembering Zora were the numerous dinners in various cities around art material industry functions. Her sustenance seemed always to have been cigarettes, Bombay Safire martinis, and beef carpaccio. And her conversation was always challenging. So many of her questions started with, "Do you think....?"

But the foundation of all my memories about Zora is made of a tremendous gratitude for her support and mentoring. Most notable was how she made an introduction for me and my one person artist color company to the center of the art materials world: Manhattan.

One day in November of 1986 I got a call from her. My oil colors were already in her store on Bundy, and I was preparing to take them to the east coast for the first time. She had just returned from New York where she had been in the audience at an event for artists on materials. Steve Steinberg of New York Central was on the panel along with Wolf Kahn. Someone from

There are hundreds of people who respected and loved Zora, from all the various spheres of her life, who could have contributed to these reminiscences. These are only a few, chosen from our conservation community.

the audience asked about Gamblin colors, and as none of them had ever heard of the brand, Zora stood up and filled them in.

She tasked me with showing up soon in NYC, which I did, two days later. Within a month I was shipping more color to Manhattan than anywhere else. Both Steve and Wolf became great friends and strong supporters of the brand. And to this day, 20% of what our colorhouse produces goes to Manhattan.

This little story seems to be more about my company than Zora. But, really, it illustrates an important part of her legacy, how she made it possible through her support and council for many of us of the next generation to thrive.

Robert Gamblin

The business of living is in every memory I have of Zora. She saw wonder and beauty in everyday things and taught me how not to take things for granted, or too seriously.

In 2000 I had a sports car, and Zora tried driving it. The car had a manual transmission, and I don't think we ever made it to 3rd gear, but she was a natural champion behind the wheel.

She loved people. We went to an art opening last year at Bergamot Station, and everyone there knew Zora. It was like a reunion of old friends, and I saw the affection people had for her. It made me understand how important she was to the art community of Los Angeles and how connected she was to so many people.

Jini Rasmussen

I first met Zora at Zora's, their iconic art store in West Los Angeles. We talked about artists' materials and her fading tests. She showed me some of the samples, those exposed and those kept in the dark. The discussion progressed. She asked me if I would like to see the boxes that Edward had built so that they could evaluate the light fastness of the artists' materials that came through the store. Of course I was interested.

We exited the store to the alley behind and, to my surprise, Zora climbed up the fire escape to the roof of the store. Mind you, she was no spring chicken at the time, particularly in my eyes, just out of graduate school. I dutifully followed. There on the roof of Zora's were Zora's white exposure boxes – quite a number of them – some loaded with paint outs or colored pencil marks, others empty awaiting the next batch of samples, gleaming in the afternoon sun.

Zora was a founding member of WAAC, but pre-dating that she was also an active member of "The Group" which was a local conservation group, similar to the BAACG in San Francisco that ultimately coalesced into WAAC.

When I took on editing the *Newsletter*, Zora was always available to offer an opinion, give some background, and bounce ideas off of. (She would have loved the idea of ideas bouncing off of her like little rubber balls.) She was an avid reader and very good at the turn of a phrase. She helped me refine my writing style and make my articles clearer and cleverer.

Above and beyond that, those were the dark ages of desktop publishing. The first editors had to cope with typesetting and photo reduction to produce the *Newsletter*. When I became editor, I decided to make the change to a computer-based system. If you look at the first two *Newsletters* I produced, the first page was printed on a typewriter and the rest on a dot-matrix printer that looked pretty awful.

By this time, Zora and Edward had sold Zora's to Standard Brands, and Zora became a consultant for them. Because part of her consulting duties was to write guidelines and articles for their employees at The Art Store, they provided Zora with a computer, a copy of Aldus PageMaker, and a laser printer. Mind you, at the time, laser printers were horrifically expensive, and computers weren't that cheap either. So, for every issue, I would drive to Torrance to visit Zora, and we would import my edited copy from my computer (Unix using nroff, if anyone cares) into PageMaker and print a draft. Then we reviewed it and sent it off to the proofreader. Finally, when that was finished, I would return to Zora's, and we would edit and print out the final draft for the printers.

During our time working on the *Newsletter*, Zora contributed Zora's Column which ran for about three years. Of her articles, my favorite title was "Lead down the cedar path, the tale of the pencil." Many of the most interesting articles were about her research into artists brushes and brush makers. While she wrote a number of articles on brushes, it's our loss that she never got all the information put together for the book she was planning. She also was instrumental in producing both WAAC Resource Files.

Many people do not realize that before being an art materials specialist, before being an art materials seller, before being a gallerist, before being a conservator, before being a framer, even before being a Rosie the Riveter, Zora was a musician.

She studied music at Julliard, and it remained an important part of her life. She introduced our daughter Calandra to the violin and gave her first few lessons. And after hearing her play at an elementary school orchestra recital, Zora gave her violin to Calandra. Hearing that violin now is one of the many daily events in our lives that remind us how Zora's gifts continue.

Chris Stavroudis



Technical Exchange

Seeing Conservation in a Whole New Light

DermLite®, as the name implies, is an instrument made primarily for use in dermatology. But the features of the DermLite model DL100 make it ideal for conservators working in the lab or in the field.

Battery operated, the DermLite features a 10X optically-perfect lens atop a polarizing filter to cut surface glare and render the image being viewed as though it was being seen with the naked eye. Add to that a ring of perfectly balanced LED's to illuminate the surface, and you are now looking at a painting surface, a work of art on paper, or virtually anything in a whole new way.

The nice thing about DermLite is that it's a professional product made to withstand constant daily use and comes with a five-year warranty. Add-on accessories include a well-made belt pouch and a form-fitting silicone case, so it can be added to a service belt or hand carried. The extra protection of the silicone case takes the worry out of accidentally dropping the instrument on a hard surface.

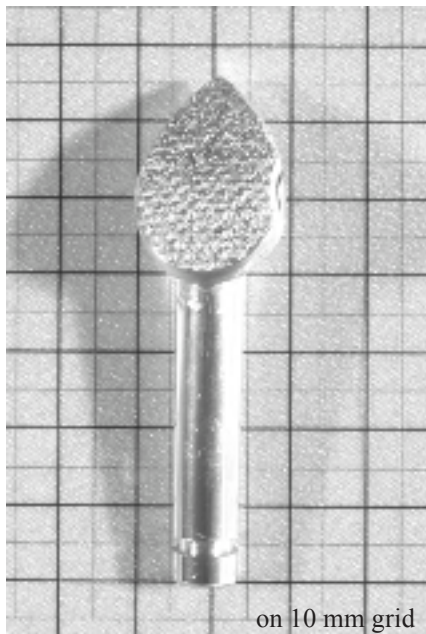
There are a few different models to choose from. Especially nice is one that syncs to an iPhone® so you can easily share images or publish them online.



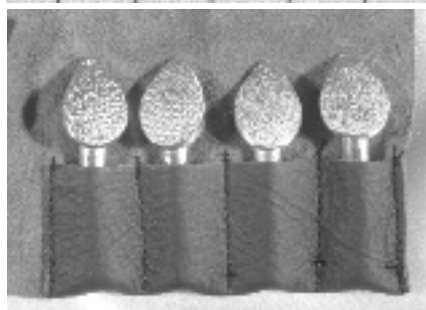
DermLite has a discount special of \$249.00 for WAAC members on the DL 100 model, a savings of \$126.00 per unit. To purchase your DermLite visit the website at dermlite.com and enter special code `spc2012`.

Ron Stark

Textured Spatula Tips



on 10 mm grid



RH Conservation Engineering recently released its long awaited texturing tip set for use with the Interchangeable Head Spatula.

This tool is used to imprint one of 4 standard canvas weave patterns into filled areas on a painting on canvas. So now rather than carving or custom casting the pattern into a fill, you can simply use one or any combination of the 4 patterned tips to impart the desired texture.

These tips work on any thermo formable fill materials. The tips are cast in solid brass and then electroless nickel/

Teflon™ plated for an effective, durable, low stick surface. The texturing can be done before or after the in-painting has been completed.

Information is available at RHConservationEng.com.

Amazing Amazon Offerings

There are many amazing items available on amazon.com. Some of the following items are sold by Amazon itself, and others are sold by other companies offered through Amazon. Of interest to conservators are the following:

The AWS BT2-201 is an amazing scale for the price. For \$15.45 plus shipping, you can be the proud owner of a pocket digital scale with a 250 gram capacity and 0.01 gram resolution. Too expensive? How about the AWS-600, 600 gram capacity, 0.1 gram resolution for \$8.59.

Both have digital readouts and the all important tare button. They can measure in grams, ounces, and a number of other arcane units. They are designed for weighing jewelry and other small items. (Their low price must be based on high a volume of sales. While the proliferation of "cash for gold" stores may account for a portion of the volume, one suspects that they may also be found useful in the illicit drug trade.)

Their disadvantages? They are decidedly not moisture-proof. They are also a tad narcoleptic, tending to fall asleep to conserve battery power and lousing up your measurement when you least expect it. But for the price and usefulness, even if you spill surfactant into the works, ruin it, and you have to buy another, you are well ahead of the game.



WAAC Publications

Handling Guide for Anthropology Collections

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

Price: \$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**

secretary@waac-us.org

**Send prepaid orders to:
Donna Williams
WAAC Fulfillments**

fulfillments@waac-us.org

A cool little toy: a **pocket microscope** with built in illuminator can be had for \$2.97 (list price \$8.84) plus shipping. While it will never replace a real microscope, this baby offers 45x magnification with pretty good quality.

It's disadvantage? The tiny switch for the white LED illuminator is on the underside, right next to the lamp. To find the switch, one turns the 'scope over, flips the switch, and finds oneself temporarily blinded. Want more, they also list a 60x model for \$4.21.



pH meters are being used in more conservation disciplines than in the past. Knowing and setting the pH of an aqueous cleaning solution is necessary for many systems, including the MCP.

pH meters' electrodes are notoriously fragile so using inexpensive pH meters is a common practice -- I go through a few meters a year.

The cheapest meter I have found is one sold for home beer brewers. The Hanna Instruments HI 98103B Beer pH Tester



costs \$31.04 and comes with a case, that is honestly pretty useless, and sachets of electrode cleaning solution. It is the same pH meter which is sold for a bit more without the box for other uses. It has two point calibration (by 10-turn potentiometers) and measures to 0.01 pH unit.

Last, but definitely not least, one can purchase the HM Digital AP-2 Water Test Meter for \$22.99. It is a **conductivity meter** that reads in $\mu\text{S}/\text{cm}$ (as opposed to

hardness or TDS – total dissolved solids) and measures from 0 to 9,999 $\mu\text{S}/\text{cm}$.



It's an immersion meter, so it doesn't replace the Horiba B-173 which can measure the conductivity of a single drop, but then it doesn't cost over \$200, either.

Ideally, one might want to measure higher conductivity solutions, too, but it is perfect for formulating rinse solutions -- 1,000 μS for traditional paints and, per Richard Wolbers' research 6,000 μS for acrylics.

Chris Stavroudis

MS2A News Flash

Despair not, those of you who consider MS2A the perfect varnish.

The operation of Linden Chemicals, including the manufacture of art conservation materials, has been taken over by a former colleague of Vince Routledge's, Andy Broome. Andy was a cofounder of Linden with Vince in 1992, but moved into other areas within the chemical and petrochemical industry. For the past year, he had been been in discussions with Vince about taking over the business and re-commencing production in the UK. Transfer of all the existing stock has now taken place, and he has re-established Linden Chemicals Limited as a UK company.

The web site is currently being updated to reflect the changes. New contact information is: Andy Broome, Managing Director, Ph 07908 791520, Fax 07092 303168, andy@innpacsol.co.uk

The New Wave of Volunteerism in Museums: Practical Tips and a Glance Toward the Future

Volunteer service is more popular and visible than ever, promoted to all and encouraged at every level. Even President Barak Obama introduced a nationwide service initiative intended to help meet community needs and make service a way of life for all Americans. Museums have benefited from this movement with the number of individuals wanting to lend a helping hand increasing exponentially in recent years. This article offers practical suggestions that help make the volunteer experience positive and productive for all concerned. It also raises questions about the role of the museum volunteer in the future and what the implications of this may be.

The following comments are based on the volunteer program at the Minnesota Historical Society (MHS), which is a relatively large, complex institution. The suggestions, however, can be applied to institutions of any size, including very small ones with minimal resources. Although the following comments apply to all areas of museum operations, the examples focus primarily on collections care, one of the many behind-the-scenes areas of museum work especially hard-hit by the recent economic downturn.

MHS has made use of volunteers from its beginning. It was established in 1849 by the founding fathers of the state who gave their services, along with other leaders in the area, to organize it, find a location for it, help it begin to acquire collections, and promote it to the public. Volunteers managed MHS until 1867 when the first staff member was hired. Volunteers continued to be instrumental over the years, and in 1992 a formal Volunteer Services Department was established to coordinate activities throughout the institution. Last year 2,250 volunteers gave 44,500 hours of their time. This is a valuable resource upon which MHS is increasingly dependent to sustain its programs.

Who volunteers?

Knowing something about the type of people who volunteer is helpful when you want to recruit them. We have found that people give for different reasons and at different times in their life. Students want to explore career options and learn what types of jobs exist and what skills the jobs require. Post graduates often see volunteering as a way to enter the museum field or to bolster their resume to apply for entrance to a graduate program. Mid-career volunteers frequently are looking for a different type of work or a new career to pursue. Individuals between jobs want to keep busy doing substantive work until they are re-employed. Aging baby boomers are life-long learners seeking to broaden their knowledge base while having a meaningful experience. And retirees want to make a worthwhile contribution to their community in a social setting that enables them to connect with others.

How do you get volunteers?

Often potential volunteers will come to you, looking for a project. But if not, one way to recruit them is to advertise. Note prominently on your institution's web site that you

welcome volunteers. Give tours of your institution. State the important role that volunteers play, and introduce your visitors to them. Solicit students by contacting the heads of college and university art, history, chemistry, and biology departments. Publicize projects with which volunteers have assisted by publishing articles in your institutional newsletters, on your web site, and in local newspapers. And always include the names and numbers of people to contact for information. In general, spread the word whenever and wherever you can.

How do you keep volunteers?

Certain types of volunteer projects, particularly those in collections care, require substantial time for training, so you will want your volunteers to stay. How can you keep them happy and on the job? Begin by providing a warm, open, and inclusive environment. Be welcoming and friendly. Treat them as valued members of your team and make them feel a part of the institution. Always show your volunteers respect. Take a personal interest in who they are, determine their goals, and try to give them what they want.

In collections care, make sure they have contact with artifacts. Work with them on a one-to-one basis, and take the time to teach them about proper artifact handling techniques and provide other background information, such as how their work fits into the overall organization. We found that collections care volunteers enjoy gaining knowledge of behind-the-scenes activities that they cannot learn about from a book or on-line. For example, procedures for documentation and the multi-faceted duties of conservators are of particular interest. They also like having free access to the institution's resources. Our conservation library is especially popular with them, and they appreciate staff advice on how to care for their own family heirlooms.

Be sure to give people what they need, such as free, convenient parking. Be prepared to provide letters of recommendation and to arrange meetings with colleagues. Make your volunteers feel useful and appreciated. When we asked ours how they would like to be recognized, their top three choices were: exhibit previews, museum store discounts, and behind-the-scene tours. Also, supplying treats, giving occasional small gifts, and remembering them on holidays are appreciated. The key is to provide a quality experience in a pleasant environment that is warm, welcoming, and fun.

How do you make the volunteer experience work smoothly?

Employ measures from the outset that help avoid problems. Be sure to place people well-suited to the type of work you plan to ask them to do. We take volunteer positions as seriously as staff positions. We have a thorough screening process through which all volunteers pass. We ask individuals to provide written information on an application form, we conduct extensive reference checks, and we recently implemented background checks. Applicants are interviewed

by the staff of Volunteer Services as well as the person who will be supervising them. By the time applicants complete all the steps, we usually know if they are committed and a comfortable fit, or a possible problem.

Have high standards and clear expectations and convey these to applicants. A written position description that clearly defines roles and responsibilities is especially useful in this. The interview also is important. For example, in conservation work, we look for the same thing in a volunteer that we look for in a conservator or other collections care applicant: caution, respect for the artifact, patience, attention to detail, tolerance for repetition, willingness to ask questions, and hand skills.

We ask to see examples of some kind of hand craft, such as needlework or art. Occasionally we test skills. For example, we may demonstrate sewing stitches and ask the applicant to repeat them. We always hire on a temporary basis, and we re-evaluate periodically to be sure the experience is working for everyone concerned.

Another key to a smooth experience is providing good training. Putting staff time into training volunteers who may leave is difficult but necessary. You need to provide personal instruction, allow adequate time for volunteers to learn and practice, and then follow up. For some volunteers in collections care a period of immersion at the beginning is advisable, such as all day for several days. Be closely involved so you know if what you're asking them to do is too easy or too difficult, and then ramp up or down accordingly.

For this reason, choose initial projects that are flexible and have both easier and more difficult components. When working with collections care volunteers, providing training in safety procedures is especially important, such as equipment handling and, for those few who work with chemicals, in the use and disposal of chemicals. Workers compensation is a concern, and you'll want to check the laws in your state and with your insurance company about liability insurance. You may find that you need to limit what volunteers do or where in the building they work.

Good supervision goes hand in hand with good training. Provide clear instructions about what specifically needs to be done, what the final product is, and how it fits into the full organizational picture. Volunteers need flexible creative supervisors who can think on their feet, answer questions, and solve problems on demand.

Scheduling is an important concern. Volunteers usually have a lot going on, so they often like a set, regular schedule. Nevertheless, you need to be flexible and accommodate occasional irregularities in their schedule. On the other hand, some people are not able to set a regular schedule at all, and you will need to decide if you can accommodate this or not and let them know initially.

It is especially important to be aware of a volunteer's arrival time and be prepared. Have a project chosen and materials and instructions ready. The volunteer has arranged the day around helping you, and if there is nothing to do when he or she arrives, and this happens more than once, it can be off-putting. Another key to a smooth volunteer experience is pre-planning. Ask yourself what things you never have time to do and then ask if a volunteer can do them for you. If the answer is yes, match up the appropriate person and project. We have a long-range preservation plan that lists dozens of potential projects in priority order. We often consult this.

Also, be aware that volunteering can provide an important, sometimes vital, social connection for individuals, one that you should not end abruptly. If staff are no longer able to work with a volunteer because of lack of time or other resource limitations, the volunteer's services should not be ended without prior notice and a considerate explanation. Otherwise this can appear to the volunteer to be a lay-off or termination resulting in surprise, distress, and negative feelings. This, in turn, can prove to reflect negatively and possibly harmfully on the institution.

What if a volunteer does not work out?

Sometimes no matter how hard you try, you take on a volunteer who does not work out. Hopefully the screening will prevent this, but occasionally it does not. Deal with the situation immediately. Do not let it linger. Talk with the person, let him or her know your expectations, and state specifically what is not working. Referring back to the position description may be helpful with this. Speak privately and in a sensitive manner.

The conversation is never an easy one, and clear communication is essential. Make the situation as positive as possible. Try to find other areas in which the person can work, and give options. Before he or she moves on, have a recognition event, such as special treats at break, to celebrate accomplishments and contributions.

Issues

With volunteerism on the rise and the economy down, not only do more people than ever want to volunteer, they are more skilled than ever. This presents challenges as well as advantages. We need to think broadly and creatively to tap into the wealth of skills that are suddenly available to us. We need to think outside our comfort zone and take risks with volunteers.

For example, some volunteers have credentials that can be very intimidating to a supervisor. We cannot be afraid to take on individuals who know more than we do even though they may ask questions we cannot answer, or suggest good ways of doing things that are unfamiliar to us. Also, we have to take the chance that they may quit tomorrow because of an unexpected opportunity, or that it simply may not work.

The New Wave of Volunteerism in Museums, continued

Three former volunteers provide good examples. One has bachelor's degrees in both chemistry and art history along with a master's in art history and work experience in materials characterization and chemical sales. She recently entered a PhD program at the University of Minnesota to study clinical pharmacology with a team researching chronic pain. She worked on two projects for us. One was a wet cleaning experiment to test various textile cleaning solutions to determine their efficacy under different conditions. This enabled us to wet clean some of our more delicate textiles at lower temperatures more effectively. She also conducted research on a nineteenth-century chair in our collection to identify the organic reaction that was causing a waxy precipitate to continually reform after removal.

Another volunteer has a bachelor's degree in biology and a PhD in cellular and molecular biology and pathology from Duke University. She is a tenured professor at St. Thomas University and is interested in textile conservation as a second career. Since all her knowledge of conservation was theoretical, she came to us to gain direct practical experience. She assisted us with several projects, including the very tedious task of fabricating by hand reproduction lace curtains for a period room in one of our historic sites. This is a project that our staff would never have had the time to do.

The other volunteer holds a bachelor's degree in psychology, a master's degree in communications, and a certificate in small business management. She is a doll restoration artist who ran her own repair business for fourteen years and came to us with extensive experience and knowledge of the history and repair of dolls. She wanted to learn more about the materials, tools, and techniques that conservators use to perform their work. This volunteer experience was of mutual benefit. We taught her the basic tenets of conservation, and she taught us about the history of dolls and how to repair them in ways with which we were unfamiliar. Recently she and our objects conservator jointly gave a Connecting to Collections Community Webinar on the Care of Dolls of Different Mediums and Eras.

Re-thinking the Role of the Volunteer

Looking at the important and wide-ranging assistance provided by volunteers today causes one to speculate about their role in the future.

Demographers tell us that in the next few years the United States will have more retirees than ever before. As stated in *Museums & Society 2034: Trends And Potential Futures*, "the Boomers constitute a large talent pool working its way towards the golden years of volunteerism." Indications are that, as a group, they are more highly educated than any before them. Also, they are the product of a competitive workplace characterized by clearly defined jobs that are in almost constant flux due to changing technology.

As a result, many are high-powered, multi-talented, flexible, disciplined workers. They are responsible and reliable, can work independently and manage projects, and have a strong work ethic. Referring again to *Museums & Society 2034*, "perhaps one of the most important things to consider is how museums can reinvent the role of the post-retirement volunteer." How can we make the best use of this resource in a way that is fulfilling to them?

In all probability, museums will continue to struggle for resources to carry out their operations. This is where the role of the future volunteer comes into play. Volunteers now are essential in assisting museum staff in carrying out their jobs. Is there a way that volunteers can be integrated more fully into museum work? It must be stressed that never may volunteers be exploited nor labor laws ignored or broken. Nor may employees ever be laid off and replaced by volunteers. But if we have projects we want to undertake and funds are not available to pay qualified staff, why not give the work to qualified volunteers, especially if this would avoid having to give up the projects?

Additionally, many post-retirement volunteers today want challenging compelling work with problem-solving components and responsibility similar to that which they had when employed. The museum arena needs to respond to new skill sets in volunteers. It needs to provide an experience that is meaningful and integrates them more fully and equally into the museum environment.

Closing

To conclude, this author encourages museum staff to welcome volunteers at all levels. I have worked with them extensively, and the experience has been positive, productive, and fulfilling. I have learned an enormous amount, gained wonderful friendships, and had a richer professional and personal life thanks to them.

Also, I have been able to accomplish far more work with them than I could have without them. As museums evolve with changing times, we need to challenge ourselves to explore new ways of accomplishing our goals and making the best use of the rich human resource volunteers represent. We all stand only to benefit.

Acknowledgements

I am deeply grateful to Jean Nierenhausen, Head of Volunteer Services, the Minnesota Historical Society, without whose insight and experience this article could not have been written. I thank Caroline Baum, Jennifer Cruise, and Tamara Schmidtz, the three remarkable volunteers described in the article, along with Bonnie McClellan and Alex Zappa for sharing their thoughts on volunteering. Finally I wish to acknowledge the contributions of all volunteers at MHS and at museums across the nation who help insure the preservation and access of our cultural heritage.

It is never fun to admit one was wrong. Particularly when one is the “expert,” and one has been wrong for quite a long while about something. To see just how long I was wrong, I refer you to the *WAAC Newsletter* of May 1989. In that article, with some prescience, I said “You must check the pH yourself with pH papers or a meter; trust no one.” Trust no one, including, it would seem, me.

It turns out that pH meters do not accurately measure the pH of a Pemulen or Carbopol gel, even when thinned extensively with distilled water. Richard Wolbers suspects that the polymer (Pemulen or Carbopol) interferes with the reference electrode incorporated into the pH meter.

To measure the pH of a Pemulen gel, remove a small amount of the gel (about 1 gram) and dilute with distilled or deionized water (about 10 mL) until the solution is a thinner, evenly dispersed liquid. At this point the pH can be measured with pH papers.

However, to measure the pH more precisely, and now also accurately, add approximately 1/2 gram salt (NaCl) to the well dispersed gel and stir – the viscosity should go way down and the solution will become a bit cloudy. A pH meter can then be used to measure the pH of the thinned gel. (If this all sounds vaguely familiar, you may have heard of this trick in another context. The news media reported widely that this is what “the kids” are doing with hand sanitizer these days – adding salt to collapse the gel -- so that they can drink the alcohol used therein.)

So, here follows corrected recipes for making stock Pemulen TR2 gels and a revised method of measuring the pH of those gels. Note that these recipes correct those that graced the pages of this very *Newsletter* just a few issues ago (September 2010).

As before, all of these recipes are for a 2% gel concentrate that is ultimately diluted to a 1% working solution. By making stock solutions at 2%, additional components, say from the MCP, can be added to modify the aqueous chemistry of the Pemulen phase before solvents are added.

pH 6.5: Suspend 4g Pemulen TR2 into 100mL distilled or deionized water, stir until uniform and well dispersed. Dissolve 6.7 grams (6.0 mL) triethanolamine into 95mL water. With vigorous stirring, mix the Pemulen suspension with the TEA solution. Check the pH and adjust to pH 6.5 with additional TEA or Pemulen. Bring final volume to 200mL.

pH 7.5: Suspend 4g Pemulen TR2 into 100mL distilled or deionized water, stir until uniform and well dispersed. Dissolve 8.5g (7.6mL) triethanolamine into 90mL water. With vigorous stirring, mix the Pemulen suspension with the TEA solution. Adjust to pH 7.5, and bring final volume to 200mL.

pH 8.0: Suspend 4g Pemulen TR2 into 100mL distilled or deionized water, stir until uniform and well dispersed. Dis-

solve 13g (11.5mL) triethanolamine into 85mL water. With vigorous stirring, mix the Pemulen suspension with the TEA solution. Adjust to pH 8.0, and bring final volume to 200mL.

pH 8.5: Suspend 4g Pemulen TR2 into 100mL distilled or deionized water, stir until uniform and well dispersed. Dissolve 9.0 grams (8.0 mL) triethanolamine and 12.5g (12.5mL) 10% sodium hydroxide solution into 85mL water. With vigorous stirring, mix the Pemulen suspension with the TEA/NaOH solution. Adjust to pH 8.5 with additional 10% NaOH solution; and bring final volume to 200mL.

[Note that the above recipe for a pH 8.5 Pemulen gel is neutralized with both TEA and sodium hydroxide solution. The reason for this is that TEA has a pKa of 7.76. At a pH of 8.5, the 85% of the TEA is present in its molecular form and only 15% is present as the triethanolammonium ion. Because only the triethanolammonium ions can react with the carboxylic acid sites, for a given number of moles of Pemulen, we would need to add 6 times as many moles of TEA, which would be quite a lot of TEA.]

These recipes, one hopes, will give you the pH promised. If the pH is low, add a bit more base to the stock gel, mix well, and repeat the testing process. If the pH is too high, add in a bit more of the Pemulen dispersed in distilled water.

When finished, rinse your pH electrode in dilute sodium hydroxide (~1%) to ensure that the Pemulen is dissolved away before rinsing the electrode in tap and then distilled water between measurements.

To prepare the 1% working solution dilute the stock Pemulen gel 1:1 with other aqueous preparations. If diluting the stock gel with a concentrated stock solution from the MCP, for each 5mL of stock Pemulen, add 2mL of concentrated MCP solution and 3mL water. If adding two MCP components, add 2mL of each MCP solution and 1mL water to the 5mL of stock Pemulen gel.

I find that a small, wide-mouthed “ointment” jar placed on a magnetic stirrer works wonders for dispersing the thick Pemulen stock gel in the aqueous solution – give it a few minutes. You may want to tape the jar to the stirrer since as the viscosity increases, the stirrer may start spinning the jar as well.

To use your Pemulen TR2 to make an emulsion:

To make the emulsion, take a small amount of the 1% working Pemulen gel and place in a jar. Add any non-water soluble solvent and shake. It should instantly form a stable emulsion. (Even better, stir on the above mentioned magnetic stirrer until a smooth, creamy emulsion has formed.) 2% benzyl alcohol in the Pemulen is an excellent starting point for testing the emulsion. Pemulen TR2 can make stable emulsions with as much as 30%, and sometimes up to 50%, added solvent by volume.

Finding a New Standard for Rolled Cotton in North American Paintings Conservation

Abstract

When Johnson & Johnson discontinued the production of the 6026 Red Cross Cotton Roll in 2004, many in the paintings conservation community were at a loss. An informal survey on several cotton brands was taken by the National Gallery in Washington, D.C. and distributed on the Conservation DistList and in the *WAAC Newsletter* after this product was discontinued. This cotton product was a preferred cotton for surface cleaning and varnish removal, famous for its sterile quality, long fibers, and handling properties. Paintings conservators have been searching for a suitable replacement, even to the present day.

This research project compared those characteristics that had made Johnson & Johnson's 6026 Red Cross Cotton useful in the conservation community. A small amount of this remaining cotton was compared against selected cottons, chosen from art conservation suppliers and a local drug store brand, to determine their effectiveness in painting conservation. Also tested was a sample of cotton from Robinson Healthcare of Chesterfield in the United Kingdom that had similar properties to the Johnson & Johnson cotton.

The Samples

A summary of the cotton samples, including where and when they were purchased, is found in Table 1.

Sample 1 is a non-sterile cotton and its fiber length is shorter than the requirements for purified cotton, a system of organizing cotton quality standards. This cotton is in use at the Queen's University art conservation painting's laboratory.

Sample 2 was manufactured in Montreal, Quebec by Mansfield Medical Distributors Ltd, www.mansfieldmedical.com.

Sample 3 is a non-sterile grade cotton manufactured for CCS. It is labeled to have long fibers but not to be used for wound-care or personal hygiene.

Sample 4 is non-sterile and is the premium cotton sold by Talas. The cotton is lump free and of high USP grade quality.

Sample 5 is 100% pure non-woven compressed cotton in pad form. The pads are 8 x 4 inches and folded in half and sold in packs of 100 pads. This particular sample was found in the Queen's University art conservation painting's laboratory cotton supply drawer.

Sample 6 is a sterile, 16oz. cotton, which was discontinued in 2004.

Sample 7 is a high quality, long fiber, and absorbent cotton wool manufactured and distributed in the United Kingdom. This cotton brand was well known among conservators in the UK (much in the same way as the J & J cotton was). Although the product still exists, its manufacturing has changed.

Experimental

Each sample was characterized by the following tests.

Fiber Identification: using microscopy (normal illumination and polarized light) and Fourier transform infrared (FTIR) spectroscopy.

| | Cotton Samples | Supplier | Purchase Date |
|---|--|---|-------------------------------|
| 1 | Practical Cotton brand | Talas Brooklyn, NY | January 2009 |
| 2 | Mansfield Absorbent Roll 100%, Code: Roll 1 | Lovell Drug Store Kingston, Ontario | November 2011 |
| 3 | Conservation Support Systems (CSS) brand | CSS Santa Barbara, California | November 2011 |
| 4 | PADCO | Talas Brooklyn, NY | January 2012 |
| 5 | Webril Handi-Pads | Carr McLean Canada | September 2009 |
| 6 | Johnson & Johnson 6026 Red Cross Cotton | Johnson & Johnson | Approx. earliest date c. 2001 |
| 7 | Best No. 6, 20850 | Robinson Healthcare Chesterfield, UK | c 1998 |

Fiber characteristics: including texture, tear ability, trash and nep content (debris and entangled cotton fibers), colorimetry using the CIELAB L*a*b* System (focusing on L* and b* measurements), and the length and length uniformity of cotton fibers.

Metallic contamination testing: using inductively coupled plasma optical emission instrument (ICP-OES, also known as ICP-AES) to detect the presence of 30 metals (detects trace amounts in parts per billion).

Absorbency: by testing seven swabs from each sample for their ability to absorb distilled water. Swabs were weighed using an analytical balance before absorption, rolled onto a bamboo stick, dipped in distilled water, then rolled five times on a lab grade paper towel to remove excess water, then weighed after absorption using an analytical balance. Residual water left on the balance after the wet swab was removed was also weighed.

Usability: by using the swabs and mineral spirits to remove varnish from painted surfaces. Each cotton sample was tested five separate times on two different canvases (one textured and one smooth) to determine the varnish removal capabilities and determine the number of cotton fibers left behind on the painting's surface. Test canvases were pre-primed commercial canvases painted with Golden carbon black acrylic paint and spray varnished with Liquitex Soluvar® Gloss Varnish in mineral spirits (30%). Varnish removal was performed with pre-weighed swabs and mineral spirits. Before applying to the canvas, each swab was rolled three times on a lab grade paper towel to remove excess solvent. Each of the ten tests was limited to a canvas area of 1.5 square inches.

Results

All of the samples were cotton, containing a mixture of both mature and immature cotton fibers. Each sample also contained trace amounts of metals found in nature, had similar absorbencies, and all had a high visible nep content. They also had similar color brightness and showed loose fibers on swabs during varnish removal.

Samples 1 and 4 performed similarly in all tests, with middle ratings, for example for leaving fibers behind during usability testing. The samples had a long average fiber length. The fibers on Sample 1 became easily unadjusted when removing excess solvent. This is something that conservators do during use, and this was the only sample tested that was more prone to this occurring. Also, Sample 4 was very dense and smooth, but not soft.

Samples 1 and 4 are acceptable cottons for conservation use. Depending on conservation preferences, having a stiffer cotton might be appropriate for varnish removal, as opposed to surface cleaning.

Sample 2 had the most consistent and visible trash content. It was also the most coarse and dense cotton; however, it was still able to roll well on the surface and left behind few

fibers, despite having the shortest average fiber size. The sample also had the highest rates of metallic contamination but in trace amounts.

This cotton is therefore not recommended for regular conservation use. In a situation where cotton is needed quickly, such as working onsite or when no other cotton is available, this type of cotton will suffice.

Not all drug store cottons are created equal. When purchasing a roll, the best advice is to open the cotton, unroll it several times and then look for visible trash, feel the texture for harshness or smoothness, and try tearing the cotton. If tearing requires much effort, the cotton will not work well in the conservation studio.

Sample 3 handled very well. It was soft, easy to tear and make into swabs, and the swab kept together; however, the sample did leave behind the second most number of fibers during use, with its fibers lodged in the tape border. The sample did have average results in fiber length.

This cotton sample should be tested for varnish removal on a larger area than the 1.5 inches squared.

The most promising was **Sample 5**, which handled very well. The sample left behind the least amount of fibers. This test alone is the most important for many conservators. No one wants to sit for hours and remove cotton fibers from a painting with tweezers (cringe!). Sample 5 had a middle absorbency rate, but the rates for all samples were similar. The sample was soft, compacted, and rolled easily.

The downside to this sample was that the compacted edge from the pad form had to be removed to get the inner cotton fibers. This sample is also available in wipe form, which might not involve so much tearing of the compacted edges.

Sample 6, the Johnson & Johnson 6026 Red Cross cotton roll, did not fare as well as expected, as it left behind the most fibers during varnish removal. The sample also had the second lowest absorbency, and had one of the shortest average fiber lengths. The sample that was tested was older (c. 2001) and was visually clumpy, which may have added to its low performance. One feature to note about Sample 6 was that during swab making, it was easy to add onto the existing cotton swab with more cotton. The two separate cotton pieces melded very well together, which can be very difficult for most cottons.

Sample 7, the Robinson Healthcare of Chesterfield Code No. 20161, fared better than Sample 6. This particular sample, although older (c.1998) was kept intact on its roll until it was donated for testing, which may explain the better physical state of the sample before undergoing testing.

The cotton had the longest average fiber length and handled well, making swabs easily. It is unfortunate that this brand is no longer available at this level of quality.

Finding a New Standard for Rolled Cotton in North American Paintings Conservation, continued

Conclusion

No one test can ascertain the best quality cotton for use in paintings conservation. This is why each cotton sample was put through several tests, which were a balance of qualitative and quantitative testing. The usability testing was very important, but led to conflicting information. The sample that left the fewest fibers behind was the coarsest and hardest to tear, factors that would potentially keep a conservator from purchasing this product.

The Webril Handi-Pads was determined the best sample of those tested. All of these products are susceptible to future manufacturing changes so it is important for us to keep the dialog open on cotton brands used in conservation. Both anti-microbial testing and sterility (a quality important for medical use) are possible areas of research for future testing, in addition to the wipe form of Webril Handi-Pads.

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To read this research project, contact the Canadian Conservation Institute. Also, this research was presented in poster form at the ANAGPIC 2012 student conference in New York City, New York and at the Canadian Association of Conservation annual meeting in Peterborough, Ontario May 24-26, 2012.

Jobs

PORT ANGELES, WASHINGTON Museum Director

Unique Opportunity: Olympic Peninsula's contemporary art museum seeks dynamic director/curator. The Port Angeles Fine Arts Center is looking for a visionary to lead it into its second quarter century. Bequeathed as a legacy gift to the city in 1986, the Center presents original exhibitions and performances in the historic Webster House. The surrounding five-acre sylvan art park is a museum without walls that resonates with neighboring Olympic National Park.

The ideal candidate should have a successful history of management in the visual arts and an established network of contacts in the Pacific Northwest art world. The position requires continuous multi-tasking between management, curatorial and developmental functions.

Candidates need strong writing and speaking skills, fluency with computers (MS Office, Adobe Creative Suite, File-Maker), fiscal resourcefulness, personal ease and leadership acumen in working with the board of directors, a variety of dedicated volunteers, municipal officials, and the public.

Above all the director needs a passion for fostering the role of art in the community and growing a unique facility that many regard as "a jewel of the Olympic Peninsula." For more details please visit:

pafac.org/information/staff-board.html#Director_Search

The fact is that being perfect is a matter of habit. If you want to get things right, practice by getting everything right. If you always get everything right, down to the last detail, when the important things come along you'll be ready for them. Otherwise, you waste more time than you save wondering whether something is worth taking the time to get right. And even if you decide it is, you won't know how to get it right if you try.

The fact is that not being able to not pay attention to detail can actually be a liability. Just because she was not able to not pay attention to every single little detail did not mean she thought it was actually worth it. Au contraire. Sometimes it got really irritating. That was why she had decided to apply for a new job. It wasn't just the money, though the money was part of it. She had thought maybe a job that was more of a challenge, that carried more responsibility with it, would justify the level of perfectionism she would not be able to help bringing to it.

Well, wasn't it just possible that the reason she kept looking for new jobs was that she was not doing the kind of job that would ever justify the level of perfectionism she brought to a job? Wasn't it possible that the kind of job that would justify that level of perfectionism was always going to be one where you couldn't avoid making some mistakes? Maybe the time had come to learn to live with that.

from *Lightning Rods* by Helen Dewitt

Membership

Chris Stavroudis
membership secretary

Membership, continued

“Restoration Threatens Georgian Medieval Masterpiece,” AFP, 01/02/2012

KUTAISI, Georgia — Bagrati cathedral, a world-renowned but crumbling masterpiece of mediaeval Georgian architecture, is suffering not only from wear and tear but also from the impact of human meddling.

Keen to please the influential Orthodox Church, the government in the deeply religious former Soviet republic has defied world heritage body UNESCO by starting to rebuild the 11th century monument. The cathedral was badly damaged in the 17th century during an Ottoman invasion, and as its elegant facades slowly crumble and a hole gapes where there was once a majestic cupola, experts fear it could be reduced to rubble.

But instead of conservation, the government started reconstruction work that risked distorting the monument’s original look, prompting outcry from the United Nations culture agency UNESCO as well as experts at home. In 2010, UNESCO’s World Heritage Committee publicly censured Georgia by putting Bagrati on its ‘world heritage in danger’ list.

Jukka Jokilehto, an expert at the International Centre for the Study of the Preservation and Restoration of Cultural Property is helping the Georgian government to create a more appropriate rehabilitation plan for the cathedral. UNESCO pressure forced the government to halt reconstruction until experts find the right way to deal with Bagrati’s problems.

“Denver Woman Arrested for Punching, Damaging \$30 Million Clyfford Still Painting,” Denver Post, 01/04/2012

A 36-year-old Denver woman, apparently drunk, leaned against an iconic Clyfford Still painting last week, punched it, slid down it and urinated on herself, according to a criminal case against Carmen Lucette Tisch.

“It doesn’t appear she urinated on the painting or that the urine damaged it, so she’s not being charged with that,” said Lynn Kimbrough, a spokeswoman for the Denver District Attorney’s Office, said Wednesday. Damage to the painting, “1957-J-No. 2,” is estimated at \$10,000.

The painting, which is nearly 9 1/2 feet tall and 13 feet wide, is estimated between \$30 million and \$40 million by the museum. Tisch allegedly committed

the offense with her pants pulled down, according to the police report, and struck the painting repeatedly with her fist. The officer stated that scratches and other damage to the painting were visible.

“Sculpture Unveiled Restoration of Donal Hord Piece Complete at South Pasadena Middle School,” Pasadena Star News, 01/06/2012

After three years of work and preparation, South Pasadena Middle School’s newly restored Donal Hord bas-relief sculpture, entitled “Civilian Conservation Corps Workers,” was ceremoniously unveiled. The historic sculpture was renovated using an \$8,000 National Trust for Historic Preservation grant that matched the \$8,000 from the SPMS PTA’s Art Restoration and Preservation Committee.

The lead conservator from Rosa Lowinger and Associates, the company that restored the sculpture, was also on hand to answer questions. “The sculpture tells a California history story,” PTA representative Alexandria Levitt said. “There is a lot of old art in schools that has been sitting neglected for decades and this is a recognition that this piece is important and now it’s been restored and it will get the treatment it deserves.”

“Ancient Temple Restored 107 Years after Quake,” Gulf News, 01/07/2012

Shimla: A 400-year-old Hindu temple in Himachal Pradesh that had been partly damaged in a devastating earthquake has been reconstructed in its original style and will be open to the public later this month.

The foundation of the Bharari Devi temple, located in Sarah village near Dharamsala town in Kangra district, was damaged when the Kangra Valley suffered a devastating earthquake in 1905. The quake had tilted the temple.

The temple was reconstructed at its original site after demolishing the original one. “The new one is exactly a replica of the original one,” Himachal chapter convener Malvika Pathania told IANS. She said stones and bricks were removed from the original one and documented. New ones were placed at the same place and location to maintain its original Shikhar style of architecture.

Before starting its restoration work in 2006, the Lucknow-based Indi-

an Conservation Institute, an Intach unit involved in carrying out conservation of heritage sites, carried out research to ensure that the temple restoration is done as per its original architecture. She said no cement had been used in the building as it was not used in the original structure either. Lime mortar was used in the masonry work.

“A New Deal for Art: Depression-Era Murals Restored, Headed for Newest Portland School,” The Forecaster, 01/10/2012

When the School Department decided to restore and move two 12-by-15 murals from the Nathan Clifford School they had to determine who owned them. “They were commissioned by the Works Progress Administration in the 1930s or 40s,” Doug Sherwood, the department’s facilities director, said. “So we had to get a formal ruling from Washington (D.C.) to find out who owned them.”

Sherwood found out that if Depression-era art commissioned by the WPA was framed and easily removable, it belongs to the federal government. If it’s attached to the wall, it belongs to the municipality. The school was built in 1907 and the canvas on which the murals were painted was glued to the wall. That made the art the city’s property.

The murals were painted by Ralph Frizzell in 1940 and are now in Boston at the Williamstown Art Conservation Center, where they’re being treated and having some minor repairs made. The art conservationists will be stretching and remounting the canvases so they can be rehung after the restoration is complete.

“Ridiculous to Wipe Out Frescos, Says Expert,” Times of India, 01/16/2012

PANCHKULA: “It is ridiculous to wipe out the frescos.” This is what Gurmeet Rai, director of Cultural Resource Conservation Initiative (India) and managing trustee of Punjab Heritage Preservation Trust, had to say about the white-washing of over-a-century-and-a-half-old frescos at the Mansa Devi Temple.

Gurmeet, who has been involved with conservation work at Harmandir Sahib, was reacting to the news about the so-called restoration work being carried out by Haryana government

at the shrine. TOI had reported how the white-washing of frescos at the temple had been ridiculed by Indian National Trust of Art, Culture and Heritage (INTACH), whose principal director Nilabh Sinha had said that it is not only against rules of restoration of old and rare works of art but would also damage these rare paintings on the walls of the shrine.

The temple is under the Haryana archaeology department, while Haryana Tourism Corporation is responsible for execution of the ongoing conservation work.

“Cappella Scrovegni, gli Affreschi di Giotto in Buona Salute” (Giotto’s Frescoes in the Cappella Scrovegni are in Good Health), Padova Oggi, 01/13/2012

Ten years after the restoration of the 14th century masterpiece by the Tuscan master, the white effluorescences on the counter-facade have been determined to be “physiological” by the restorers who have been monitoring it.

This recognition produced a profound sigh of relief. The condition of the frescoes is in fact still stable ten years after the large-scale restoration that took place in 2002. “We are managers of a fundamental piece of art - said the minister for Culture Colasio Andrea - one of the ten most visited monuments in Italy.

Restoration is always an act of violence to be forestalled with monitoring, which we carry out every year. The judgment of this year is very comforting, it means that the oversight system adopted after the restoration 10 years ago was effective.”

“Restoration of the Basin of the ‘Fontana dei Fiumi’ (Fountain of Rivers) Begins in Rome,” AdnKronos, 01/15/2012

The restoration work on the basin of the Fountain of Rivers in Rome in Piazza Navona begun in November 2006 and November 2008 will be completed in this year’s phase. As the previous work, this one is also engineered and directed by the Higher Institute of Art Conservation and Restoration together with the Superintendence of the Cultural Heritage Office of the City of Rome.

The complexity of the work of art, its exposure to natural and environmental agents and acts of vandalism have rendered the fountain delicate and fragile

and it needs to be kept under control and undergo periodic maintenance. A special structure with transparent windows will be put around the work site.

The impermeable protective layer of the basin will be removed because it is no longer functional, the basin will be repaired and cleaned, plastered and a protection of travertine blocks will be applied on the rim of the basin.

The fountain was designed and built by Gian Lorenzo Bernini between 1648 and 1651, under the papacy of Innocent X and it was an ornament of this important city piazza constructed on the site of the former Domiziano stadium, at the time the residence of the family of the Pope.

“Kenwood House to Close for £5m Restoration,” Camden New Journal, 01/19/2012

The priceless collection of artworks by Rembrandt, Van Dyke and Gainsborough kept in Kenwood House is set to spend nearly a year on the road as the Heath’s famous stately home closes its doors for a £5.3 million restoration project. The house, dating from the 1600s, will be closed from the start of April while vital roof repairs are done and the landmark cream facade is stripped down and repaired.

The art collection, left to the nation by Guinness brewing magnate Lord Iveagh, will travel to three galleries in America in a year-long tour called the Art of Kenwood in London. The historic Vermeer will be put on display at the National Gallery, in Trafalgar Square.

English Heritage carries out regular maintenance but a comprehensive survey of the state of the house four years ago revealed some worrying damage. Swathes of slate will have to be replaced, which English Heritage is currently sourcing from the Welsh quarries architect Robert Adam bought tiles from. Other crucial work will include replacing the ornamental skylights that bathe the sweeping staircases in sunshine.

“Rubens Masterpiece ‘Made for Market,’” The Art Newspaper, 01/17/2012

The restoration of a painting by Rubens from London’s Courtauld Gallery has revealed that the work was probably not a commission, but created for the speculative market.

Cain Slaying Abel, around 1608-09 is due to go back on display next month, following an 11-month project to clean the work and address structural issues. The money for the treatment came from the Bank of America Art Conservation Project.

The fact that the oak boards are made from sapwood (the outermost, younger wood) has led conservators to speculate that the painting was for the art market. “It was typical for a client to buy panels for the artist, and in doing so, [the client] would normally buy the best quality materials,” says the conservator Kate Stonor, who explains that sapwood is not ideal because it is soft and sweet, making it prone to woodworm.

“We think Rubens bought the panels himself and chose the ‘cheap and cheerful’ option,” says the conservator Clare Richardson, who also worked on the piece. Aside from areas of paint loss and layers of varnish that had yellowed, and, in some cases, became opaque, the most pressing concern related to the work’s cradle, a late 19th- or early 20th-century addition that was restricting the panel’s natural movement and was full of woodworm. The glue was beginning to fail and the panel was starting to pull away from the cradle, causing an unnatural inward curve of the boards, which resembled a miniature mountain range.

“After Being Stricken by Drought, Istanbul Yields Ancient Treasure,” New York Times, 01/23/2012

ISTANBUL — On a long-farmed peninsula jutting into Lake Kucukcekmece, 13 miles west of the city center, archaeologists have made an extraordinary find. The find is Bathonea, a substantial harbor town dating from the second century B.C.

Discovered in 2007 after a drought lowered the lake’s water table, it has been yielding a trove of relics from the fourth to the sixth centuries A.D. After the drought exposed parts of a well-preserved sea wall nearly two and a half miles long, the archaeologists saw that the harbor had been equipped with docks, buildings and a jetty, probably dating to the fourth century.

Other discoveries rapidly followed. In the last dig season alone, the archaeologists uncovered port walls, elaborate buildings, an enormous cistern, a Byzantine church and stone roads span-

ning more than 1,000 years of occupation. Since then, a second, older port on the peninsula's eastern side was found, its Greek influences suggesting that it dated to about the second century B.C.

Because the archaeologists are at the beginning of a multiyear dig at a site not known from historical sources, they are hesitant to draw many conclusions. Even the name Bathonea is a placeholder, inspired by two ancient references: the first-century historian Pliny the Elder's "Natural History," which refers to the river feeding the lake as Bathynias; and a work by a ninth-century Byzantine monk, Theophanes, who called the region Bathyasos

“Remarkable Discovery Could Shed New Light on Mona Lisa,” The Telegraph, 02/01/2012

A painting thought to be the earliest copy of Leonardo da Vinci's masterpiece and created alongside the original has been discovered in Madrid's Prado museum. The Prado painting was long thought to be one of dozens of later replicas of the masterpiece made in the centuries after Da Vinci's death but it is now believed to have been painted by one of his key pupils working alongside the master.

The background had been painted over in black for unknown reasons sometime in the late 18th century, therefore ruining the aesthetic and disguising its importance. As the later paint layers were stripped away, the appearance of a Tuscan landscape in remarkable condition and of such striking resemblance to the original led to further investigations.

Ana González Mozo, a technical specialist at the Prado, presented the findings at a conference on Leonardo da Vinci at London's National Gallery last month. She said that what was most exciting about the Prado replica is what it reveals about Da Vinci's original. In the Madrid copy, which is close in size to the original, there are areas that are better preserved than in the Louvre painting.

What is more, a comparison of infrared reflectography on the two paintings, a process enabling conservators to peer beneath the surface, revealed similar sketching beneath the paint on both. Experts believe this suggests that the original and the copy were begun at the same time and painted next to each other, as the work evolved, even quite possibly while the model was present.

“Bank of America Merrill Lynch Art Conservation Project Helps Restore 20 Works of Art across Globe,” ArtDaily.org, 02/02/2012

The Bank of America Merrill Lynch Art Conservation Project is an extension of the company's global commitment to supporting the arts. At an event at London's Courtauld Gallery on January 31st, Bank of America Merrill Lynch announced this year's conservation funding recipients through its unique Art Conservation Project.

The Art Conservation Project will see the restoration of 20 art works and artifacts with important cultural and historical value from 19 countries. The 2012 award selections for EMEA include one of Leonardo Da Vinci's earliest manuscripts at the Castello Sforzesco in Milan; five Marc Chagall paintings at the Tel Aviv Museum of Art and a collection of 1st century BC Urartian jewellery at the Rezan Has Museum in Istanbul.

The programme aims to strengthen public awareness about the importance of art conservation, and the value that it holds in underpinning museum and gallery programming throughout the world. At last night's event, guests received a preview of the newly restored Rubens' 'Cain Slaying Abel'. This iconic work was restored as part of the bank's inaugural project and will be on public display at the Courtauld Gallery.

“Ghent Altarpiece Gets Own Interactive Web Site,” New York Times, 02/24/2012

A group of American and European art officials announced on Friday that as part of an emergency conservation of the Ghent Altarpiece that has been taking place over the last year, the work has been photographed centimeter by centimeter at extremely high resolution for the first time.

And the results are now available to the public at an interactive Web site, “Closer to Van Eyck: Rediscovering the Ghent Altarpiece,” that allows viewers to zoom in close enough to see tiny trees and cathedral windows no bigger than the cracks that have marked the altarpiece's surface since its completion in 1432.

“We deliberately chose an open-source approach to the images, with the hope that it will spur more projects using interactive, high-resolution imaging

techniques for the technical study of works of art,” said Ron Spronk, a professor of art history at Queen's University in Kingston, Ontario, and at Radboud University in Nijmegen, the Netherlands, who led the Web site project.

The Web site – a collaborative project of the Royal Institute for Cultural Heritage, Lukasweb and the Vrije Universiteit Brussel – was created with the help of a grant from the Getty Foundation and with support from the Netherlands Organization for Scientific Research. As part of the restoration project, the altarpiece, whose home is the Villa Chapel in St. Bavo Cathedral in Ghent, was removed from its glass enclosure and temporarily dismantled.

The Web site shows the altarpiece in both its open and closed positions and, besides conventional photography, uses infrared reflectography and x-radiography, allowing viewers to see beneath the work's surface to its underpainting.

“Cracking the Curious Case of Picasso's Ghost Subject,” New York Times, 03/01/2012

A 1904 Picasso hanging in the Solomon R. Guggenheim Museum in New York depicts a skeletal woman, her eyes hollow, her cheeks sunken as she presses down with all her might on an iron. The painting, “Woman Ironing,” from Picasso's Blue Period, has long been considered one of the institution's most important works.

It has also been one of its greatest mysteries. For years conservators have known that beneath the surface lies the ghost of a figure – a three-quarter-length view of a man with a mustache – which Picasso had painted over. “Picasso often reused canvases because at that point in his life he didn't have much money to buy supplies,” said the Picasso biographer John Richardson. “It could be an image from a previous period.”

Carol Stringari, the Guggenheim's chief conservator and deputy director, explained that though the painting has been X-rayed, the museum hasn't had the resources to analyze it properly. Still, over the years curators, historians and scholars have speculated about whom the figure might be. Now a grant from the Bank of America's Art Conservation Project will give the Guggenheim enough money to try to find out.

“With these resources we can

do scholarly and scientific research and some subtle treatment,” Ms. Stringari said.

“Diego Rivera Sketches Undergo Restoration in Mexico,” Latin American Herald Tribune, undated

MEXICO CITY – Four sketches made by Mexican artist Diego Rivera in the 1930s for New York’s Rockefeller Center are being restored with a grant from Bank of America, the Diego Rivera-Anahuacalli Museum said. The sketches, which are part of the holdings of the Diego Rivera-Anahuacalli Museum, were deteriorating due to the effects of humidity and the temperature in the gallery, the museum said in a statement.

The works being restored, all of which are on paper, are “El hombre en el cruce de caminos” (sketches a and b), “El agua, origen de la vida” and “El hombre tecnico.”

“Chatsworth’s £14m Restoration Unveiled,” Yorkshire Post, 03/10/2012

For more than a year, this magnificent country estate has been shrouded in steel while workers took on the vast task of a £14m restoration project. But now the last pieces of scaffolding at Chatsworth have been removed, in preparation for the 300-year-old house opening for the new season tomorrow.

This phase of the ongoing “masterplan” has seen the conservation and restoration of two most visible façades of the house restored to their original glory, following a year-long project to repair and clean the sandstone exterior.

Work took place to reverse the effects of hundreds of years of weather damage and included cleaning more than 2,200 square metres of stonework; restoring 21 two-metre-high urns on the top of the house; re-pointing the 20 metre high façades with tonnes of lime mortar; and the re-gilding of 42 windows. All the new stone used to repair the house comes from the same quarry that provided the stone to build Chatsworth in the 1820s, when the house was remodelled by the sixth Duke of Devonshire.

“Vermeer’s Woman in Blue Regains its Hue,” The Art Newspaper, 03/05/2012

Visitors to the Rijksmuseum will soon be able to see Vermeer’s newly restored Woman in Blue Reading a Letter, 1663-64, when it returns home following a Japanese tour which funded the

work’s restoration. Conserving a painting simply to regain its visual impact is a luxury, but the opportunity came with a Japanese request to borrow the work.

The work was done at the Rijksmuseum in 2010, just before Woman in Blue made its first trip to Asia, as part of the touring exhibition “Communication: Visualising Human Connection in the Age of Vermeer”. Ige Verslype, a conservator at the Rijksmuseum, acknowledges that Woman in Blue had “suffered severely since its conception” following several restorations, the most recent of which was in 1962.

Yellowed varnish, discoloured retouching and numerous, tiny paint losses interfered with the original blue hues, delicate details and overall legibility of the work. The picture was first subjected to a detailed examination, which included taking five minute paint samples. Most of the varnish and retouchings were then painstakingly removed.

Most dramatic is the removal of the varnish which has restored the work’s original cool tones and enhanced its visibility. The change is particularly striking in the area of the blue jacket in shadow. It is now also evident that Vermeer used slightly different shades of blue on the jacket and the chair top.

“Lovingly Restored Keith Haring Bathroom Mural Open to the Public,” Artinfo.com, 03/08/2012

Less than a year before his untimely death from AIDS in 1990, the prolific artist Keith Haring took part in a site-specific exhibition at the LGBT Community Center in New York’s Greenwich Village, electing to create a hyper-sexual mural in the building’s second story bathroom. His piece at 208 West 13th Street, titled “Once Upon a Time,” covered virtually every available space in the room with his distinctive cartoon-like figures painted in thick black lines, the imagery among the most sexually explicit of the 31-year-old artist’s career.

Though long left to deteriorate out of view, the so-called Keith Haring Bathroom has just emerged from a \$25,000 conservation process and is open to the public through March 31. Amazingly, though the mural was originally only intended to be a short-term installation, it “has held up remarkably well – considering,” according to Harriet Irgang Alden, conservation director at Rustin

Levenson Art Conservation Associates, the group that handled the restoration.

The former lavatory, which was stripped of its toilets, sinks, and stalls, will be used as a meeting room. Removing all that plumbing and partitioning has presented some other conservation challenges though.

Many of the bathroom’s walls now features many large holes that, once patched up, will constitute conspicuous gaps in the frenzied mural. The question of what to do with those blank areas will have to wait until the \$20,000 required for the second phase of the restoration are raised.

“Philip Guston’s 1935 Mural *The Inquisition* in Morelia, Mexico Undergoes Restoration Thanks to U.S. Interest,” Virtual Strategy Magazine, 03/12/2012

Hidden behind a false wall for almost 40 years after its creation in 1935, “The Inquisition (also known as “The Struggle against War and Terror”), a 1024 square foot true fresco by renowned artists Philip Guston and Reuben Kadish, captured the attention of New York artist Leah Poller, who dedicated 10 years to bringing attention to this major work, which is finally undergoing restoration under the auspices of INAH (Instituto Nacional de Antropología e Historia, Mexico City).

Reflecting the socially driven Mexican muralist messaging and supported by a powerful controversial imagery, it was threatened with destruction shortly after completion. Miraculously spared by being hidden behind a hastily constructed false wall in the Museo Regional de Michoacan (Morelia), its accidental discovery following a ceiling leak in 1973 rendered it visible once again; nonetheless, it continued to languish in the rarely visited second courtyard of the Museum for another 30 years.

In 2003, New York sculptor Leah Poller was invited to exhibit in this same museum. She recognized the mural’s importance and joined forces with fellow sculptor and renowned Mexican cultural activist Arquitecto Arturo Macias to create IACI, Inc. (Intercambio de Arte y Cultura Internacionale AC), to begin a program to re-acquaint both Mexico and the US with the work. It took several more years for the Mexican government to allocate funds for the restoration program.