

President's Letter

Laura Downey Staneff

As you will see announced elsewhere in this *Newsletter*, my life has changed radically since my last president's letter. My new son, Zebulon, was born on June 12, and this writing and many other tasks have been done in time snatched mainly during his naps! I want to thank the current WAAC Board members (as well as my family) for having been so supportive and helpful during this period, and I must also extend a warm welcome to the other WAAC Board baby, Tania Collas' daughter Safiye Gurdil, born May 22.

What with all this other excitement, it has been surprising to me that the time has arrived to encourage all WAAC members to consider attending our Annual Meeting. It will be held in Tucson, AZ October 20-22; talks will be held at the Center for Creative Photography on Saturday and Sunday; the Opening Reception will be the evening of Friday, October 20 at the Arizona State Museum. Other attractions include a tour of the new National Park Service conservation lab on the 20th, and of course our annual dinner to be at the original El Charro restaurant.

Before discussing the meeting in more detail, I must put in a plug for the WAAC election! Please, remember to cast your ballot as an active membership is a healthy membership for the organization. Our current Vice President Camilla Van Vooren and her Nominating Committee (Marc Harnly and Pauline Mohr) worked hard to develop a good slate. A word about the VP election – it seems often overlooked in voting for this position that the successful candidate will choose the meeting venue two years down the road. Whether it is an urban venue, a rural retreat setting, a populated coastal area, or a more remote location will be that person's job to decide. Not that the voters can always tell what location each person might choose, and sometimes she or he has something very specific in mind, as I did. But if the venue of the meeting matters to you, it is worth bearing in mind – and also worth letting the successful candidate know your opinion before that choice is settled!

I know many WAAC Presidents sign on to the job in part because they feel compelled to bring the WAAC meeting to a specific place of significance to them. This is why Bev Perkins wanted us to go to Cody WY last year, and it is certainly why I wanted to have the meeting in Tucson, which despite the perambulations of my early life, remains my home town. I understand that WAAC met there in the 1980s; however this was before I was involved in conservation (thus does not satisfy my personal urge to see my WAAC friends there), and both the city of Tucson and the conservation community there have changed a great deal in the last two decades. Meanwhile, the program of talks for the 2006 meeting is coming together well and looks to build on the high quality of presentations seen in recent WAAC gatherings. I hope that, by the time you read this, little Zeb will have allowed me enough spare moments to send a draft of the program to be posted on the WAAC website: please check it to see what the meeting has in store.

Known for the beauty of the Sonoran desert in which it sits, Tucson is home to numerous cultural attractions that make it broadly appealing for tourism. Funkier than its larger neighbor, Phoenix, the "Old Pueblo" nevertheless has greatly expanded in population and development over the years. Our meeting will feature some of the funkier parts of town (though they also are quickly changing) but those who prefer a different atmosphere can easily find it in the shopping and resort hotels of the Foothills area or the east or north sides of the city. Please refer to the WAAC website (<http://palimpsest.stanford.edu/waac/meeting/attractions.html>) for a more extensive discussion of Tucson's many museums, gardens, and trails which may tempt you to spend an extra day or two – perhaps with your family – beyond our meeting.

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President's letter, continued

Provided the gods of building construction and renovation smile on us, the new and improved lab at the Arizona State Museum will be completed (perhaps even occupied?) by the time we visit during WAAC's reception. This is a remarkable development to me and I'm sure to everyone who has worked with Nancy Odegaard over the years. At this WAAC meeting we will all be able to congratulate Nancy on her new, larger, better-equipped workspace, far more suitable for the innovative research, teaching, and other projects she and her students and colleagues have been producing for so long.

The conservation lab at the Western Archaeological and Conservation Center of the National Park Service downtown is also new and Gretchen Voeks, Brynn Bender, and associates have much to be proud of in their new facilities. Participants in the Spot Tests for Materials Characterization Workshop will be able to appreciate working in the new lab first-hand; others will have to make due with the tour scheduled for October 20th. Thus WAAC members will, confusingly, come to visit WACC.

The Center for Creative Photography, where the program will be held, is home to a collection of international significance. While the Center does not yet boast a conservation lab of its own, its staff and Director Douglas Nickel place a high priority on the preservation of the collections and welcome WAAC to the institution. Opening the same weekend as our meeting is the exhibition *Richard Avedon: In the American West*, organized by the Amon Carter Museum but featuring prints that have been housed at the CCP through its long collaboration with the late photographer.

Not to be overlooked are the several private conservators (and WAAC members) located in Tucson, some of long standing, and others who have begun their practices more recently. Together with the institutional labs in the city they form one of the more substantial local conservation communities in the Southwest.

This is my final President's Letter, and I must say I will miss being so involved with WAAC. Take note, potential candidates – a WAAC President is not necessarily burned out! While my time is already newly monopolized by family and business matters, this organization remains special to me in a personal as well as professional way. I hope many of you can join me, the rest of the WAAC Board, and all the conservators of Tucson at our October meeting!

Safiye

Zeb



only pictures of Board Member's babies are printed in the *Newsletter*.

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Deadline

Contributions for the *September* Newsletter should be received by the Editor before **November , 2006**.

Western Association for Art Conservation

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

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

Internet

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

WAAC Membership Fee Increase

At the mid-year Board meeting last January, it was decided after extensive discussion to raise the cost of membership in WAAC \$5 per year, to \$35 for an Individual Member, and \$40 for a Member Institution. While the Board is loathe to increase costs to the membership, based on the Treasurer's Report this step seemed prudent.

WAAC funds have been consistently falling for several years. Initially this was blamed on fluctuations in membership levels; however it has gone on long enough that it became clear to the Board that other factors, such as increases in postage and printing costs, are contributing to the situation. It was agreed that some step must be made in order to at least hold funding levels steady. Note: the Annual Meeting is generally expected to cover its own costs, usually without making any additional money for WAAC. Thus usually meeting costs are not a drain on WAAC's larger funds.

Cost of membership in WAAC has not been increased since approximately 1998. The modest raise in cost is not exorbitant. The new rate still seems reasonable to the Board, and it is in keeping with other regional conservation organizations. The Board felt it would be better to increase the cost a small amount now, before there is a funding crisis, rather than wait for a more desperate circumstance to force a much larger increase.

The Board trusts that this step will be found reasonable and proper by the membership. This change will also be announced at the Membership Business Meeting held at the Annual Meeting in October.

Silent Auction

A final reminder: we will be hosting a Silent Auction benefit again this year. Last year's auction was particularly fun and successful because we had so many great contributions – so please think about bringing or sending any unwanted or unused items of any kind – books, tools, kitsch, what-have-you.

To donate, simply bring items along to the first day of the meeting – a little earlier than the talks begin, please! Or, if you can't or don't want to carry them, send them ahead of time to:

Teresa Moreno

From the editor

This issue of the *Newsletter* is arriving very much past the target date of early September. This is due in part to an unplanned minor surgery, but is mostly the fault of the person who stole my computer. Most of the data was backed-up, unfortunately one of the things lost was the working version of 28/3 in the first proof-read stage. Reconstructing it, even with some help from Chris, was so depressing that I had to put it aside for a bit while I recovered my will to edit. My apologies that some of these announcements are now dated.

Carolyn

Regional News

ALASKA

Ellen Carrlee gave a paper at the AIC meeting in Providence on her treatment and mounting of the Montana Creek Fish trap. This project garnered a national Award of Merit from the AASLH with a special WOW award given to only 4 other projects. Ellen also recently became a Professional Associate of the AIC. **Scott Carrlee** assisted Ellen with the unveiling of the Francis Davis Paintings that had recently returned to Juneau from the Western Center for the Conservation of Fine Arts. These paintings are all that remains from the Holy Trinity Church, which burned to the ground in March of this year. The paintings survive because they were in Denver for treatment. The unveiling was a happy and emotional time for the congregation.

Monica Shah has been in the media lately. *The Anchorage Daily News* and the local NBC affiliate both ran a segment on her work with the Anchorage Museum on the conservation of the Alutiiq Hat. The rare and historic hat was purchased jointly by the Anchorage Museum and the Alutiiq Museum in Kodiak. It rotates on exhibit at the two institutions. Monica used her 15 minutes of fame to educate the public on the preservation of artifacts.

Emily Ramos remains the Art Bank Curator for the State of Alaska and is busy getting ready for the 40th anniversary exhibit of works from the Art Bank. She continues her part time work in private practice as well.

Regional Reporter:
Scott Carrlee

ARIZONA & NEVADA

ASM welcomes summer interns to the conservation lab: **Liz Werden** of the UCLA/Getty Graduate Conservation Program, **Ariana Shackle** of the University College London Graduate Conservation Program, **Amethyst Beaver** of Wellesley College, and **Martina Dawley** (Hualapai/Navajo) of the University of Arizona Summer Research Institute.

Working on the Southwest Pottery Project are contract conservators **Marilen Pool** and **Maggie Kipling**. **Werner Zimmt** and **Nancy Odegaard** are investigating methods of distinguishing plant gums. **Peggi Cross** is completing her doctoral research on the use of lipoic acid to remove arsenic and mercury contaminants. ASM staff members who are working on archaeological sites this summer include: **Teresa Moreno** at the Mt. Lykaion site in Greece, **Chris White** at the Poggio Colla site in Italy, **Sonya Isaeva** at Denisova Cave in Siberia Russia, and **Nancy Odegaard** with interns at the Cheylon Ruin near Winslow, Arizona.

Students in the Heritage Conservation Science Program at the UA are completing the following summer activities: **Caitlin O'Grady** at NCPTT in Louisiana, **Odile Madden** at the Smithsonian MCI lab in Washington, DC, and **Lesley Frame** and **Dan Jeffery** at the Metals Conservation Summer Institute in Massachusetts.

Nancy and Teresa taught a new pre-session course in archaeological conservation at the University of Arizona. **Dave Smith** and Nancy completed pesticide survey studies in Oklahoma and Kansas. Nancy taught spot testing with Scott Carrlee at the Metropolitan Museum of Art in June. She is coordinating a tribal consultation for the pottery vessel collection with representatives from the Southwest in August in anticipation of the construction completion of the new pottery vault, conservation laboratory, and interpretive gallery.

Martha Grimm is busy getting ready for fall exhibits. She is working on costumes of Katherine Dunham, a famous Broadway stage dancer, for a midwestern museum, preparing beautiful gowns for the exhibit which will open the new Ellman Gallery of Fashion Design, part of the expanded Phoenix Art Museum, and Native American shoes for an exhibit at the Heard Museum. All of these artifacts are wonderful pieces, and it is joy to stay inside her cool lab working instead of being in the nasty weather outdoors!

WACC conservators **Gretchen Voeks**, **Brynn Bender**, and assistants **Audrey Harrison** and **Angie Brock** completed the treatment of the *Edith* and continue to work on the *Glen* and *Stone*, historic river boats the Grand Canyon National Park. Gretchen and Brynn are currently work-

ing at Kalaupapa National Historic Park where they are beginning the conservation treatment of 59 basalt headstones.

Gloria Giffords and **Meredith Milstead** have decided to take a break from conserving paintings and are going to do a few of their own. They are selected to participate in the Artists in Residence Program at the Petrified National Forest mid-September. University of Arizona student, **Rebecca Diamond**, is currently in the Fraser-Giffords studio as a pre-program intern and will be joined by **Daniela Boos Pedraza** upon her return from an archeological conservation internship in Copan, Honduras.

Vicki Cassman has left Las Vegas for a new position at the University of Delaware with the Art Conservation Department. Vicki and Nancy Odegaard announce the publication of their new edited book, *Human Remains: a Guide for Museums and Academic Institutions* from Altamira Press.

Regional Reporter:
Gretchen Voeks

HAWAII

Valerie Free, Bishop Museum, has been removing exhibits from the Museum's 19th-century gallery Hawaiian Hall which was recently closed for building restoration and environmental upgrades including air conditioning. In her spare time Valerie is conducting a survey of the Hawaiian feather garment collection in preparation for expanded capacity for exhibition in the new climate controlled galleries.

Rie and **Larry Pace** attended the AIC/Getty Conservation Institute Varnish Workshop in July. In Hawaii they have been working to stabilize a 9' by 98' by 8" fresco made by Jean Charlot in 1966. This fresco was suspended from the ceiling of the lobby of the Waikiki Branch of the First Hawaiian Bank. The mural will be bisected to fit into a smaller space, and the multi-ton sections will be reinstalled on a new wall. They are also working on the

treatment of a large *Imaginary Italianate Landscape with Ruins and Figures*, ca. 1700, by Jan Hoost Van Cossiau belonging to the Honolulu Academy of Arts. Larry presented a paper at the Hawaii Museums Association annual meeting on painting conservation challenges in Hawaii.

The Honolulu Academy of Arts hosted **Janice Schopfer** July 28-August 4. Janice is the Lange Foundation-funded consulting conservator directing the conservation component of the James Mitchener Collection of Japanese Woodblock Prints project.

Lynn Davis presented a paper, "Disaster October 2004: Lessons learned from the Flashflood at University of Hawaii at Manoa Library (Honolulu, Hawaii)," at the annual meeting of the International Federation of Library Associations in Seoul, Korea.

Regional Reporter:
Lynn Ann Davis

LOS ANGELES

In February, **Rosa Lowinger** was invited to the Mississippi Gulf Coast by the National Trust for Historic Preservation. She wrote several case study reports on preservation in Mississippi for the Trust's Online Newsletter. These can be viewed at: nationaltrust.org/hurricane/swetman.html. Rosa and **Viviana Dominguez** of Sculpture Conservation Studio spent a month in Hawaii working on paintings and outdoor sculpture for the State Foundation for Culture and the Arts. Rosa also treated sculptures for the City of Honolulu and delivered the keynote address at the Hawaii Museums Conference in Maui.

Victoria Blyth Hill has been given the honor of being appointed "Senior Conservator Emeritus" at LACMA. This is only the second such position in the museum's history; the first emeritus is Dr. George Kuwayama, retired Senior Curator of Chinese and Japanese Art. **Victoria** attended the AIC meeting in Rhode Island where two presentations in the BPG discussed

her past research, "An Examination of Lead White Discoloration" by **Stephanie Lussier** and "Passepartout: Properties, Performance, Packaging – Re-evaluation of an Environmental Package for Traveling Works of Art on Paper" by **Chail Norton** and **Soko Furuhashi**. Victoria also attended the IPC Conference in Edinburgh, Scotland in July. In addition to keeping busy with her private practice, she is very active on the boards of the Prints and Drawings Council at LACMA and the Venice Community Trust Archives Committee and a selected participant in the evaluation of the Museum Lighting project at the Getty Conservation Institute.

Chie Ito and **Chail Norton** have been busy with the *Transparent Reflections: Richard Pousette-Dart, Works on Paper, 1940-1992* exhibition.

Jennifer Koerner resigned from LACMA in May, 2006 to pursue her new life in Cleveland, Ohio as a graduate student at Case Western University.

Yoon Jo Lee will continue on in the Textiles lab at LACMA beginning in September as a Mellon Fellow. Yoon Jo completes the graduate program at Buffalo in September 2006. **Catherine McLean**, LACMA's Senior Textile Conservator, was invited to speak at a symposium, Textile Conservation in Brazil: museums and collections, in São Paulo, Brazil this past May.

Sponsored by the Museu Paulista and the Universidade de São Paulo, the symposium was the first nation-wide meeting to bring together costume and textile conservators, curators, researchers, collectors, and students. Invited speakers from Brazil and abroad (United States, Canada, United Kingdom, Spain, Italy, and Chile) covered seven main topics: what is collecting, what is textile conservation, current research in Brazil, how to document textiles, training in textile conservation, how to store textiles, and how to exhibit textiles. Amply illustrated pre-prints, with all papers in both English and Portuguese, are available by e-mailing tecidos@usp.br.

Elma O'Donoghue presented a talk, "Dictated by Media: Conservation and Technical Analysis of a 1938 Joan Miró Canvas Painting" at the September IIC meeting in Munich, "The Object in Context: Crossing Conservation Boundaries."

The J. Paul Getty Villa opened their first exhibition in the newly renovated Villa entitled: *The Colors of Clay: Special Technique in Athenian Vases*. This exhibition, featuring 105 objects from 16 lenders, explores the extraordinary techniques, some extravagant and others very subtle, employed by Attic vase painters. There was an international symposium about the exhibition where art historians, conservators, and scientists presented papers on the vases (to be published). In addition, the Villa conservators (**J. Maish, S. Lansing Maish, M. Svoboda**) and GCI scientists (**M. Walton, E. Doehne**) studied vases/techniques in the exhibition (published in the catalogue) and will continue to investigate some of the more specialized methods such as "Coral Red."

In May, the Antiquities Conservation department organized a 2-day international seismic conference bringing together engineers, seismic specialists, mount makers, and conservators from the United States as well as Greece, Japan, Turkey, and India to discuss the issues surrounding the safe keeping of museum collections in the event of an earthquake. Research and application of seismic mitigation approaches undertaken at the Getty Villa were highlighted by **McKenzie Lowry** and **BJ Farrar** (mount makers in Antiquities Conservation). The papers presented at this conference will be published.

In addition, a scholarly workshop on Romano-Egyptian Mummies is scheduled for Friday - Saturday, 10-11 November 2006 at the Getty Villa in Malibu. The workshop will bring together curators, archaeologists, historians of art and religion, conservators, scientists, and medical personnel to discuss diverse aspects on the topic, with a focus on the little-studied Red-Shroud Group of mummies. Topics to be addressed include social and religious contexts, fabrication, decoration, style, workshops, iconography, modern imaging techniques, and the physiology of the deceased. Information on this workshop is forthcoming.

András Fáy from the Budapest Museum of Fine Arts spent three months at the J. Paul Getty as a guest conservator in the Paintings Conservation studio, working on a *Martyrdom of Saints Paul and Barnabas* by an anonymous 16th-century Flemish master (involving some compli-

Regional News, continued

cated structural treatment, carried out in collaboration with **Sue Ann Chui** of the Getty and **George Bisacca** from the Metropolitan Museum of Art).

Mark Leonard completed the cleaning and restoration of the Petrus Christus' *Madonna and Child in an Archway*, also from the Budapest collections. Both paintings are on view in the galleries at the Getty Center through the end of November, when they will be returned to Hungary in time for the Budapest Museum's centennial celebrations.

Sue Ann Chui continues the complicated cleaning of Nosadella's *Madonna and Child* from the Norton Museum in Florida. **Laura Rivers**, who has been working on Tommaso del Mazza's *Annunciation* during her post-graduate internship year, will be staying on at the Getty to examine and treat two panels that are believed to be the side panels for the Getty's *Annunciation*.

Yvonne Szafran continues her treatment of Jacob Cornelisz van Oostanen's *Circumcision* from the Portland Museum of Art. **Gene Karraker** has been working with the Getty Museum Department of Drawings on reframing the collection with antique frames from the collection.

Tiarna Doherty and Mark Leonard continue retouching two life-size animal portraits by Jean-Baptiste Oudry (a rhinoceros and a lion) in preparation for a summer exhibition in 2007. **Kristin de-Ghetaldi**, after completing her first year in the Winterthur Museum/University of Delaware Program in Art Conservation, spent the summer working on the Oudry paintings. *The Rubens and Brueghel: A Working Friendship* exhibition runs through September 24th. The exhibition highlights the technical examination of the paintings in a special gallery and a catalogue essay.

In Decorative Arts and Sculpture conservators, **Julie Wolfe** and **Katrina Posner** are preparing the newly acquired Fran and Ray Stark Collection of 28 outdoor sculptures for installation at the Getty Center. The collection includes objects fabricated from bronze, painted stainless steel, lead, and ceramic. They have been working with DuPont's technical department to devise techniques for localized

treatment of the painted steel sculptures using Imron, a polyurethane paint.

They are also focusing on finding efficient ways to remove years of wax buildup on the bronze sculptures, testing different solutions for solubility, and methods for removal. **Ellen Moody** and **Suzanne Morris** are pre-program interns assisting with these projects. Of particular interest has been their work with living artists Ellsworth Kelly, Jack Zajac, Peter Shelton, and Joel Shapiro, all of whom have responded enthusiastically to the requests for help in treating and installing their work.

Adrienne Pamp has accepted a permanent mountmaker position in Decorative Arts and Sculpture Conservation. Adrienne and **Mark Mitton** are working on the Stark Collection with the project engineer to construct mounting systems for seismic strength and easy installation. All works will be installed by December of 2006. Mountmaker **Stephan Bell** has been hired on temporary contract to help with a variety of other projects for the department. Our 2005-06 intern, **Clara von Engelhardt**, has been focusing this year on the technical examination of several pieces of French Rococo furniture for the forthcoming catalog of Rococo furniture and gilded bronzes. Clara received her diploma in conservation of wooden objects from the training program in conservation of wooden objects from the Hochschule für angewandte Wissenschaft und Kunst, Hildesheim. She returns to Germany in September when we welcome our new graduate intern, **Frédérique Chantepie**, a graduate of the Master's program in conservation at the École Supérieure des Beaux-Arts in Tours, France.

Brian Considine and **Arlen Heginbotham** traveled to Paris to carry out analysis of gilded bronze mounts on French furniture. They visited with several traditional bronziers, analyzing the alloys of mounts in their personal collections using the Getty Conservation Institute's new hand-held XRF instrument. This was part of their continuing work on building a database of alloy compositions from well-provenanced furniture mounts dating from the 17th to 20th centuries.

Co-Curated by Brian Considine and Arlen Heginbotham with curator **Catherine Hess**, the exhibition *A Renaissance*

Cabinet Rediscovered will be open at the Getty Center until November 2007. The exhibition relates the story of an imposing carved walnut cabinet that was long thought to be a 19th-century imitation of a 16th-century French style. Technical study of the cabinet helped to establish that the cabinet is actually a rare and remarkably well-preserved example of authentic French Renaissance furniture. A preview of the show can be found at getty.edu/art/exhibitions.cabinet.

Arlen presented a paper on the project with **Jack Hinton** of the Philadelphia Museum of Art at a meeting of the Furniture History Society devoted to Renaissance Furniture in London in March. They also co-authored an article published in the June edition of the *Burlington Magazine*. Brian Considine traveled to New Orleans with a group from the Getty Foundation to look for ways in which the Getty Foundation could help the cultural institutions of New Orleans recover from the Katrina disaster. Following their trip, the Getty's Trustees established a fund devoted to Katrina-related projects.

Marc Walton of the Museum Research Lab of the GCI presented a paper with **Jane Bassett** at the "Commodus Workshop" at the J. Paul Getty Museum. The workshop focused on the date of manufacture of a marble bust of the Roman emperor Commodus. Although acquired by the Getty Museum in 1992 as dating to the Mannerist period, there has been strong sentiment over the years that the work may actually be a beautifully preserved Second Century Roman bust. No final decision has been agreed upon. The bust can be viewed in the Neoclassical marble gallery at the Getty Center - opinions welcomed!

Ellen Pearlstein reports from the UCLA/Getty Archaeological and Ethnographic Conservation Program that the students were occupied with the following summer internship projects: **Allison Lewis** - UCLA Lofkend Archaeological Project, Albania with **Vanessa Muros** and Phoebe Hearst Museum of Anthropology at UC Berkeley with **Jane Williams** and **Madeleine Fang**; **Molly Gleeson** and **Christian DeBrer** - UCLA expedition in Tarapaca Valley, in Chile with **Joanna Kakoulli** and Ellen Pearlstein, and at the Southwest Museum at the Autry Center for Western Heritage with **Angiea Mc-**

Regional News, continued

Grew and Linda Strauss; Steven Pickman - Los Angeles County Museum of Art with **John Hix; Ozge Gercav Ustun** - Institute for Nautical Archaeology in Bodrum, Turkey with **Asaf Oron** and the Gordion excavation project with **Cricket Harbeck; Liz Werden** - Arizona State Museum at the University of Arizona with Nancy Odegaard and the Mashatucket Pequot Museum with **Douglas Currie**.

Painting conservators in private practice were well represented at the Modern Paints Uncovered Conference at the Tate Modern in May, a fact that was acknowledged by organizer **Tom Lerner** in his closing speech. Attending were: **Chris Stavroudis, Tanya Thompson, Carolyn Tallent, and Aneta Zebala**.

Carolyn, as well as all the usual suspects, attended the AIC/Getty Conservation Institute Varnish Workshop in July. Carolyn hosted a gathering for participants at her home that was generously underwritten by **Bob Gamblin**.

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

Patricia Morris is working on a collection of forty-one Indian West Bengali scrolls on paper for an upcoming exhibit at the Museum of International Folk Art.

For the past two months **Bettina Raphael** has been working on a research project to document the technical and aesthetic background of the collection of Civilian Conservation Corps tinware light fixtures still in use on the historic buildings at Bandelier National Monument in New Mexico. She said this has been an interesting and satisfying adventure into the history of Santa Fe, the Southwest Spanish Revival movement, the tinsmiths of northern New Mexico, and the National Park Service during the New Deal.

M. Susan Barger organized the joint AIC/CIPP Risk Management Workshop

for the AIC Annual Meeting in Providence. She is now the chair emerita for CIPP. She and David Battle made a CAP visit to the Western Mining and Railroad Museum in Helper, Utah in mid-July.

Dale Kronkright will be visiting professor of objects conservation fall semester at the Art Conservation Department at Buffalo State College. Kronkright is also participating in a NEA-funded collaborative project with the National Gallery of Art and the Phillips Collection to study the studio materials and techniques of O'Keeffe as part of his position at the Georgia O'Keeffe Museum. He also contributed to the exhibition and catalogue for *Georgia O'Keeffe: Color and Conservation*, an exhibition of paintings, pastels, and correspondence documenting the 40-year friendship and collaboration between Georgia O'Keeffe and conservator **Caroline Keck**. The exhibition is at the Georgia O'Keeffe Museum until September 11 and then travels to the Memorial Art Gallery in Rochester.

The Conservation Department of the Museum of New Mexico System organized an educational study of lighting in two of its Santa Fe Museums and follow-up workshop for museums statewide. The study was funded with a grant award from the New Mexico Energy, Minerals, and Natural Resources Department to investigate and recommend improvements for the quality of exhibition lighting while increasing energy efficiency in museums.

Consultants focused on lighting in exhibit galleries with strong consideration toward emerging lighting technologies that can radically reduce energy consumption. The study involved the Museum of New Mexico's Fine Arts Museum and the Girard Wing of the Museum of International Folk Art. The project was organized by **Claire Munzenrider**, Director of Conservation, and consultants included: **Gordon Anson**, National Gallery of Art; **Steven Weintraub**, Art Preservation Services; **David Clinard**, American Museum of Natural History; and **Louis Gauchi**, Architect and Exhibit Designer.

Maureen Russell and **Conor McMahon** recently presented 7 Collections Care workshops as part of an outreach program to community museums for the Department of Cultural Affairs in the Gallup, NM area. The program will be repeated in

other parts of the state this coming year. **Conor** and **Larry Humetewa** are preparing for a cooperative research project with Bandelier National Monument to begin in the Fall. Maureen has been working with Larry on several exhibitions for the Museums of New Mexico including an exhibition on Casas Grandes Ceramics and a large touring show to commemorate the 400th anniversary of the founding of several cities in the US and Canada entitled *Jamestown, Quebec and Santa Fe: Three American Beginnings*. Larry is also coordinating treatments for a loan to Naples, Italy of nearly 70 coral-containing artifacts from the collection of the Museum of Indian Arts and Culture.

Rebecca Tinkham has surveyed half of the costume/textile collection of the Palace of the Governors and is nearly finished mounting and dressing 7 mannequins and costumes for their Fiesta Exhibit slated to open August 28th. Helping Rebecca has been pre-program summer intern **Kate Pope**. Kate is a former New Mexican who is entering her junior year at Kalamazoo College in Michigan.

Mina Thompson attended the IIC Congress in Munich in August to present her and former intern **Angela Elliott's** (currently at the Walters Art Gallery) paper entitled "The Mimbres Journey," based on a treatment project for MIAC to remove disfiguring staining from old restorations on approximately 30 Mimbres classic black-on-white bowls from the museum's Cameron Creek collection. **Anya McDavis**, third-year objects intern from Wintherthur, will join the Conservation Department in early September.

The past six months have been busy times for Conservation Solutions, Inc. (CSI). In May they moved their corporate office from Washington, DC to Santa Fe, NM where all finance, marketing, and human resource-related issues will be handled. CSI will maintain its conservation presence in the DC area and will continue to operate their conservation studio facility out of District Heights, MD and the conservation services office on Capitol Hill. The CSI Miami, FL office, headed by senior conservator **Mark Rabinowitz**, has been actively working with the Vizcaya Museum and Gardens helping them recover from damage suffered from several hurricanes. In addition, they are working with Griswold and Associates on archi-

Regional News, continued

tectural elements from Louis Comfort Tiffany's Laurelton Hall in preparation for the Metropolitan Museum of Art's exhibit on Tiffany which opens in the Fall 2007.

CSI has also recently completed work conserving the Saturn V Rocket located at the Johnson Space Center in Houston, TX and is close to completing work on the Saturn V rocket located at the US Space and Rocket Center in Huntsville, AL. The work on the JSC rocket, headed by senior conservator **Joe Sembrat** and project manager **Jee Skavdahl**, included the erection of a 40,000 square foot climate controlled building that needed to be constructed around the artifact.

Once the building was in place, CSI conservators painstakingly restored the heavily deteriorated Apollo era spacecraft. The project was the culmination of almost 3 years of work and proved to be one of the first and largest conservation treatments of its kind, i.e., conserving a 363 foot long, 33 foot diameter industrial artifact to museum quality standards. CSI announces the arrival of its newest member, **Cynthia Silva**, who is a recent graduate of the University of Pennsylvania Historic Preservation Program. **Patty Miller** has been promoted to Senior Conservator and **Robin Gerstad** to Senior Project Manager.

Buffalo conservation student, **Sara Bisi**, is spending her summer internship at the University of New Mexico Art Museum working with the paper and photograph collection under the supervision of **Tram Vo** of Los Angeles.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

J. Claire Dean has been carrying out field work in various parts of the USA. She has also teamed up with John Griswold, Griswold Conservation Associates, Los Angeles, as an advisor to the American Foundation for the Study of Man and its excavations near Marib, Yemen, spending

two weeks in Yemen this spring. In May she was elected Vice President of the 3D Center of Art and Photography (the only art gallery and museum in the country dedicated to 3D imagery) and President of the Cascade Stereoscopic Club.

As of June, **Sue Bigelow** is being assisted one day per week by **Rosaleen Hill** so that she can contribute to the planning of a digital archive. In 2007, hundreds of audiotapes in the holdings of the City of Vancouver Archives will be digitized. In May, Sue attended a 4-day seminar in Aurora with **Richard Hess** to learn the practice.

Becky Morin, a student archivist intern from UBC, worked on motion picture films, writing condition reports, and preparing film for storage and copying. **Kim Csoko**, a library student from UBC, worked out a web discovery method for a complicated Mc & Mc hardware catalogue. This catalogue includes paint chips which will be represented numerically with data from a spectrophotometer as well as visually. The entire catalogue will be scanned and available in a searchable format on the City of Vancouver Archives website.

Jack Thompson announces announces a number of new publications from the Caber Press. They can be seen at: home.teleport.com/~tcl.caber.htm. (A division of Thompson Conservation Laboratory, the Caber Press was created to reprint texts which Jack thought would be of interest to other conservators; Catalog 13 is ready to go.)

Jack's current projects include restoring a "build sheet" from a 1970 Chevrolet Chevelle (a document glued to the top of a gas tank which documents what was originally supplied with the car) and an 18th-c. English cookbook.

Gary L. Menges, Preservation Administrator of the Allen Library at the University of Washington, provided the following report on the Seattle Alliance for Response Forum: Alliance for Response is a program on cultural Heritage and Disaster Management sponsored by the Heritage Emergency National Task Force, a Heritage Preservation program. This year Alliance for Reponse forums are being held in several cities. The first of the forums was in Seattle on June 15th

at the Museum of History and Industry. It brought together representatives of cultural institutions, emergency managers, and first responders to initiate a dialog and explore how partnerships can improve local response to disasters.

The Forum included presentations by seismologist **Brian Atwater**, archivist **Preston Huff** on NARA and Katrina, and panels on "Lessons Learned from Recent Local Disasters" and on "Getting Ready." The latter covered topics such as "Risk Management and Business Continuity" and "What Cultural Institutions Need to Know about First Responders." **Steve Dalton** and **Kris Kern** shared the experiences of their cities, Boston and Portland, in developing disaster response networks.

The afternoon breakout sessions provided an opportunity for archivists, conservators, librarians, museum curators, emergency managers, fireman, policeman, etc. to brainstorm on how first responders and cultural heritage institutions can work together more effectively and what follow-up activities can keep the cultural heritage preservation effort moving forward in the region. The session was an ideal setting for the exchange of ideas among allied professionals.

Regional Reporter:
Peter Malarkey

ROCKY MOUNTAIN REGION

Laura and **Steve Staneff** welcome their new son, Thomas Zebulon ("Zeb"), born June 12, 2006. Laura will resume her private conservation practice gradually during the fall of this year. Zeb will probably make an appearance at WAAC's upcoming Annual Meeting!

WCCFA conservators have been busy with a number of mural projects this spring and summer. In April, **Carmen Bria**, **D. Hays Shoop**, and **Camilla Van Vooren** treated a series of 12 murals in a courtroom in the Howard Municipal Building in Columbia, Missouri. The murals were painted by Kenneth Hudson during the years 1934-38. Hudson was

Regional News, continued

trained at Yale and was an art professor at the University of Missouri.

In June and July, the WCCFA conservators completed the treatment of two groups of murals in Denver by regional painter, Allen Tupper True. The first was located in the entrance of the historic Western Telephone Company Building in lower downtown and the others were in the Greek Theatre colonnade in Civic Center Park, where the largest challenge was the pigeon population. After the conservation work, city staffers protected the artworks using custom-fitted sheet metal barriers to prevent the pigeons from landing and nesting on the ledges around the murals.

In late June and early July, WCCFA conservators, with the assistance of Winterthur summer intern, **Meg Newburger** and Winterthur graduate, **Sara Caspi**, completed the first two phases of the treatment of the Utah State Capitol murals in Salt Lake City. The first portion of the treatment included the conservation of 4 pendentives and a large cyclorama – a total of almost 6,000 sq. ft. of murals -- located 100 ft. off the floor directly under the dome in the rotunda of the building. These WPA era murals were executed by a group of artists led by Lee Greene Richards. The second phase, completed in early August, consisted of the treatment of two large lunettes painted by Gilbert White and Gerard Hale in 1917 which are original to the building.

On July 15th, Carmen was married to Lorna Applequist in Lander, WY. Congratulations Carmen and Lorna!

Camille Moore, an NYU conservation student, is working with **Eileen Clancy** this summer on the Ambassador Lewellyn Thompson Collection for the Bent County Historical Society.

The **Denver Art Museum** is pleased to announce that **David Turnbull** a conservation graduate of Queens University has been hired as Assistant Conservator. David will specialize in the care and conservation of the modern and contemporary collections. **Gina Laurin**, Denver conservator in private practice, is currently working on contract at the Denver Art Museum helping staff conservators prepare material for installation in the new museum addition.

The preparation of the new storage facility at the **Denver Art Museum** has begun. Funds from a recent IMLS grant are being used to install compactors and storage furniture to receive about one third of the museum's collections.

DAM staff wish to thank the WCCFA for the use of their oversized hot table and help in lining a large painting from Thailand. Research proved that the large temple hanging had originally been a painting installed on a stretcher. **Paulette Reading, Kristy Jeffcoat, and David Turnbull** were project directors.

Staff from several departments of the Denver Art Museum are currently revising the museum's guidelines for food/beverage use, flower and floral use, and a museum-wide integrated pest management plan.

Regional Reporter:
Paulette Reading

SAN FRANCISCO

Bonnie Baskin spent a month at the Luang Prabang National Museum in Laos, under the sponsorship of the State Department's CultureConnect program, conserving artifacts from ancient Dong Son drums and stone inscriptions to modern ethnographic drums and training museum staff in museum education, collections care, and exhibition basics. From Laos she went to Cambodia to work for two weeks with the three ceramics conservators she had trained there from 2002 to 2005.

Anne Rosenthal spent five weeks working in the state capitol building in Lincoln, Nebraska between May and June. Work included cleaning, surface repair, and reattachment of marouflaged canvas murals in the vestibule by New York artist James Penney and three murals (15'x22') in the rotunda by New York artist Kenneth Evett. Anne is scheduled for further mural conservation maintenance work planned for the foyer and law library. Besides learning much about the symbolism of the art and history of Nebraska, as interpreted by tour guides passing the scaffold, Anne

was privileged to watch the progress of hatchling to fledgling Peregrine falcons on the 18th floor of the building, via videocam, broadcasted each day.

Meg Geiss-Mooney (textile/costume conservator in private practice) has recently begun conserving portions of a collection of costume affiliated with another important Force (sic) in our universe. Moving from a variety of Eastern religions to Western Roman Catholicism and now on to another Galaxy Far, Far Away.

Paula DeCristofaro will return to SF-MOMA in September after spending a year at the American Academy in Rome where she won the Rome Prize for the topic *Preserving the Legacy of Post-World War II Italian Artists*. Paula had the opportunity to create an archive of materials addressing the preservation and conservation challenges posed by non-traditional works of such artists, in particular, the Arte Povera group. We look forward to her return and learning of her discoveries.

In Paula's absence, we were fortunate to have **Ria German-Carter** work with us in a full-time capacity. Having worked at SFMOMA as a fellow, Ria slipped right into the environment in a seamless fashion. She returns to her San Francisco private paintings practice in August and will be greatly missed in the studio.

Theresa Andrews has been working hard on the organization of a Mellon Foundation workshop that will be hosted at SF-MOMA in November, 2006. The subject of the popular workshop is "Contemporary Photography: Digital Prints," and the workshop is already filled.

James Bernstein taught a five-day "Mastering Inpainting" workshop for the students and conservators at the Winterthur/University of Delaware Art Conservation Program (November 2005). Jim also gave the workshop with paper conservator **Debra Evans** (FAMSF) in Shepherdstown, WV for the AIC/National Park Service (May 2005). Jim has had a variety of challenging conservation treatments this spring/summer. Included were dimensional works by Alexander Calder and Tony Cragg, treated jointly with objects conservator **Tracy Power** and paintings conservator **Pauline Mohr**.

Regional News, continued

Other projects included painted works by Elmer Bischoff, Franz Franken, Keith Haring, Phillip Guston, Hans Hofmann, Nikki de Saint Phalle, Dorothea Rockburne, Clyfford Still, and Paul Wonner. Between January and August, Jim traveled repeatedly to Shreveport, Louisiana, working with **Shelley Paine**, **Richard Wolbers**, and conservation fellows on the uncovering and restoration/compensation of a monumental WPA painted bas relief mural in the Louisiana State Exhibit Museum.

Mark Fenn accepted the post of Acting Head of Conservation of the Asian Art Museum of San Francisco after **Donna Strahan** left to take up a new position at the Met. The new Textile Conservator is **Denise Migdail** and **Tonja Morris** is the new Assistant Conservator. **Aron Cohen** is the new Conservation Technician. **Jennifer Hunt** is filling in temporarily as our Administrative Assistant while **Lisa Lee** is out on maternity leave. Our two summer interns are **Zeev Usher** and **Chelsea Conrad**. **Kathleen Orlenko** will be coming in on contract to oversee the conservation of books from our library that were damaged by water from a leak in the HVAC system.

Regional Reporter:
Charlotte S. Ameringer

TEXAS

Gregory Thomas has been working with the Olin Conservation group for the past couple of months on the Gettysburg cyclorama project in Pennsylvania. He will soon return to Rockport, Texas to continue his private practice, d.b.a. Art Care, providing painting and paper conservation services for the Kauai Museum and individual collectors in the region.

Maria Sheets left Art Restorations Inc. in Dallas last October to start her own practice, Maria Valentina Sheets Conservation Inc. Maria is helping with the recovery of the Biblical Arts Center, which has re-

cently been on the news. Maria oversees the staff on certain jobs (cleaning soot covered contemporary frames, environment issues, storage, documentation, etc.). She does most of the work directly on any sensitive areas and will be bringing much awareness about AIC/WAAC/Heritage Preservation etc. and conservation practices in general. This is going to be an exciting new project and Maria would like to invite potential volunteers to contact her.

Stephanie Watkins, head of paper conservation, at the Harry Ransom Center (HRC) in Austin is supervising the following interns and volunteers this year: **Wen Ling Kung**, a conservation graduate student from the Graduate Institute of Conservation of Cultural Relics Studies, Tainan National College of Art is interning in paper conservation at HRC from February 2006 through the summer. She is currently working on a modern monprint.

Annie Wilker, graduate conservation student of the William and Margaret Kilgarlin Center for Preservation of the Cultural Record at the University of Texas at Austin is volunteering part-time in paper conservation. She is currently investigating adhesives and recently finished treatment of a mixed-media portrait by Czermanski.

Katrina Priebe is a UT-Austin undergraduate receiving training in various areas within the HRC collections as part of an internship program through the university. She is working for a few weeks part-time in paper conservation as an introduction to of the profession. Katrina is working with **Nancy Lew**, paintings conservator to stabilize Arnold Wesker collection posters. **Nathalie Steinfeld** continues pre-program training on manuscripts within the HRC collection.

Regional Reporter:
Ken Grant

In Memoriam

Joanna Rountree

The Art Conservation Department at the University of Delaware has established a fund to support an annual lecture series dedicated to the memory of Joanna Rountree, with a primary focus on the preservation of modern and contemporary art.

Joanna lost her courageous battle with kidney cancer in May of 2006. She was 38 years old and had been the sculpture conservator at the Nasher Sculpture Center in Dallas, Texas since 2002. Joanna was an internationally recognized conservator known for the excellence of her maintenance program and research into new diagnostic techniques and methods for treating sculpture. Joanna reached out beyond her specialty to many people, including conservators in other specialties, artists working with challenging materials, and curators faced with difficult decisions. She treated all with candor, respect, and sly humor. Her wicked giggle was infectious and highly prized by her friends and colleagues.

Prior to joining the Nasher Sculpture Center staff Joanna spent two years working on the Raymond and Patsy Nasher contemporary sculpture collection as a consultant through Silverlake Conservation, her private company in Los Angeles. She was passionate about, and dedicated to, her work and was persuaded to move to Dallas to work full time on what she considered one of the foremost private modern sculpture collections in the world.

Joanna was a beloved student, mentor, and a superb conservator with enormous intelligence, innovation, and practical skills. Her career exemplified the importance of professional collaboration and she was an effective advocate for the preservation of outdoor sculpture. In her application to our graduate program Joanna wrote about how she was, "drawn to scaffolding... This is an exciting field filled with similar questions, problems, and advancing technologies to those that first attracted me to medicine. There is so much to know, explore, and think about... one of the most important things, I believe, for a conservator to do is to be constantly thinking, analyzing, and compiling information."

Joanna graduated from the Winterthur/University of Delaware Program in Art Conservation in 1995. As a student, she held internships at the Museum of Modern Art in New York and the Hirshhorn

Museum in Washington, DC. Joanna worked at Winterthur, the Johnson Atelier in Mercerville, NJ and the Sculpture Conservation Studio in Los Angeles, before forming Silverlake Conservation.

The annual Joanna Rowntree Lecture Series will provide opportunities for participants to think and analyze—these lectures will inform and inspire future generations of conservators and celebrate Joanna's passion for and commitment to art conservation. Your contribution to this fund will be greatly appreciated. Please make checks out to: University of Delaware/Art Conservation, (Joanna Rowntree Fund on the memo line). Mail to: Attn. Debbie Hess Norris, 303 Old College, University of Delaware, Newark, DE 19716-2515.

Debra Hess Norris

Philip Vance

1936-2006

Paintings conservator Philip Vance, 69, died at his home in Topsham, Maine on August 19, 2006.

Philip Vance was born on December 9, 1936, in New Haven, CT, and was raised in Connecticut and New York City. His mother was portrait painter Esther Vance, and his father, John Vance, was chairman of the chemistry department at New York University and a faculty member of Yale University. Philip earned a B.A. degree at the University of Virginia. He served in the United States Navy from 1959 to 1960. He was a naval ensign officer aboard the *USS Tanner* in the Persian Gulf.

Philip graduated from the Conservation Center of the Institute of Fine Arts at New York University in 1967. Throughout his career, he held positions in the conservation of paintings at the Courtauld Institute of Art, London, the Museum of Fine Arts, Boston, and the Los Angeles County Museum of Art. Philip was perhaps best known for his work as Chief Conservator and Senior Conservator at the Intermuseum Laboratory in Oberlin, Ohio, where he began in 1977 when the laboratory still hosted a graduate training program. When he left this position in 1988, Philip gave up his career as a paintings conservator and learned bookbinding and book conservation. Philip retired to Brunswick, Maine, in 1991, where he was very active

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in charitable work and as a volunteer in his community.

In 1974, Philip was a founding member of the Western Association for Art Conservators, now the Western Association for Art Conservation (WAAC). From 1984 to 1986, he was a member of the Ethics and Standards Committee of the AIC that made important revisions to the Code of Ethics and Guidelines for Practice. He was a Fellow of the AIC.

Philip will be remembered fondly by those conservators who worked with him as a superb mentor. This mentoring rarely came in the form of active instruction and never in the form of lecturing; rather it was by watching Philip's careful, painstaking working methods and by observing the resultant exquisite technical achievement of his work that younger staff members learned how to approach a treatment. His combination of deft hand skills and a truly first-rate mind were inspiring to observe. Although Philip's treatment work was of exceptional quality, he exemplified the concept of humility before the art object. He never blithely presupposed the guaranteed success of any treatment choice or drew any hasty conclusions about the condition of a painting, relying instead on conclusions drawn from lengthy observation and research. He demonstrated an intense determination to do right by each painting, and never touched swab to painting before his thorough examination and testing had gained him a sufficient knowledge of the painting's condition and technique to warrant his beginning work on it. He brought both a rationalist's considerable powers of deductive reasoning and an artist's intuition and understanding of technical matters to each treatment.

Philip's skill as a pigment microscopist was one of his special gifts, and he helped many of us to improve in polarized light microscopy. In his museum work and at the Intermuseum Laboratory, Philip was called upon to work on many important paintings during his career. This experience was freely shared with others, who were frequently amazed to hear that this unassuming conservator had so many great paintings in his memory.

Philip was also an artist who painted still lifes and landscapes in oil and watercolor, a photographer, a baker, and an avid gardener. He loved 20th-century orchestral music and jazz. His gentle sense of humor and kindness were shown in little anonymous gifts that he shared with staff mem-

bers. Philip loved the simple things in life, taking pride in his homemade beer and in the challenge of growing vegetables in the dense clay of Oberlin soil. He delighted in sharing arcane knowledge with his colleagues at the Intermuseum Laboratory, such as his yearly demonstration of how an egg will stand on end during the spring equinox, a trick attempted but never replicated by others. Philip was no doubt a serious and intense person who thought much about life, work and family, but he was ever ready to share a funny insight or put things into a unique perspective for his colleagues and friends.

Philip will be sorely missed by all who were fortunate enough to have known him and worked with him. His legacy remains in the careers of those of us who humbly count him as a role model.

It is impossible to think of Philip without thinking of his loving and supportive family. Philip and his wife, Jeannette Mahoney Vance, hosted many wonderful parties over the years, sharing their gracious home and excellent cuisine with a long line of impoverished interns and grateful staff members. Jeannette died in Maine in 1996. Philip commissioned *Piano Trio* (1996) from composer Daniel Asia in her memory. Philip is survived by two daughters, Kathleen Wirth of Seattle and Elizabeth Vance of Cambridge, MA, two sons, Christopher Vance and Michael Vance of San Francisco, a sister, Joan Rae, and five grandchildren. Memorial contributions may be made to a charity of the donor's choice.

Mark Bockrath

photo by Lydia Dull



Method for Replacing Missing Abalone Buttons or Inlay

Many ethnographic objects from the Northwest Coast and South Pacific Islands have inlay or buttons made from carved abalone shells. An easy way of replacing missing pieces is with abalone veneer. A sheet of abalone veneer comes in a standard size and is usually 3 inches x 5 inches x .003" thick. It can be easily cut using sharp scissors or a scalpel. It can be glued to most backings with Acryloid B-72. The backing shown here is acid-free museum mat board. The best method for shaping the replacement piece is to cut the backing to the appropriate size then attach a slightly oversized piece of the veneer. After the adhesive has dried the excess veneer can be trimmed away with scissors. Abalone veneer can easily be found through online sources such as Google and Ebay.

Materials and Tools needed



Shaped backing with oversized piece of veneer and final product



Analysis of abalone inlay showed that the base (inside material) is a clear polymeric film, which is a styrene butadiene polymer. Adhered to the base are thin sheets of what appears to be Mother of Pearl (abalone). This shows only calcium carbonate on analysis, which is consistent with Mother of Pearl (abalone). This material is adhered to the backing with a styrene butadiene polymer that is very similar to the backing.

Scott Carrlee

Tips for Maintaining Gamblin Conservation Colors

One should maintain the solvent level in the paint close to the original condition. This prevents the paint in the small jars from drying up. Do this by adding a drop of two of mineral spirits (20% or more aromatics) to the color every time the jars are opened.

If the colors have lost so much solvent that they are nearly hard, more aggressive measures can be taken: First add some mineral spirits to the paint in the jar. The amount to add can be easily approximated by using an eyedropper. Place the tip of the eyedropper on a table right next to the jar of color. Hold the eyedropper vertically. Fill the eyedropper with solvent to the level that is equal to the level of the paint in the jar.

Let this solvent sit on the paint in the closed jar at least overnight. This makes mixing easier. Next day mix the solvent and color together using a palette knife. Or by using a Dremel Tool as a high speed disperser. (See below.)

Cap replacement program

You can order our new black plastic cap if you have purchased Gamblin Conservation Colors that have a white metal cap. The black cap seals the jars better. This replacement is a free service. Send an email to Robert@Gamblincolors.com and tell me how many caps you need.

Dremel Tool Disperser

Dremel tools do not come with a high speed disperser blade, but you can employ a carpenter's nail as one. Choose a smooth surfaced, long, wide headed nail of the proper diameter. This becomes your disperser blade. Wear safety glasses,

ConservArt Associates, Inc

CONSERVATOR OF PAINTINGS

ConservArt Associates, Inc. is seeking a conservator of paintings. ConservArt Associates is a small private painting conservation studio in Los Angeles, California. Our laboratory handles paintings from institutions and private clients. The applicant is expected to have experience in the examination and treatment of paintings from different cultures and time periods. While most of the work is done in the studio, ConservArt also works on many mural paintings and the successful candidate should be comfortable working on scaffolding and be able to handle the change in conservation approach that differences in scale demand. A degree from a recognized graduate program in conservation is preferred but not required. Salary and benefits will be based on qualifications and background.

Please send a letter of interest and curriculum vitae to:
Susanne Friend

latex gloves, and move the "disperser blade" slowly when entering and exiting the surface of the paint. Also, in most cases the slow speed on the Dremel tool is fast enough.

Bob Gamblin



Los Angeles County Museum of Art

HEAD, PAPER CONSERVATION LABORATORY

The Conservation Center of the Los Angeles County Museum of Art is seeking a qualified full-time paper conservator. The primary responsibility of the incumbent is to coordinate and supervise all activities of the paper conservation laboratory. This section of the Conservation Center is responsible for the care, preservation, examination, and treatment of works of art on paper in the museum's extensive and varied permanent collection of American, Latin American, European, Asian, and Modern and Contemporary art. Other duties include active involvement in acquisitions, loans, research, special exhibitions, traveling exhibitions, environmental standards, storage and transit conditions.

The incumbent, with the title of conservator (or senior conservator, depending on qualifications), will report to the director of the Conservation Center and will provide assistance on budgets, fundraising and other administrative matters. This position includes the supervision of an assistant conservator and conservation technician as well as various fellows, interns and volunteers. Minimum requirements: Master's degree in conservation with at least 7 years experience and/or training, or equivalent combination of education and experience. Conservation experience should include a minimum of 5 years in a supervisory position, preferably in an art museum laboratory. The successful candidate must possess good written and oral communication skills and a desire to work cooperatively with curatorial, conservation and scientific staff. A willingness to consider new treatment methodologies and approaches to the preservation of works on paper is essential.

Applications: This non-civil service position will be available after July 1, 2006. Title and salary will be commensurate with experience. A competitive benefits package is provided. Position is open until filled. To apply: Submit letter of intent, resume and the names and contact information for three professional references to (with copies to Dr. Mark Gilberg, Director, Con. Center): Adam Kaplan, PHR

Los Angeles County Museum of Art
Human Resources Department
5905 Wilshire Boulevard
Los Angeles, CA 90036
Ph (323) 857-6067 Fax (323) 857-4720
E-Mail: jobs@lacma.org

Fine Arts Museums of San Francisco

DIRECTOR OF COLLECTIONS SERVICES

This new position is responsible for the day-to-day operation and management of the collections-related departments as they pertain to the care and display of the Museums' permanent collection and special exhibitions.

The Fine Arts Museums of San Francisco is comprised of the de Young Museum in Golden Gate Park and the Legion of Honor in Lincoln Park with combined collections totaling more than 100,000; art objects. Collections related departments include Registration, Exhibition Design, Graphics, Technical Production, and Photo Services. The Director of Collections Services is a senior member of the curatorial team accountable for the management of the operations of each reporting department. Through the management of the Collection Services Departments and their personnel numbering approximately 22 staff members, s/he directs the project management of permanent collection and temporary exhibitions, manages the art storage function, establishes and implements policies and procedures, oversees the preparation and monitoring of departmental budgets, and manages the art-related preparations for meetings of the Board of Trustees and its Acquisitions Committee.

Exceptional supervisory skills, the ability to work effectively and collegially with a broad range of the Museums' constituents, a strong customer service orientation, and the ability to achieve best Collections Services practices are essential. Works closely with the Director of Museums and curatorial staff to implement the Museums' ambitious exhibition schedule. For a complete job description, minimum qualifications, and application procedures please visit www.famsf.org and look under "Jobs at FAMSF."

WAAC Publications

Handling Guide for Anthropology Collections

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

Price, postpaid:

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

Loss Compensation Symposium Postprints

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

Price, postpaid:

\$12.50

Back Issues of WAAC Newsletter

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

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

Donna Williams

Azeotropes from A to Z

Azeotropes seem to have become something of a hot topic of late. There was considerable discussion about them at the recent AIC Varnish Workshop held at the Getty Museum. I've been trying to make sense of them in the context of the Modular Cleaning Program (MCP) and solubility theory. In fact, a few years ago, I read that a new commercial paint stripper used a "patented azeotrope" formulation.

So, what is an azeotrope? Basically it is a mixture of solvents behaving badly. Well, not exactly badly, but unexpectedly. Understanding azeotropes, or at least being aware of their presence, can allow a better understanding of how certain solvent mixtures change as they evaporate.

The definition of an azeotrope (from American Heritage Dictionary) is: "A liquid mixture of two or more substances that retains the same composition in the vapor state as in the liquid state when distilled or partially evaporated under a certain pressure."

There are a few different types of azeotropes, but we will only discuss the boiling point minimum type – the one of interest to conservators. Given that restriction, the definition of an azeotrope can become simply: "A liquid mixture of two or more substances that has the lowest boiling point and that boiling point is also lower than any of the pure liquids from which the mixture was combined."

Boiling point and vapor pressure are inversely related. A higher vapor pressure creates a lower boiling point. (When the vapor pressure equals atmospheric pressure, the solvent is boiling.) Since the azeotrope has the lowest boiling point possible in a mixture, it has the highest vapor pressure. Therefore, the azeotrope evaporates out of a solution preferentially.

If the mixture is such that the bulk of the solution has the same composition as the azeotrope, the mixture evaporates just as if it were a single solvent, not changing composition as it evaporates. If, however, the bulk solution is mixed to any other proportion, the proportions of solvents in the mixture will change as the azeotrope evaporates away.

Not all solvent mixtures form azeotropes. Azeotropes tend to form between solvents with different solubility characteristics. The azeotrope arises due to an interaction between the solvents in the solution.

Let's consider a few examples. Acetone boils at 56.05°C, n-hexane at 68.73°C, and n-heptane at 98.35°C.

Heptane and hexane do not form an azeotrope. The hexane evaporates faster and the heptane slower, but both evaporate in proportion to their concentration in solution and their respective vapor pressures. This also means that a mixture of heptane and hexane can be separated by distillation.

However, a mixture of 54.4% acetone and 45.6% hexane boils at 49.8°C. That's 6° lower than the acetone alone and nearly 20° lower than the hexane.

If we mix acetone and n-heptane, the azeotrope consisting of 9% acetone and 91% heptane boils at 55.6°, slightly below acetone and more than 40° below heptane.

Forgetting for the moment that hexane is a toxicological minefield and no conservator should be using the stuff, how can the knowledge of the existence of the azeotrope between acetone and hexane be exploited?

If we wanted to have the fastest evaporating solvent possible based on these two quick evaporating solvents, it would be best to use a mixture of 54% acetone and 46% hexane. If we wanted the cleaning solution (or solvent for an adhesive) to become less polar as it dried, we would want to have the amount of acetone below 54%.

If we were to mix 20 ml of acetone with 80 ml hexane, something interesting would happen as the solvent mixture evaporated. Because it has a lower boiling point, the 54/46 acetone/hexane would evaporate first (bp 59.8°). The 20 ml of acetone would evaporate along with 16.8 ml of the hexane. This would leave 63.2 ml of nearly pure hexane behind, evaporating somewhat more slowly (bp 69°). So this mixture that appears to be 20% acetone/80% hexane, behaves like 36.8% acetone/hexane azeotrope and 63.2% hexane.

This could be exploited in, say, a solvent cleaning (remembering we don't really use hexane for health and safety reasons). Suppose a discolored resin layer is soluble in the mixture of acetone and hexane, but not affected by hexane alone. In this case, the solvent would get progressively "weaker" as the azeotrope evaporated taking the acetone out of the solution disproportionately with the hexane.

By the same token, this could be a real problem if we were basing a varnish or adhesive formulation on this solvent mixture. Assuming that the resin is soluble in acetone/hexane but not the hexane alone, we would run the risk of the resin precipitating out of solution as the acetone/hexane azeotrope evaporated away. By the time the solvent volume was down to half, the acetone would be gone and you would have your resin at twice its starting concentration, sitting unhappily in nearly pure hexane.

One problem we face in conservation is that we don't always use pure chemical solvents. Some solvents we consider pure are actually already azeotropic mixtures. The azeotrope for ethanol/water is 95% -- you simply can't remove the remaining water by conventional distillation.

The petroleum solvents we use are mixtures, the components of which can vary from manufacturer to manufacturer, from refinery to refinery, and from the crude oil feed stock that was processed in the refinery. All we know about their composition is their boiling range and aromatic content. This actually tells us a great deal about their solvent strength, but may lead us into uncharted waters when we consider solvent mixtures that could result in azeotropes being formed.

Let's, for a moment, pretend that there is a proprietary solvent that consists of a mixture of n-hexane and n-heptane. It has a wide boiling point range but is otherwise a moderately fast evaporating and well-behaved solvent.

Now we make a mixture of this solvent blend with acetone. The first component to evaporate out of the solvent would be the acetone/hexane azeotrope (bp 49.7°). Once either of the components of the azeotrope is depleted, the next lowest boiling point component would be either the hexane (45.6°), if it hadn't been depleted when the azeotrope evaporated away, or the acetone/heptane azeotrope (bp 55.8°). If there were still acetone present, it would be the last component to evaporate away (56.1°) because all the heptane and hexane would have been consumed in the evaporation of the azeotropes. The other possibility is that the heptane would be the last component after azeotropic evaporation removed both the hexane and acetone.

This is a really complicated scenario. One can imagine this and even more complicated evaporation patterns occurring when petroleum distillates with multiple components are mixed with polar solvents. Plus, there is always the presence of water in the polar solvent which can add additional azeotropes.

Let's compare hexane and heptane. They are very similar solvents. Each is a straight-chain hydrocarbon – hexane with six carbons and heptane with seven. Except for the difference in their boiling points, they behave very similarly. (And that is why I encourage everyone to use heptane instead of hexane. That's because toxicologically speaking, they behave very differently in the liver – hexane is reduced into a really nasty intermediate and heptane is not.)

But when we look for a pattern in their azeotrope formation, it is hard to see any rhyme or reason behind the numbers. When we look at mole fractions (that's the molecule to molecule ratio rather than volume percentages) we see that acetone/hexane has a molar ratio of .68/.32 while the acetone/heptane molar ratio is .17/.83. Odder still, if we look at the azeotropes of hexane and heptane with n-butanol, we find the molar ratio for n-butanol/hexane is .04/.96 while the ratio for n-butanol/heptane is .23/.77 – the absolute opposite trend we saw with the acetone azeotrope.

There are higher order azeotropes – ternary and quaternary – but they are less common and more difficult to characterize. Perhaps the most famous is the water/ethanol/benzene azeotrope (bp 64.9°), which has a lower boiling point than even the water/ethanol azeotrope (78.2°C). So one trick to making 100% ethanol (anhydrous or absolute ethanol) is to add a bit of benzene (the carcinogenic one) to the 95% ethanol/water mixture. Now the benzene/water/ethanol azeotrope evaporates away first. Excess benzene must be added to make sure that all of the water is boiled away in the azeotrope. After the water is gone, the benzene/ethanol azeotrope is distilled off at 67.8°, leaving just pure ethanol behind (bp 78.2°). [There are a number of other ways to produce absolute ethanol. However, if the benzene

azeotrope distillation process was used, there will be traces of benzene in the alcohol. That's why smart chemists know to stay away from the lab punch made with absolute alcohol.]

Interaction with the Solute or Substrate

Solvents can also interact with the solute (be it resin in a varnish or adhesive) or a substrate (perhaps a paint film we are working very hard not to dissolve). The solute or substrate may sequester a component of the solvent solution, releasing it very slowly over a prolonged drying. This does not appear to alter the azeotrope except that that sequestered solvent is not available to participate in azeotrope formation.

There has been considerable discussion about the use of small amounts of slow evaporating, high polarity solvents as components in varnishes and cleaning solutions. The concerns are that the slow evaporating solvent would be the last component to leave the paint surface and therefore exert a solvent effect disproportionate to its concentration in the original solution. Many conservators are recommending against this practice.

This might not be as much of a concern if the slow evaporating solvent formed an azeotrope with one of the other solvents in the solution, as is the case for n-butanol mixtures with hexane, heptane, and octane. Unfortunately I have found no literature on the azeotropes of benzyl alcohol. I would expect it to form similar azeotropes with the components of aliphatic hydrocarbons, but azeotropes often do not behave as expected.

Whether or not these slow evaporating, high polarity solvents form an azeotrope and do, in fact, leave the painting's surface before the other component, the solvent will still have the opportunity to adsorb onto the paint surface and be sequestered from participating in azeotropic evaporation. But this amount or residual adsorbed solvent would be much, much less than the puddle of solvent we might expect to find if azeotropes were not involved.

Azeotropes and Solubility Theory

An azeotropic mixture of solvents will have an anomalous solubility parameter as well as a reduced boiling point and an increased vapor pressure. This makes sense as solubility theory is based on the thermodynamic energy needed to separate solvent molecules (which in turn is related to boiling point and vapor pressure). An azeotrope should be treated as a single new solvent with its own solubility parameters.

The Hildebrand solubility parameter, δ , is defined:

$$\Delta \delta^2 = \Delta H_V - RT/V_M,$$

which relates the solubility parameter to the molar enthalpy of vaporization (ΔH), the gas constant (R), the temperature (T , in °K) and the molar volume (V_M , molecular weight divided by density).

Azeotropes from A to Z, continued

The Hildebrand Scott Equation is an empirically derived estimate of the molar enthalpy of vaporization based only on the boiling point, T_b , of the solvent:

$$\Delta H = -12340 + 99.2(T_b) + 0.084(T_b)^2$$

Unfortunately, since we don't know the density of the azeotropic mixture, we can't calculate the Hildebrand solubility parameter for comparison with the extrapolated value.

By the Numbers

Azeotrope data is usually published in a scientifically succinct but very confusing way. Here is a sample of the data on acetone/hexane and acetone/heptane azeotropes:

	Boiling pt.°C	Mole fraction	Azeotrope Boiling pt.°C
acetone	56.05		
hexane	68.73	.681	49.8
heptane	98.5	.91	55.85

The first line lists one component of the azeotrope and its pure boiling point. Each of the solvents indented below form an azeotrope with the solvent in the first line. The boiling point of each pure secondary solvent is listed. The Mole Fraction column lists the mole fraction of the first component in the listing (acetone). And, finally, the boiling point of the azeotrope is listed.

To make these numbers useful to the conservator, we need to convert the information into volume percentages. To do this, we also need to know the molecular weight and density (specific gravity) of each component.

Chemical	Molecular Weight (g/mole)	Density (g/ml)
acetone	58.081	0.7899
n-hexane	86.179	0.6548
n-heptane	100.206	0.6837

Looking at the first entry in the azeotrope table, we see that acetone forms an azeotrope with hexane with a boiling point of 49.8 and at .681 mole fraction acetone (and therefore .319 mole fraction hexane).

To convert mole fraction to weight, we multiply each mole fraction by the solvent's molecular weight: acetone $.681 \times 58.081 = 39.55$; hexane $.319 \times 86.179 = 27.49$. (This works out to 59% acetone to 41% hexane by weight.)

To convert weight to volume, we divide by the density: acetone $39.55 / 0.7899 = 50.07$; hexane $27.491 / 0.6548 = 41.98$.

To convert to percentage, add both volumes (92.05) and divide each by that total volume: acetone $50.07 / 92.05 = 0.544$ or 54.4%; hexane $41.98 / 92.05 = 0.456$ or 45.6% by volume. (Just as advertised above.)

Other times the percentages of each solvent is given. One reference I used (an earlier version of the CRC Handbook) does not specify whether the percentages are by volume or weight. Based on comparing the values calculated from mole fraction data from another source, the tabulation seems to be by weight percent, but I'll never know for certain. Because these are measured values, different measurements by different people can give differing azeotrope concentrations.

There is an additional bit of information you might need to filter through when looking up information on azeotropes. We have been looking at azeotrope values at standard pressure. Often the data includes the information listed above but tabulated at various pressures. Azeotropes can appear and disappear at different pressures. In fact, ethanol can be distilled to greater than 95% using vacuum distillation because the azeotrope simply does not form at reduced pressure.

What Does It All Mean?

Of what use are azeotropes? Honestly, I'm not entirely sure. In my mind, I like to know when they exist and that an azeotrope might have an effect in a treatment (for better or worse). When I find a combination of solvents that solve a problem (and I'm in a virtuous mood), I will look to see if there is an azeotrope for those solvents with similar proportions to what I'm using. If appropriate I might consider reformulating the solution (and re-testing it) at the azeotrope.

Because so many of the solvents we commonly use are mixtures of indeterminate composition, it is even more difficult to know if and how an azeotrope might affect the behavior of a cleaning system or solvent mixture for a varnish or adhesive.

Lastly, you also may see reference to a zeotrope. A zeotrope is simply a solvent mixture that does not form an azeotrope at a given pressure. [I just added that so I could live up to the title of this article and end with a "Z"].

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Azeotropes from A to Z, continued

Azeotropic Data							
		Temperature (°C)		Composition (wt %)		Composition (mole %)	
		T_{azeo}	T_{bubble}	x_{azeo}	x_{bubble}	x_{azeo}	x_{bubble}
acetone	n-heptane	9.2	56.05	55.85		ethanol	96.5 78.5 78.2
acetone	n-hexane	54.4	56.05	49.7		ethanol	86.1 78.5 77.80
acetone	water	99	56.05	54.40		xylene	13.9 139.12
benzyl alcohol	water	8.6	205.31	99.9		n-heptane	53.9 98.5 76.4
n-butanol	n-heptane	15.6	117.73	93.3		isopropanol	46.1 82.3
n-butanol	n-hexane	2.4	117.73	67.0		n-heptane	52.2 98.5 59.1
n-butanol	toluene	28.4	117.73	105.6		methanol	47.8 64.6
n-butanol	water	64.1	117.73	93.0		n-heptane	90.8 98.5 79.2
n-butanol	xylene	76.2	117.73	116.8		water	9.2 100
dimethylformamide	n-heptane	4.4	153	97		n-hexane	81 68.73 61
ethanol	ethyl acetate	33.9	78.5	71.8		isopropanol	19 82.3
ethanol	water	9.6	78.5	70.2		methyl ethyl ketone	69.5 79.59
ethanol	n-heptane	44.4	78.5	72		isopropanol	1 82.3 73.4
ethanol	n-hexane	30.5	78.5	68.8		methyl ethyl ketone	89.9 79.59
ethanol	water	18.1	78.5	58.7		water	9.1 100
ethanol	toluene	10.3	78.5	56		isopropanol	60.4 82.3 80.6
ethanol	ethyl acetate	34.5	78.5	74.8		toluene	39.6 110.63
ethanol	water	14.6	78.5	73.2		isopropanol	41.2 82.3 76.3
ethanol	methyl ethyl ketone	76.4	79.59			toluene	47.6 110.63
ethanol	toluene	70	78.5	76.7		water	11.1 100
ethanol	water	39.8	78.5	74.4		isopropanol	89.9 82.3 80.4
ethanol	xylene	50	110.63			methanol	74.2 64.6 63.7
ethanol	water	10.2	100			toluene	25.8 110.63
isopropanol	water	30.5	82.3	77.3		n-propanol	50.9 97.2 92.6
methyl ethyl ketone	water	69.5	79.59			toluene	49.1 110.63
isopropanol	toluene	1	82.3	73.4		n-propanol	75.9 97.2 87.6
methyl ethyl ketone	water	89.9	79.59			water	24.1 100
water	isopropanol	9.1	100			n-propanol	94.4 97.2 97.1
isopropanol	toluene	60.4	82.3	80.6		xylene	5.6 139.12
toluene	isopropanol	39.6	110.63			toluene	82 110.63 85
isopropanol	water	41.2	82.3	76.3		water	18 100
toluene	isopropanol	47.6	110.63			xylene	63.4 139.12 94.5
water	water	11.1	100			water	36.6 100
isopropanol	water	89.9	82.3	80.4			
methanol	toluene	74.2	64.6	63.7			
toluene	n-propanol	50.9	97.2	92.6			
n-propanol	toluene	49.1	110.63				
n-propanol	water	75.9	97.2	87.6			
water	water	24.1	100				
n-propanol	xylene	5.6	139.12				
xylene	toluene	82	110.63	85			
toluene	water	18	100				
xylene	water	63.4	139.12	94.5			
water	water	36.6	100				

Teaching an Old Dog New Tricks: The Case of the RCA “Composition” Nipper



Nipper, the actual dog, was born in England in 1884. He was so named because of his tendency to nip the backs of visitors' legs. When his first master, Mark Barraud, died destitute in Bristol, England in 1887, Nipper was taken to Liverpool by Mark's younger brother Francis, a painter. There, Nipper discovered the phonograph, a cylinder recording and playing machine. Francis Barraud often noticed how puzzled Nipper was to make out where the voice came from. This scene must have been indelibly printed in Barraud's brain, for it was three years after Nipper died in September 1895 that he committed it to canvas.

In 1898, Barraud completed the painting and registered it as *Dog Looking at and Listening to a Phonograph*. Barraud then decided to rename the painting *His Master's Voice* and



tried to exhibit it at the Royal Academy, but was turned down. He had no more luck trying to offer it for reproduction in magazines. "No one would know what the dog was doing" was given as the reason. Barraud sold a revised version of the painting to the Gramophone Company after changing the cylinder phonograph to a gramophone in 1899. The painting and title were finally registered as a trademark in 1910.



When the 36" high, 1940s RCA NIPPER arrived for treatment, he was quite literally, on his last legs. The Nipper displays were used in shop front windows of music stores during the late 1940s through the 1950s. It was evident from the nature of the cracking that one side was more damaged from heat and light. The legs were actually detaching from the torso, and he could no longer sit up.



The owner had contacted a company that had treated a similar 1950s papier mache model of Nipper manufactured by the Old King Cole Company in Canton, Ohio. However, our specific model was a composition material of unknown origin and no markings. The Johnson Victrola Museum in Delaware did not have any such composition pieces in its own collection but referred me to several "Nipper" enthusiasts. These helpful folks were able to tie the style of this Nipper to a descendant company of Old King Cole that began making polyethylene Nippers. However, those were actually vacuum formed as opposed to this one, which was poured into a mold. I was not able to retrieve any information on these companies. Thus began a year-long effort to find a treatment that would keep the owner from abandoning him altogether, and which would teach me much about the complicated nature of "composition."

It has been said that plastics are born to die. In an ideal world, all of our clients would have enough resources to be able to afford sample analysis by conservation scientists. Every compositional recipe seems to vary greatly with not only each manufacture, but also each year of production. However, even after a synthetic composition is known, there is the challenge of understanding how modern materials used in conservation will respond. There is very little information available when it comes to practical treatments on synthetic composition.

The client could not afford a sample analysis for Nipper. I felt certain his future was bleak. I could understand why the client was not hopeful of the outcome; she had consulted several “experts” with no success in finding someone willing to treat him. I had had some experience with various composition materials, a workshop in plastics, and an existing network with those familiar with plastics history and research. At the time of Nipper’s arrival, I worked for Art Restorations, Inc. in Dallas, Texas. With a staff of 14 other conservators familiar with the treatment issues of Texas-heat damaged artifacts, I felt, at the very least, I could proceed with a sensitivity and understanding of how this cultural icon could be preserved. Since client was not willing to invest much into his treatment and future unless he could be trained to sit upright, for the better part of the year my obsession with him was mostly on a pro-bono basis.

The exterior surface of the Nipper was painted a very matte “titanium buff” with a slightly glossier brown on the ears. It was found that the surface color showed no apparent change when swabbed with distilled water or ethyl-alcohol while being very sensitive to acetone, toluene, and MEK. By noting the extreme matte appearance and the timeline of construction, it was assumed that it might be tempera.



Someone had, perhaps twenty years earlier, attempted a repair using a coarse burlap secured with an undetermined adhesive to the interior surface. The burlap support itself appeared stable but was slowly forming subtle stress impressions on the external structure of Nipper.

The interior of Nipper was not coated except for the over-painted previous repairs and absorbed all solvents; toluene and acetone were least absorbed due to rapid rates of evaporation. There were several small pieces that belonged along the bottom but were considered “floaters” with no matching surface join. It was determined that these were to be used to test the boundaries of the composition.

After soaking in a variety of solvents, small test pieces were found to be most resilient to distilled water and ethyl alcohol. Mineral spirits broke the sample into larger pieces while acetone, toluene, and MEK dissolved its sample to powdery bits. Due to the size of the samples, the pH tests were inconclusive. The material had small bits of rubbery substance mixed with some calcium carbonate-like filler, unfortunately it was too small for spot tests to determine exactly what type of rubber. Based on the estimated manufacturing date it could have been vulcanized or silicone rubber.

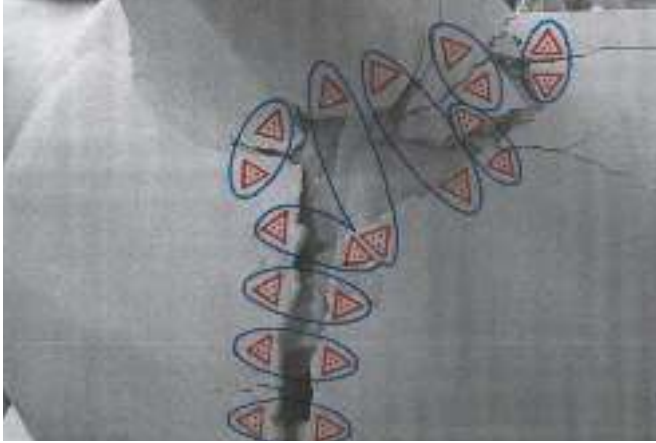
The obvious challenge was developing a technique that would secure the legs into position, be reversible, be somewhat flexible with this ever-changing composition, and with virtually no budget. Removing the old burlap repair would have required excessive risks in repeatedly saturating a large mass of the interior. Vapor treatments were not an option. In spite of the slight distortion of the surface, it appeared relatively stable for its age and provided some strength to the structure. Because it was not directly in the break areas and the client wanted Nipper home in her lifetime, I decided not to attempt reversal.

Many options for structural treatment were considered. Various dry mount films and tapes would not adhere to the interior surface and required excessive heat application. A full internal body support, though still on the wish list, was too expensive. I considered various materials for body supports that could prevent accelerated deterioration of the composition while providing a soft enough surface to move with the piece. I pursued many avenues of research but even the larger labs did not seem confident they could help me without costly analysis. Each procedure was observed over months to see which treatment and reversal of treatment seemed least stressful on the object.

Many of the join surfaces had been compromised and were missing areas similar to the base edges. Though the material would flex somewhat, any attempts to manually reform would only end in more breakage. In past treatments of hollow synthetic objects that had missing areas, I had used patch supports made of spun polyester or japan tissues applied to the inner surface with a PVA. But the interior of this composition Nipper was too absorbant for adhesion without prior consolidation.

Based on tests to the interior of the structure, it was found that Conservation Support Services Acryloid B-72 in acetone (1:1) seemed to best consolidate the interior surface. However, given the many unknowns of the composition, it was desired to keep as much solvent based material away from the structure as possible. For this reason, B-72 was not chosen as the over-all reconstructing adhesive. However, it was decided that by applying B-72 to limited points along

Teaching an Old Dog New Tricks, continued



the interior surface, dotting PVA on those consolidated areas, and applying oval shaped strips of Remy across the interior break lines, the legs could be successfully supported in a flexible and reversible manner. The only apparent side effect was the temporary discoloration of the surface during consolidation. Tests of the consolidant over a three month period showed no structural changes. Any cracks or thin breaks, such as those along the ears, were reconstructed using a PVA bulked with Cabosil which provided a somewhat flexible joint material.

Due to the extreme warping in the chest area, it was felt that several areas needed a bit more strength than the polyester method provided. A two-part epoxy putty was chosen as the fill material for the areas along both sides of the front legs. This putty was slightly stronger than acrylic spackle and on tests where abrupt or gradual pressure was applied, the pieces would shift sideways, giving support and simultaneously moving more elastically with the piece.

Though the putty was an appropriate strength, it would *not* be reversible if it made contact with the surface of the join before it cured. A temporary barrier was needed. It was found that Cyclododecane, melted to a liquid consistency in an electric cup warmer and applied by hog's hair brush and minarette to the joint area in about a 1/8 inch thickness, would be a good temporary joint coating. The thickness



would allow for both a fairly accurate putty fill and leave enough room for the flexible PVA/Cabosil bulked adhesive that would secure it around its edges. After the putty was cured, the Cyclododecane was carefully carved away from the putty support's edges and the putty cast gently pulled out of the joint area. Even with some manual assistance using scalpel to shave away heavier areas and daily brushing away of the subliming "dust," the remaining Cyclododecane still took about 6 weeks to fully sublimate.

The joints were then coated with the PVA/Cabosil mixture and the cured piece reinserted. Compensated areas were aesthetically integrated using conservative applications of gouache or tinted Golden Restoration Acrylics applied either with a sable brush or in the case of the ears, a Holbein air gun.

Even with best intentions and rigorously testing the materials and their reversibility, there is no guarantee this Nipper will make it through the next century. Like many mixed compositions his structure is very vulnerable and unpredictable.

I hope that the restoration of his structure and appearance will encourage future caretakers to find value in prolonging his existence. The last step of the treatment was to educate the client, through intensive documentation, as to why it took over one year to train Nipper to sit upright, and why he is, henceforth and forever, to remain an indoor dog.



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From Marble to Chocolate: Conservation of Modern Sculpture, Jackie Heuman, Archetype Publications, 2001.

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Maria Valentina Sheets is presently working on the fire recovery efforts of the Biblical Arts Center in Dallas, Texas.

Max Schweidler's *The Restoration of Engravings, Drawings, Books, and Other Works on Paper*, translated by Roy Perkinson

The Getty Conservation Institute, 2006, Los Angeles, ISBN-13: 978-0-89236-835-8 & ISBN-10: 0-89236-835-7

"Anyone who has only a small amount of time available and thinks he might be able to finish my book on a streetcar, or somewhere else in between other activities is better off leaving my book alone" wrote Max Schweidler, Swiss restorer, in 1938. Schweidler's book *The Restoration of Engravings, Drawings, Books, and Other Works on Paper* is a work revered by paper and book conservators. Fortunately, it has now become available to English readers in a recent publication by the Getty Conservation Institute, researched and translated by Roy Perkinson, Head of Paper Conservation at the Virginia Herrick Deknatel Paper Conservation Laboratory of the Museum of Fine Arts, Boston from Schweidler's second German edition.

Like reading Cennino Cennini or Mary Merrifield, Schweidler should be read with an understanding of the historical context. Few contemporary conservators will wish to use some of Schweidler's techniques, but the core concepts are useful to contemplate. Knowing what techniques were employed in the past is also useful during assessment and identification in the present.

Writing a review of a translated book is writing two reviews: one of the original author's work, one of the translation. Dedicated to equally distinguished colleagues, Francis W. Dolloff and Christa M. Gaehde, the book is primarily organized into four sections: editor's introduction, Schweidler's translated text complete with annotations, eleven case studies in an appendix, and glossary of Schweidler's terms. Distinct separation between Perkinson's text and Schweidler's text is accomplished by using different fonts, page layout, and paper stock. Perkinson's introduction reviews and provides an overview of Schweidler's book. Schweidler's text is thorough, encompassing historical and technical information on a wide range of materials including books, paper, prints including chine collé, and parchment. Specialized topics include instruction concerning Japanese prints (aka *Ukiyo-é*), "rice paper" (aka *Tetrapanax* papyrifer), and postage stamps. Schweidler's original diagrams and photographic illustrations were reproduced also. A glossary is provided to explain vernacular with which the contemporary reader may not be familiar, such as Sorrel salt (potassium binoxalate), crible (relief printmaking technique), and stone board (papier-mâché method that imitates stone) among others.

For the translation, Perkinson obtained access to a first edition with commentary by master restorer, Carl Schweidler, Max's elder brother and mentor. "It is unfortunate that Carl's annotations are so brief and that he did not publish his own version of methods," Perkinson wrote, as some of Carl's comments correct and contradict Max's statements. The

historical context provided enhances the younger brother's text. Max Schweidler's writing is very dense in spots, repetitious in others, maddeningly demonstrative in one moment, and vague the next. Many sections are redundant, but if read like a textbook, the redundancy is sometimes justified. It is laborious to read through some of the sections (e.g. the extensive chlorine and bleaching discussions), and Schweidler's admonishing tone is occasionally wearing, but it is to Perkinson's credit that the original spirit of the writing is maintained. Readers who persevere to the end will be rewarded with details of masterly techniques, such as the technique of a split print or drawing illustrated in the case study appendix with photographs and commentary.

Much in Schweidler's book is surprisingly familiar to contemporary practitioners, such as mention of light bleaching, resizing, and creating wire lines and false watermarks in fill papers. Other techniques are out of date, such as washing a print overnight in an acid (vinegar) bath, spreading camphor on the floor, rubbing kerosene on the interior of a cabinet, filling a small bowl of kerosene to kill insects, or shaving the entire back of a print (postage stamp) to treat a tear repair. Schweidler's techniques are most relevant when applied to fine quality pre-industrial age European papers prevalent in his world.

Beyond the techniques, Schweidler's philosophies are uttered still, perhaps because of the practical nature of the advice and the timeless nature of the work: "A good frame of mind, a cheerful working space, undisturbed working conditions and excellent daylight are the first pre-requisites for the solution of such difficult problems." "Whoever is not used to cleanliness ... must refrain from restoration work." And "It is not worth it to start a job shortly before the end of a workday. It is also completely wrong to start a big job when you know you will be disturbed several times during the day."

Perkinson's appendix of eleven case studies is extremely useful. The illustrated photographs of paper condition, so hard to do well, and commentary on the work are fabulous. The restoration work of the past is clearly seen. Perkinson points out what to look for and what lighting direction works best for detection by professionals and amateurs alike.

The Restoration of Engravings, Drawings, Books, and Other Works on Paper is a window into our professional history. For contemporary conservators, the chief benefit of the book is knowledge of what techniques and procedures predecessors used on items now in their care. The book is best read, then propped open in the conservation lab or studio as a manual. Conservators can replicate techniques Schweidler describes on mock-ups and yard-sale fodder to fully appreciate procedures. The information will also be of interest to curators, serious collectors, and other investors of art. Conservation students, especially, will find the book a valuable supplement to studies. At \$50 it is a relatively inexpensive conservation title worthy of any conservator's bookshelf.

Conference Review

Modern Paints Uncovered

Tate Modern, London, May 16-19, 2006

Have you ever watched paint dry? Have you ever watched paint dry in an audience and everybody clapped? We happily did that during one presentation in this exceptionally comprehensive and stimulating conference. (We were watching a time lapse microscopic view of the coalescence of acrylic emulsion medium.) Organized by the three main partners in the Modern Paints Project, the Tate, the Getty Conservation Institute, and the National Gallery of Art, Washington, MPU was the first conservation conference devoted solely to modern paints. There were 26 papers and 25 posters representing the work of conservators and scientists in the organizing institutions, other research institutes, universities, museums, and paint manufacturers. The main themes were: history of modern paints; constituents and research on the paints; history of treatment; treatments and treatment decisions; research on treatments. The last paper was followed by an open discussion. The organizers took full advantage of the London venue with tours of local factories, art supply stores, and museums – that is, Winsor and Newton, Michael Harding, Russell and Chapple, Cornelissen, and the Tate Modern. Still available on the Tate Website: podcast audio tours of ten Tate Modern paintings, discussed from the point of view of conservators and curators. The GCI plans to publish the conference papers by summer 2007. Abstracts of most of the presentations are available on the GCI Website.

Here is a very brief summary of the papers, roughly grouped by theme. I've also added a few thoughts and questions along the way.

Tom Learner, Senior Conservation Scientist at the Tate, a lead researcher in modern artists' paints and a key conference organizer, gave the opening presentation, "Uncovering the Choices." Essentially an overview of the materials and conservation issues, it served as a general introduction for what followed.

Two presentations covered aspects of the history of 20th-century commercial paints. Harriet Standeven gave a paper based on her 2004 PhD thesis at the Royal College of Art "Cover the World: A History of the Manufacture of Household Gloss Paints in Britain and the United States from the 1930s to the 1950s." After introducing Dupont and ICI as primary American and British paint-makers, she discussed development and commercial acceptance of semi-synthetic and synthetic paints: oleo-resinous, nitrocellulose, phenol-formaldehyde, and alkyds. As she pointed out in her abstract, this information provides a context for interpreting technical analysis of commercial paints in works of art.

Stuart Croll, Professor, Coatings and Polymeric Materials at North Dakota State University, spent twenty years at Sherwin Williams, part of that time as Director of Research. He restricted his presentation, "An Overview of Developments in the Paint Industry since 1930" to "latex" paints. (Tom Learner's definition of latex in the Getty book *Analysis of Modern Paints*, p.9: dispersion of polymer, generally a rubbery material, in a liquid phase that is usually water. A reminder of our emulsion-dispersion conflation). Opening his presentation with the "movie" I mentioned, he reviewed

the key 20th-century theories on which dispersion paints are based and main ingredients from the 1930s to the present. While Dr. Croll stated there is no major technical difference between commercial and artists' acrylic emulsion paints, he pointed out simple differences: commercial paints are intended to last approx. 10 years, are loaded with titanium white pigment, contain more water and less binder than artists' grade paint and are not intended to be mixed. Good to keep these and other potential differences in mind when considering treatment. His talk was also an excellent reminder that formulations in these paints change.

Three talks looked at artists' paint. One was historical. Joana Lia Ferreira, conservator from the Universidade Nova de Lisboa, presented her study of vinyl emulsion paints developed in the 1950s in Portugal by Favrel Lisbonense and used by the artist Joaquim Rodrigo. I hope I am not confused on this point, but I believe she said artists using this paint thought they were painting with acrylics. This may serve as another reminder that while artist documentation and interviews are fundamental, so is chemical analysis.

Alun Foster, Chief Chemist at Winsor and Newton, surveyed development and characteristics of Artisan Water-Mixable oil paint. This product was only developed in the 1990s and Winsor and Newton continues to evaluate its properties, short and long term.

Gregory Smith, Professor of Conservation Science at Buffalo State University, (see below for his research paper) and James Hayes, Technical Director at Golden Acrylic Paints, delivered a joint paper on the constituents (over ten) in acrylic emulsion paints and the process of modifying the "recipes" to address artists' and conservation concerns: soiling, adhesion to other surfaces (like wrapping materials), turbidity, solvent sensitivity. Like several other papers in this conference, this one made you really think about the inherent complexity of these artistically valuable paints and why they continue to challenge our understanding.

While studies by Tom Learner, Paul Whitmore, Jaap Boon, Michael Schilling, Marion Mecklenberg, Alison Murray, and many, many others have contributed a tremendous amount of new information and insight into modern paints (resins, pigments, additives, mechanical, and aging characteristics), there is still more to know as our profession works towards fuller understanding of optimal treatment and preventative care. So it was not surprising that 16 of the 26 papers discussed scientific research and nine looked at acrylic emulsion paints. Earlier stages of much MPU research was reported in conference papers and posters from IIC Bilbao (2004) and ICOM Rio (2002) and The Hague (2005). The need for the research addressed at MPU was excellently summarized by Jablonski, Learner, Hayes, and Golden in *Reviews in Conservation*, "Conservation Concerns for Acrylic Emulsion Paints," IIC, no. 4, 2003.

The world of modern paints is vast, complex, and ever-changing. Many instruments and considerable expertise are needed for the materials research. Five talks looked at

different questions and sets of analytical techniques. It is clear that access to sophisticated equipment at academic and conservation research centers is a basic for most advanced studies on modern materials.

Oscar Chiantore, Professor of Polymer Chemistry at the University of Turin, researches artists' and conservation materials and has recently collaborated with Tom Learner in aging studies of acrylic emulsion paints. His paper, "The Macro- and Micro Assessment of Physical and Aging Properties in Modern Paints" reviewed techniques (Attenuated Total Reflectance FTIR, Confocal Raman Micro-Spectroscopy, Atomic Force Microscopy) which analyze surface on the micron level. Since aging of acrylic emulsions seems to occur primarily at the surface, techniques such as these have the potential to monitor aging and the effects of conservation treatment.

Jaap Boon, Head of the Molecular Painting Research Group at the FOM Institute AMOLF in Amsterdam (Institute for Atomic and Molecular Physics), presented "Mass Spectrometry Applied to Modern Paints," a review of MS techniques: SIMS (Secondary Ion Mass Spectrometry); DTMS (Direct Temperature Resolved Mass Spectrometry); LDMS (Laser Desorption Mass Spectrometry); MALDI-MS (Matrix Assisted Laser Desorption Ionization Mass Spectrometry); and Electrospray Mass Spectrometry. Dr. Boon described the potential to analyze synthetic pigments and binders, water extracts of acrylates and surfactants, and to do so positionally so that variations in a paint film or amongst products of different makers can be differentiated.

Michael Schilling, Senior Scientist at the Getty Conservation Institute, presented "Studies of Modern Oil-Based Artists' Paint Media by Gas Chromatography/Mass Spectrometry," in which he reviewed work based at the GCI on the three classes of modern oil-based paints: drying and semi-drying oils; alkyds (oil-modified polyesters); and the relatively new water-miscible oils. By way of example, he referred to analysis of alkyd paints used by Jackson Pollock.

Suzanne Lomax, Research Scientist at the National Gallery, reminded us why it is tricky to analyze synthetic pigments and described her extensive FTIR and DTMS work on these materials.

Marcello Picollo from IFAC-CNR (Institute of Applied Physics-National Research Center) in Florence described research on modern inorganic pigments: "Modern White Pigments: Their Identification by Means of Non-Invasive Ultraviolet, Visible, and Infrared Fiber Optic Reflectance Spectroscopy." Dr. Picollo and collaborators studied 20th-century paintings in the Uffizzi (surprise to me) with a portable FORS (Fiber Optics Reflectance Spectra) unit.

Several presentations discussed collaborative studies on effects of water and solvents on acrylics, and chemical and physical changes engendered by aging. It is definitely an understatement to say one needs the postprints to fully understand the details of the experiments and conclusions, and accurately relate them to previous work. Having said that...

Bronwyn Ormsby, AXA Art Research Fellow at the Tate, presented "Wet-cleaning Acrylic Emulsion Paint Films; an Evaluation of Physical, Chemical, and Optical Changes," results to date in the cleaning section of the acrylic research project directed by Tom Learner. Cleaning is a fundamental question for acrylic emulsion paints because they soil so easily. To mention a few factors: T_g's are near room temperature, surfaces often have small pores, there are multiple additives, including surfactants which accumulate on the surface. (Previous conservation literature discusses surfactant migration to the surface and also possibly into the substrate. The process is not completely understood and there are many variables.)

The larger question is whether wet cleaning is appropriate for acrylic dispersion paints. This paper focused on surfactant removal from test samples of artists' paints before and after natural, light, and heat aging. The paints contained the two most common co-polymers in artists' paint: BA/MMA and EA/MMA. My sense from this presentation is that judicious swabbing with water--which definitely removes surfactant--does not cause significant change in surface appearance or major physical characteristics. (It should be stated, though some increase in gloss was noted for glossy paints and there is a slight increase in T_g when surfactant is removed-- surfactant has a plasticizing effect). In contrast, changes in temperature and RH cause much more significant changes in physical characteristics: stiff at low T and RH; plasticized at high T and RH.

However, this is an excellent example of why one will need the postprints: to compare these swab cleaning results with the Bilbao paper, "The Migration of Surfactants in Acrylic Emulsion Paint Films," which seemed to raise some reservations about wet-cleaning. Tests to date have been structured to investigate what materials are safe to use on acrylic emulsions. At some point soil -- ambient dust, or worse, the all too common oily fingerprint -- will be added to the mix. If it turns out wet-cleaning is safe, I wonder if there will be pH issues to consider and how we will best anticipate the inevitable differences amongst paint brands, colors, etc.

Gregory Smith, who has collaborations with Golden Acrylics and the acrylics cleaning project, has a particular interest in additives. His talk at MPU was "Aging Characteristics of Contemporary Acrylic Emulsion used in Artists' Paints." His test material was Rohm and Haas Rhoplex AC-2235 (n-butyl acrylate-co-methylmethacrylate with Triton X-405 surfactant), one of the most common acrylic emulsions used by US paint makers. Note that the test material is the medium rather than the paint. Gregory Smith looked at various physical and chemical changes before and after artificial light aging. His results generally correlated with previous research, including surfactant on the surface. However, he found surfactant remained present throughout aging in contrast to Learner and Chiantore who measured a decrease with prolonged light exposure. He concluded there is a need for much more research and more emphasis on natural aging in the experimental set-up. (I did begin to realize as I gathered material for this review and re-read earlier papers, that

Conference Review, continued

test materials in the research projects vary: paint, medium alone, different acrylic polymers, and surfactants.)

Paul Whitmore, Director of the Research Center on the Materials of the Artist and Conservator at Carnegie Mellon Research Institute, has previously studied ageing in acrylic emulsion media. His MPU presentation "Penetration of Liquid Water through Waterborne Acrylic Coatings" examined rates at which water travels through acrylic films of measured thickness. Acrylic itself absorbs water; it is not just a matter of water physically moving through the film. The rates seemed to follow a diffusion coefficient which decreases somewhat during the first few months of curing. (Curing takes 12-18 months). Liquid water passes through rapidly; a typical paint layer is 10-50 microns thick. Liquid water diffuses through 50 microns in 10 seconds; 100 microns in 30 seconds. Water passing through has the potential to extract water-soluble components and cause staining and other changes. There are implications for exposure to elevated RH: possible leaching and staining? However, controlled swabbing is different from these circumstances and will not extract as much water-soluble material from the acrylic film.

Two more talks, given by young researchers who initially worked with Alison Murray at Queens, examined changes in acrylic emulsion paints induced by water immersion and/or changes in temperature or relative humidity.

Rebecca Ploeger, now at the University of Turin, discussed experiments to evaluate "Morphological Changes and Rates of Leaching of Water-Soluble Material from Artists' Acrylic Paint Films During Aqueous Immersion." According to this talk, while immersion represents an extreme, microscopic changes in surface texture and extraction of water-soluble components (surfactants and ionic species added by paint manufacturers) take place quickly. She recommended any aqueous treatment be used with caution and very limited exposure time. (I was not sure if "limited" could encompass judicious swabbing.)

Eric Hagen, a Conservation Scientist at the Tate, whose talk was "Factors Affecting the Mechanical Properties of Modern Paints," studied a single black Golden acrylic emulsion paint with poly(methyl methacrylate-co-ethyl acrylate) binder in order to look at factors which can lead to cracking. He reviewed components with plasticizing effect. Applying a range of different conditions (age, climate, additive leaching), he confirmed the basic finding that temperature has the largest effect on mechanical properties.

Christina Young, Conservation Scientist and Lecturer at the Courtauld, presented "The Interfacial Interaction of Modern Paints Layers." Her research group has examined mechanical interaction amongst oil, alkyd, and acrylic emulsion grounds on canvas supports with paint layers in the same three media. How do the mechanical properties of each layer and adhesion between the layers effect overall behaviour of the system? Basically this work confirms that in room temperature ranges, acrylic paints and grounds crack less than oil and alkyds. That statement is an oversimplification

of the material in the paper. The published form will provide many useful details of the paint-ground combinations and test results.

Moving away from water, Stefan Zumbuhl, focused on organic solvents. His talk, "The Solvent Action on Dispersion Paint Systems: Influence on Morphology and Latex Microstructure" looked at effects of these solvents on acrylic and other co-polymer artists' dispersion paints. While many of us know this from experience, the visual material in this talk provided a vivid picture of what happens on the microscopic level when solvents stronger than the mildest hydrocarbon contact dried films. You get a squidgy mess.

One research paper looked exclusively at 20th-century oil paints. Klaas Jan den Berg of the ICN (The Netherlands Institute for Cultural Heritage) and Aviva Burnstock from the Courtauld presented "Cleaning Problems of Matte and Water-Soluble Paints in a Triptych (*Untitled*, 1964-65) by Jasper Johns," part of a technical study of the painting. The medium of the paints was oil, but many colors were sensitive to water in surface cleaning tests. They related analysis of paints in the Johns to other 20th-century oil paintings and established that water soluble additives were likely a significant factor: aluminum, zinc, and magnesium salts added to excess as pigment dispersants. It is surprising how often we encounter this kind of solvent sensitivity in 20th-century oil paints. If paint is underbound, physical manipulation may be a factor as well. It can be tricky to resolve how far to proceed if some paints in a work are sensitive and others are not.

This group of presentations provided a sense of the current state of scientific research on modern paints, running on so many fronts and at such a high level. For acrylic emulsion paints in particular I am hopeful that this work may lead to more tailored guidelines for preventative conservation, including conditions in transit. Treatment issues will be more complicated. This was illustrated in question/response discussions relating to surfactants on the surface of acrylic emulsion paints. Surfactants inevitably come to the surface. Presumably dirt gets stuck in them as well as the (plasticized?) copolymer resins. The surfactants are water-soluble. If you are cleaning the surface with water you are removing surfactant. Should they be removed? Is it appropriate to remove what is essentially original material? After removal, would surfactant continue to come out and prompt repeated cycles of cleaning? Would water removal of surfactants cause long term effects we do not yet perceive?

The final group for this review are the seven treatment papers. Two looked at the history of treatment or attitudes about treatment of modern paintings.

Patricia Smithen, conservator at the Tate and a primary conference organizer, presented "A History of the Treatment of Acrylic Paintings." Much of the talk focused on past attempts to clean acrylic paintings and the fact that this is the essential treatment problem conservators face with them. Two thirds of the Tate's 174 acrylic paintings show some

Conference Review, continued

dirt on the surface, and many paintings are heading to the 50-year mark with dirt retention becoming more obvious. These facts alone underscore the importance of the cleaning research. She mentioned two past overall treatments (one overall washing), another with dry surface cleaning and loose lining to illustrate the shift from desire to return to perceived original appearance to acceptance of change.

Jim Coddington, Agnes Gund Chief Conservator at the Museum of Modern Art in New York, gave a talk entitled "Modern Paints, Conservation of" the title being a reminder of the inevitable historicism of our work. He returned to the acrylic paintings survey undertaken twenty years ago at MOMA by Carol Stringari and Ellen Pratt to validate the usefulness of the survey, including the artist interviews, and assess condition change since the survey. In general the condition of the paintings remained similar, although it seemed most of these had been in storage much of the intervening time. He also discussed a treatment of a damaged work by David Navros and the practical and ethical issues involved in the decision for the artist to repaint part of it.

Papers on recent or proposed treatments dealt with paintings and sculpture. In addition to the historical and materials issues, there was the base question-- sometimes explicit, sometimes implicit-- why do this treatment? Artists' intent is a primary factor. So is the impress of our times.

Two papers described difficult, meticulous treatments intended to reverse damage thought to fundamentally impair intended meaning. In one case, it was the artist, Ellsworth Kelly, who prompted conservators to find a more effective treatment for cracks which imposed patterns on his unmodulated planes of color. Mary Gridley from the Dana Cranmer studio in New York presented "Unforgiving Surfaces; Treatment of Cracks in Contemporary Paintings," which described the rationale and technique. The treatment materials are "classic": ethanol or isopropanol, animal or plant glue, humidification, warmth, and weight. In their experience these materials were most effective on oil paint on acrylic grounds.

Christa Haiml, working at the Menil Collection in Houston, presented "Restoring the Immaterial: Study and Treatment of Yves Klein's IKB 42," one of the ultramarine blue paintings from 1956-1962 in which the artist intended to create a surface which conveyed the immaterial. Christa Haiml described the genesis of International Klein Blue, (synthetic ultramarine pigment in a PVA resin, deliberately underbound), and described the structure of the Menil painting. It is canvas on plywood with the original paint layer applied by roller. The accumulated damages led to the decision at the Menil to reintegrate the surface through inserts and selective application of sprayed paint. (There is an overall sprayed layer of blue paint which is likely not original.) Many of the MPU talks focused on analysis using refined thinking and instrumentation. These two talks remind us of the day-to-day importance of accumulated experience and refined treatment by the conservator.

Carol Stringari, Senior Conservator of Contemporary Painting at the Guggenheim, gave the talk "Laser Cleaning of a Study Painting by Ad Reinhardt and the Analysis/Assessment of the Surface after Treatment." *Black Painting*, 1960-66, seriously damaged and declared a loss by AXA Insurance Corporation, who paid out the full value and donated it to the Guggenheim for study on treatment of monochrome surfaces. For several years now Carol Stringari has led research and given presentations on this painting (materials, condition, likely past treatment), and experiments to laser clean unoriginal restoration layers. The conclusion from her MPU talk: the current state of laser technology (in this case an ultraviolet excimer laser) does not allow sufficient control to ablate unoriginal material from this finely textured surface. This talk focused on technical adjustments in the cleaning set-up and the cleaning at Art Innovations in Holland. Do re-read the Bilbao paper for a particularly evocative discussion of the ethical considerations of repainting and cleaning monochromatic paintings.

Repainting was a main theme in both of the sculpture talks. Narayan Khandekar, Senior Research Scientist at the Straus Center for Conservation in the Harvard University Art Museums, presented "The Re-Restoration of Donald Judd's *Untitled*, 1965." The sculpture, which belongs to the Whitney Museum of American Art, is a large scale interior piece -- an anodized aluminum tube with ten spray-painted aluminum boxes attached in a progression. Designed by Judd (there are detailed preparatory sketches) it was fabricated for him by a company in Long Island City. Following surface damages incurred on exhibition, the Whitney decided in 1976 to have the original paint removed and repainted at a car repair shop in New York. In 1990 Judd expressed dissatisfaction with the restoration. This prompted the detailed research and analysis on the original materials and technique, the restoration paint, and removal of the restoration paint discussed in this paper.

Abigail Mack, an Objects Conservator at the National Gallery of Art, reported on the latest stage of a comprehensive research project at the Gallery to develop a sturdy but aesthetically acceptable black matte paint for exterior metal sculptures, such as those by Tony Smith and Alexander Calder. (They focused on black because it is common, usually easily damaged, and difficult to recreate.) Exterior sculptures routinely suffer extensive damages, and it is usually considered appropriate to repaint them with guidance from the artist or estate. The goal of the National Gallery group is to find a paint which would require less frequent repainting. Their research and experimentation on a large group of paints, determined that one, originally developed for military camouflage use has the best potential to meet the physical and aesthetic requirements. The Gallery is now working with Spectrum Coatings in Rhode Island to develop a final version of the paint, then patent and distribute it in a range of glosses.

Modern Paints Uncovered was a tremendously successful conference and a great credit to all the organizers and speakers, as well as those who presented posters. In the meantime, keep your eyes posted for a very important publication!

Membership

Chris Stavroudis, membership secretary

Articles You May Have Missed

“Criminality in the Russian Art Market has Reached Alarming Levels,” *The Art Newspaper*, 04/20/06.

Vladimir Petrov, the 19th-century Russian art specialist at the publicly-owned Tretyakov Gallery in Moscow, has broken his silence on the subject of faking in the Russian art market. Dr. Petrov first discussed this subject at a private lecture held at the Tretyakov Gallery in November last year.

On that occasion, he told his colleagues that inexpensive works by little-known European painters were being reworked in Russia and then fraudulently marketed as Russian paintings at much higher prices. He admitted then that he himself has unwittingly authenticated 20 fakes. The admission of error by one of the country’s most respected art experts has shocked the Russian art world.

He says that the flow of fakes in and out of the country has become an uncontrollable torrent since the government relaxed regulations on art imports in 2004. Disputes are often settled by violent reprisals in Russia. Dr. Petrov is constantly shadowed by a bodyguard, and says he has received death threats; other Moscow scholars have also made similar claims.

Validation by Dr. Petrov and his colleagues can be the difference between a painting selling for \$1,500 or \$400,000. For a few thousand dollars, it is easy to hire thugs to “persuade” a scholar to say a work is authentic, says Dr. Petrov. It was only in late 2004 when he installed a high speed internet connection that allowed him to view the websites of European auction houses, that he began to understand the scale of the problem.

Once the paintings are in the country, they are doctored by talented conservators, who find it hard to earn much by legitimate means.

“England Expects as Conservators Start Work to Repair Nelson,” *The Guardian*, 04/27/06.

Admiral Lord Nelson lost an arm and the sight of one eye in battle, his life in the hours of his greatest victory - and 83 years later nearly lost his remaining arm when he was struck by lightning.

The 18-ton statue is more than five metres tall (17ft), and stands on top of a 56-metre granite column in Trafalgar Square. The conservators were particu-

larly anxious to check, before removing three corroding metal bands strapped above Nelson’s elbow, whether that was all that prevented the stone from plummeting on to a tourist’s head in the square below. This is only the third time in the monument’s history that there has been comprehensive conservation work, including cleaning all the stonework, and the garland of acanthus leaves below his feet that was cast in bronze from captured French cannons.

More than 150 years of weather and two world wars have left their marks, but structurally the monument has proved to be in remarkable shape. Nelson does bear the scars of generations of crude repairs, many of which have left chips and gouges, the mark of 19th-century chisels and 20th-century angle grinders. But the arm appears to have been bruised, not broken, by the 1888 lightning strike, and will be more sensitively repaired.

“A Plea to Save Afghan Antiquities,” *Philadelphia Inquirer*, 05/03/06.

Three decades of war have devastated Afghanistan’s cultural heritage. Warlords bombed and pilfered the national museum in the early 1990s. Looters plowed archaeological sites into moonscapes. And the Taliban committed the most monstrous act by demolishing two colossal ancient Buddhas carved into the cliffs in the Bamiyan valley.

The U.S.-led coalition in Afghanistan, has devoted scant resources to protecting and restoring endangered heritage sites. American and Afghan scholars lamented at a recent conference at the University of Pennsylvania Museum of Archaeology and Anthropology. Though looting of unprotected sites continues, the Afghans said that not all the news out of Afghanistan was bad. The National Museum in Kabul has been rebuilt, partly with U.S. Money. The site of the destroyed Bamiyan Buddhas has been stabilized, and the rubble preserved.

The Afghans are considering suggestions to rebuild the monuments. Many smaller Buddhas presumed destroyed by the Taliban were actually concealed by Afghan conservators. In fact, some of the richest treasures feared lost in the war were discovered intact, secured in safes beneath the presidential palace. The recovered antiquities include more than 21,000 exquisite gold items from the ancient Bactrian culture.

The Bactrian hoard has never been exhibited - it was discovered the year before the 1979 Soviet invasion of Afghanistan and is too valuable to put on display in Kabul in the current political climate, the Afghans said. But as a bargaining chip for getting foreign assistance, the treasures may be one of Afghanistan’s most valuable assets.

“Tate Unveils Epic Holbein Show,” *The Guardian*, 05/06/06.

The biggest exhibition in half a century about the father of British art, Hans Holbein, will not include one of his most famous works because it is too fragile to travel the two miles from the National Gallery to Tate Britain. *The Ambassadors*, dated 1533, is “the most elaborately conceived of all Holbein’s portraits,” according to Susan Foister, the curator of the exhibition at Tate Britain and the leading authority on Holbein’s work in England.

The painting, which underwent a controversial restoration a decade ago, is painted on wooden panels, which have been thinned over the years during conservation. “It is a wafer-thin conjunction of 10 panels that tend to wobble about,” said Dr. Foister, who is based at the National Gallery. “It would have been lovely to have had it, but it’s not too far for people to travel to see it.”

“Celestial Find at Ancient Andes Site,” *Los Angeles Times*, 05/14/06.

The discovery in Peru of a 4,200-year-old temple and observatory pushes back estimates of the rise of an advanced culture in the Americas. Archeologists working high in the Peruvian Andes have discovered the oldest known celestial observatory in the Americas — a 4,200-year-old structure marking the summer and winter solstices that is as old as the stone pillars of Stonehenge. The observatory was built on the top of a 33-foot-tall pyramid with precise alignments and sightlines that provide an astronomical calendar for agriculture. The site is remarkably well preserved because it rains in the area only about once a year.

“First Egypt Tomb Since King Tut Revealed,” *Discovery News*, 05/31/06.

Hopes of finding a royal mummy in the Valley of the Kings got a boost this week as a small, gilded sarcophagus

emerged from the mysterious chamber known as KV63. Discovered in February by a team of archaeologists from the University of Memphis, led by Otto Schaden, KV63 still holds many mysteries.

Pottery and a wine label identical to one found in King Tut's tomb indicate that the place dates from the 18th-dynasty (ca. 1539-1292 B.C.). No mummies were found, however, as the coffins were opened. Dirt, fragments of broken pottery, linen, and natron lay inside instead of human remains. KV63 may have been used as an embalmer's storage room, but further examination revealed it wasn't just an ordinary storage room.

Several sealed jars, which already contained broken pottery, had been smashed and the bits stuffed inside the coffins. A child-sized coffin did not contain a mummy, but was stuffed with pillows. Hidden under the pillows, the archaeologists found an infant-sized gilded coffin of a quality that could suggest royalty.

Schaden told *The New York Times* that if the last coffin holds a mummy, it is probably someone the embalmers wished to hide. It could be Ankhesenamun (a.k.a. Ankhesenpaaten), King Tut's wife. One of the few pieces of writing found in KV63, on a seal, bears a faint inscription with the word "pa-aten," which is a part of her name.

"Theft of Bronze Statues Worth £45,000 Linked to 'Artworks for Scrap' Gang," *The Independent*, 05/31/06.

Two bronze statues worth £45,000 in total have become the latest artworks to be stolen by thieves believed to be taking sculptures for their scrap value. Police will examine whether the criminals behind the most recent thefts in Wiltshire and Gloucestershire are responsible for taking a £3m Henry Moore bronze sculpture last December.

"Popular Ed Ruscha Mural Abruptly Painted Over," *Los Angeles Times* 06/03/06.

Without apparent warning, an iconic mural by artist Kent Twitchell depicting fellow artist Ed Ruscha was painted over Friday, a move Twitchell described as a shock and a violation of laws protecting works of art. The artist said he was alerted by conservationist Nathan Zakheim, who had been in the

early stages of restoring the work and had gone by to see it Friday morning. "I went to get more pictures and take samples," Zakheim said, "and guess what: It was completely painted out." Kent Twitchell worked on *Ed Ruscha Monument* for nine years. He says he plans to file a suit.

"Rome's Falling Arches," *Los Angeles Times* 06/05/06.

The Colosseum and other treasures of the archeologically rich city need more funding and less abuse, or they may soon be history. The landmarks that define this legendary city are in serious disrepair, the victims of monumental neglect, shrinking budgets, and the wear and tear of Mother Nature and heavy-heeled visitors.

Rome's troubles exceed those found in many other archeologically rich locations because its historic center is not a roped-off museum but a vibrant, congested urban nucleus. The Italian government is halfway through a vast, year-long engineering assessment of hundreds of archeological sites in the Eternal City, studying their condition and determining where the most urgent repair work should be done.

The biggest problem is money. Even though Italy earns billions of dollars from its archeological attractions, the budget for the Culture Ministry has been slashed steadily over the last five years as part of overall cost-cutting measures the government said were necessary.

"Old Masters," *The Guardian*, 06/06/06.

Archaeologists have discovered what they believe to be a 27,000-year-old drawing of a face, which would make it the oldest in history. The eye is a bold horizontal slash that connects to a downward diagonal apparently signifying a nose; below is a thinner line suggesting a mouth. These features are drawn in black on a face-shaped rocky mass in a cave near Angoulême in western France; discovered in February, the image has only now been made public after scientific testing by French archaeologists that has apparently convinced them of its authenticity and age.

"Road Plans put Stonehenge Status at Risk," *The Guardian*, 06/14/06.

Stonehenge risks being stripped

of its status as a world heritage site because of "second-rate" government proposals to ease traffic congestion at the monument, the National Trust said yesterday. Sarah Staniforth, historic properties director with the trust, said the national committee of Unesco, which administers world heritage sites, had reviewed the situation and Stonehenge could be taken off the list because of poor traffic management.

The trust's warning comes as ministers prepare to decide what to do to ease congestion on the A303, which passes the ancient stones. The issue was not the preservation of the stones but protection and restoration of the surrounding site, believed to hold undiscovered archaeological treasures.

"Hensel's Plinth is All that's Wanted," *Associated Press*, 06/16/06.

British sculptor David Hensel thought the opportunity to exhibit at the Royal Academy's prestigious summer exhibition in London would send his career soaring. Instead, he was bemused to find that his laughing human head has been left out of the exhibit. All that is on display is its plinth. Officials said Hensel submitted the pieces separately - and they had preferred the plinth. "The base was thought to have merit and accepted," the Royal Academy said in a statement. The head, which is carved from jesmonite, took Hensel two months to create. The plinth, cut from an old mortuary slab, took one day.

"Lauder Pays \$135 Million, a Record, for a Klimt Portrait," *New York Times*, 06/19/06.

Cosmetics magnate Ronald S. Lauder paid the highest sum ever for a painting for Gustav Klimt's 1907 portrait *Adele Bloch-Bauer*. A dazzling gold-flecked 1907 portrait by Gustav Klimt has been purchased for the Neue Galerie in Manhattan by the cosmetics magnate Ronald S. Lauder for \$135 million, the highest sum ever paid for a painting.

"UD and Spelman Undergrads Restore Mural," *University of Delaware Daily* 07/06/06.

Undergraduates from the University of Delaware and Spelman College are getting hands-on lessons in art conservation in a four-week internship program at Winterthur Museum and

Country Estate that blends mural restoration work with independent research projects, museum field trips, and lectures by conservation experts.

Six participants are repairing areas on a large, damaged mural owned by Hampton University and painted in 1947 by John Biggers, an African-American artist featured prominently in UD's Paul R. Jones Collection. The Biggers' mural presents them with unusual conservation issues, and its idiosyncratic nature requires them to dig a little deeper into its history. At one point the mural was removed from its stretcher, rolled it up and stored during which it was damaged. Biggers also tried to do restoration work himself that didn't quite match, so students have the interesting problem as well of dealing with the artist's own restorations.

"A Room Full of Destiny," *Kansas City Star*, 07/09/06.

Cristina Mossetti has spent much of the last 10 years overseeing restoration of a 300-year-old palace in Turin, Italy. The so-called Italian Drawing Room, or "Gabinetto," at the Nelson-Atkins Museum of Art was the main reason for Mossetti's visit to Kansas City from Turin, where she supervises the Villa della Regina and other historical sites in the Piedmont region of northern Italy.

In the midst of the Nelson's general makeover, the room has become the subject of a new round of scholarly detective work. The room is apparently the only one of its kind outside Europe, Mossetti said, and only one of three outside of Turin, where royal tastes in the mid-18th century seemed to spawn a trend. The room will be taken apart and put back together, and eventually it will be topped off with a newly made but faithfully replicated ceiling, which it has long lacked.

"World Famous RAF Biggin Hill Station 'at Risk'," *24Dash.com*, 07/10/06.

Part of the famous Royal Air Force fighter station at Biggin Hill has been included in the latest edition of the Greater London Buildings at Risk Register. Regarded as Britain's principal fighter station, Biggin Hill squadrons claimed more enemy aircraft than any other station - 1,400 over the course of the war, including 400 during The Battle of Britain in the summer of 1940. It also

became the target of the Luftwaffe's attacks with some of the buildings sustaining bomb damage which is still visible. The buildings are an elegant redbrick neo-Georgian style which is typical of military airfields of the inter-war period. All buildings have remained vacant since the RAF left the site in 1993.

"Time Has Come for Title Insurance on Art," *Los Angeles Times*, 07/14/06.

The latest attempt to tame the wild and woolly world of art is a new brand of title protection insurance. Although various businesses and nonprofit organizations maintain databases of lost or stolen artworks and grapple with ways to guarantee authenticity, New York-based ARIS Title Insurance Corp. offers a policy designed to insure the ownership of works of art.

Six years in development and six weeks on the market, the new product is similar to real estate title insurance. Art title protection insurance transfers risk to a third party so that people can buy and sell art with the confidence that there is not a World War II claim, an import-export issue or a lien or judgment against the artwork. Who needs this insurance? Nearly everyone who creates or owns art, the company says, reciting a litany of domestic and legal situations that can affect ownership. Who's buying it? No one yet. But one application from a private collector arrived 24 days after the insurance was launched. It's under review.

"Art Restorer Nabbed Stockpiling Valuables," *Kathimerini English Edition*, 07/20/06.

A 28-year-old Greek art restorer has been arrested in London after he allegedly stole from a 52-year-old woman a number of valuable items he was meant to be repairing, Attica police said yesterday. The man has not been named but officers said they had found 23 valuable paintings belonging to the woman in a warehouse in Galatsi which is owned by the suspect's 58-year-old father. Officers said they are continuing to search for other items that the art restorer may have stolen, as his alleged victim, a member of a shipping family, claims that some jewelry and antiques are also missing from her houses in Greece and abroad. The 52-year-old told police in London, where she reported the matter,

that the man had taken the items on the promise of restoring and returning them but did not actually give them back.

"Two Hurt when Sculpture Moves," *Los Angeles Times*, 07/25/06.

Two women died and 13 people were injured when they fell from a huge inflatable sculpture after it broke its moorings and flew into the air in a park in northeastern England, police said Monday. Up to 30 people were inside the walk-in exhibit, which has been shown around the world, when a gust of wind blew it nearly 30 feet above the park in Chester-le-Street on Sunday. The victims, aged 68 and 38, had been walking through the artwork with children when it took off. Designed by artist Maurice Agis, the exhibit, called Dreamspace, is 16 feet high and made out of plastic sheeting. It has walls that change color as visitors wander through its maze of corridors.

"Loaded Imagery: America Tropical to Be Restored," *LAVoice.org*, 08/02/06.

Good news for fans of *America Tropical*, the raw, sensual and massively controversial mural that L.A.'s city fathers whitewashed over not long after Mexican artist David Alfaro Siqueiros painted it above Olvera Street in 1932.

The Getty Trust is about to announce a multi-million-dollar restoration/conservation project for the mural, including a sheltered viewing platform, visitor bridge, and interpretive center. Siqueiros, the most revolutionary of *Los Tres Grandes* in materials usage, social intent, and content, worked for a period of time in Los Angeles. His 80-foot-long mural *America Tropical* spoke to the exploitation of the Mexican worker.

Commissioned by the city fathers for a Bavarian beer garden (owned by a Nazi), the mural was intended to depict a kitschy Mexican village scene for the benefit of tourists. Instead, Siqueiros made the central image of the mural a crucified figure.

"Guard Dog Mauls Elvis's Teddy in Rampage," *The Guardian*, 08/03/06.

When Barney met Mabel, there was an instant - and fatal - chemical reaction. On Tuesday night the doberman pinscher guard dog, after six years' blameless service, went berserk: within minutes Mabel, a 1909 German-made

Steiff teddy bear once owned by Elvis Presley, more recently the pride and joy of an English aristocrat, lay mortally wounded. Barney went on to rampage through hundreds of rare teddies, all on loan to Wookey Hole Caves in Somerset, and so valuable that the insurers had insisted on a guard dog to protect the premises at night.

“At Paris Exhibit, L.A. Art Is a Smash – Literally,” *Los Angeles Times*, 08/03/06.

The world-renowned Pompidou Center of Paris, which set out in March to celebrate the work of Los Angeles artists, has accidentally destroyed two of their works - which fell from museum walls. A third piece was slightly damaged. The incidents, all of which occurred during the March-to-July run of “Los Angeles 1955-1985,” have experts wondering whether a major museum has ever done so much damage in the course of a single show.

“It’s not our guilt,” Catherine Grenier, who curated the show for the Pompidou, said from her Paris home. “For me, it’s not a coincidence. These two works were made of the same materials, and made in the same period. And both were incredibly fragile.” But LACMA curator Lynn Zelevansky, who heads the contemporary art department, noted that the piece the museum lent had gone on and off display often - and survived several earthquakes - during its three decades in LACMA’s care.

“Preservationists Score a Coup in Rescuing L.A. Office Designed by John Lautner,” *Los Angeles Times*, 08/05/06.

One of Los Angeles’ most public landmarks has come to the rescue of one of the city’s most private ones. A one-of-a-kind Modernist high-rise office designed by acclaimed architect John Lautner will be reassembled in the historic former May Co. building on Wilshire Boulevard’s Miracle Mile after being evicted from the 20th story of a Century City tower.

The Los Angeles County Museum of Art, which owns the 67-year-old Streamline Moderne building that was home to the former department store, will use the room — built with walls of sleek copper and glass, a floor of triangular black slate and a ceiling of flowing wood

— as an executive office. Museum administrators hope to reassemble the Lautner office in 2008 or 2009, when work on the building’s upper floor is planned. The architect’s original design plans will be used for its reassembly.

“Artist Twitchell Sues over the Disappearance of his *Ruscha*,” *Los Angeles Times*, 08/05/06.

Artist Kent Twitchell has filed lawsuits over the destruction of his large-scale mural *Ed Ruscha Monument* that was painted over in June. The defendants, the suit contends ‘willfully and intentionally desecrated, distorted, mutilated and otherwise modified’ the work. Twitchell has said he received no notice — as required by law — that the artwork, on a downtown building owned by the federal government, would be painted over.

“Local New Deal-Era Map Almost Complete,” *The Shreveport Times*, 08/14/06.

For the last two summers, visitors to the Louisiana State Exhibit Museum have seen experts and students restoring a New Deal-era topographical map depicting the state of Louisiana. The 141-foot sculptural painting is located on the floor inside the front entrance of the museum.

Made in five large sections of plaster, the map was assembled over the foundation and then painted with casein and resin paints. Over the years, the map was repainted to indicate changes in crops and industries in various state parishes. Shelley Reisman Paine, a veteran sculpture conservator who runs her conservation business out of Nashville, Tenn., is heading the project.

Paine and her team removed eight layers that had been added on top of the initial painting and sprayed a protective coating on what was left of the original work. Then they touched up the parts that had faded over time. Last summer Paine worked with colleague Richard Wolbers from the Winterthur Museum in Delaware to design a system to remove the overpaint layer by layer. This summer she and her students are working with painting conservator James Bernstein from San Francisco.

“Rebuilding The Tuileries,” *Bloomberg.com*, 08/23/06.

There is a plan in Paris to rebuild

the Tuileries Palace. No one has seen this handsome pile since it was torched by the Communards in 1871. For the past century and more the name ‘Tuileries’ has brought to mind not a building but a garden. Now, the French government is considering a project to put it back on the original site, opposite the Louvre, at an estimated cost of 300 million euros (\$383 million). If the plan -- which would be funded from private sources -- goes ahead, it will by no means be unique. To a surprising extent, the monuments of Europe are not original, but reproduction.

“Madras Varsity Senate House Restoration Almost Over,” *The Hindu*, 08/24/06.

The stately Senate House in the University of Madras exuded a quiet radiance on Tuesday as a small audience gathered under its newly painted ceilings. President APJ Abdul Kalam will inaugurate the renovated Senate House, 143 years old. And when that is done, the historic hall with its stained glass windows, intricate murals, painted panels, patterned balcony railings, and walls smoothed by plaster will open its doors to the public.

The past two years and a half have been challenging for conservation architect K. Kalpana and her team. Kalpana said that the team had tried its best to conserve the original structure or make exact replicas when the existing work could not be saved. “The walls required seven coats of paint, including one coat with a mixture of frothy egg white and whey water from curdled milk,” said Kalpana. An expert from Bangalore was called to restore the stained glass windows.

“Ancient Arctic Rock Carvings Need Protection, Experts Say,” *CBC.CA*, 08/28/06.

Archaeological experts in Nunavik seek protection for a site with ancient petroglyphs off Quebec’s northern coast after hearing that carvings have been damaged. The approximately 170 petroglyphs are mask-like images and animal shapes carved into a soapstone ridge on Qajartalik Island, one hour by boat from the village of Kangiqsujuaq. Experts believe the carvings were created by the extinct Dorset culture 1,500 years ago. Quebec cultural officials dis-

covered gouges on the etchings earlier this year. Reports in some newspapers in southern Canada suggest local people may have done the damage because their religious beliefs, perhaps believing the petroglyphs are pagan images.

“Painter Said to Be Focus of FBI Probe,” *Los Angeles Times*, 08/29/06.

The FBI is investigating allegations that self-styled “Painter of Light” Thomas Kinkade and some of his top executives fraudulently induced investors to open galleries and then ruined them financially. Investigators are focusing on issues raised in civil litigation by at least six former Thomas Kinkade Signature Gallery owners.

The ex-owners allege in arbitration claims that, among other things, the artist known for his dreamily luminous landscapes and street scenes used his Christian faith to persuade them to invest in the independently owned stores, which sell only Kinkade’s work. Former gallery owners said that after they had invested tens of thousands of dollars, the company’s practices and policies drove them out of business. They alleged they were stuck with unsalable limited-edition prints, forced to open additional stores in saturated markets, and undercut by discounters that sold identical artworks at prices they were forbidden to match.

AMIEN

The Intermuseum Conservation Association (ICA) is proud to announce the formation of a new resource for artists, educators, and the interested public: The Art Materials Information and Education Network (AMIEN). Albert Albano, Executive Director of the ICA, and Mark Gottsegen, educator and artist, will co-direct this non-profit foundation under the auspices of the ICA’s 501(c)(3) structure.

AMIEN’s mission is to provide comprehensive, up-to-date, accurate, and impartial information about artists’ materials to artists, educators, organizations interested in the subject, and the general public. AMIEN will conduct regular educational programs in materials education, offered to schools, professional training programs for artists, art historians, conservators, and community groups. It will continue the research programs begun by

Of Interest

Gottsegen in 1978 in partnership with ASTM International (the American Society for Testing Materials) and will initiate new research with these groups and the ICA.

The need for a centralized artists’ materials information foundation/repository with research capabilities has been recognized for some years because of the paucity of accessible and accurate information, the rapidity of the introduction of new materials used for the creation of artwork, and the reduction of education in artists’ materials at art schools. Until the late 1990s, most information about art materials was found in books, often inaccurate or already outdated by time of publication. With the advent of the Internet, there is no impartial mechanism for verification of posted statements from artists or manufacturers. Other vital information is published in venues not readily available or known to artists, as the journals of such groups as AIC and the IIC, or posted on websites for conservators, which are difficult for an artist to use when searching for specific information.

Communication among the many constituents of the art world is often difficult to coordinate, not effective, and not widely disseminated. Artists are constantly choosing new materials outside the traditional range of art materials and have no avenue for understanding their properties. Art materials education, once a vital part of a young artist’s training, has been severely curtailed.

The purpose of AMIEN is to provide artists - amateur, student, and professional alike - impartial information about the materials they use so that they can make intelligent choices for their creative aesthetic, to inform any other interested person or organization about artists’ materials, and to conduct ongoing research.

AMIEN is freely accessible via email, telephone, ordinary mail, fax, and through its stand-alone website. The website [beginning December 2006, see amien.org] hosts a forum for discussion, and publishes papers of interest to artists and the other constituents of the world of artists. In addition, AMIEN publishes short articles and pamphlets in printed

formats for distribution to its clients. All of AMIEN’s Internet services will be free to artists, and other services have only a nominal fee to cover costs.

**Modern Materials conference
Call for projects**

In January 2008, the Getty Conservation Institute and Getty Research Institute will present a major conference in Los Angeles about the conservation of contemporary sculpture, painting, and mixed-media art works, and the collaborative possibilities for conservators, art historians, and curators working in these fields. We are currently seeking information about current or upcoming conservation projects that could be interesting case studies for this conference, and we are particularly seeking conservators who may be willing to work collaboratively with an art historian or curator. These teams could then present research findings geared towards both a conservation and art historical audience.

This two-day conference will aim to foster increased dialogue between the fields of art history and conservation by presenting papers, panel discussions, and joint research projects, as well as intensive dialogues between professionals from both fields. Topics for the conference might include a joint conservator/art historian/curator/scientist panel on the promise and drawbacks of technical analysis in interpretation; and one on what changes in methodology and teaching practice are needed in the broader field; case studies exploring more effective modes of collaboration between art historians and conservators; dialogues in front of works of art in which the conservator’s technical knowledge and the art historian’s aesthetic grasp of an artist’s process lead to greater insights about the work; and discussions about the “life” of modern and contemporary art objects—a discussion that would encompass ephemeral art works, mixed-media and assemblage works, and further issues surrounding the full or partial reconstruction of severely damaged or deteriorated works.

If you are involved with a project that may be of interest for this conference, or if you would like to learn more about the conference, please contact modernmaterials@getty.edu.