Dear Membership,

You can stop reading right here. Nobody reads the president’s letter anyway. Before Susi started writing about cheese, I never read the president’s letter either (sorry all). Most of the presidents’ first letters thanked the membership for electing them, (thank you membership!!) and thanked the past president for the hard work in planning the annual meeting (thank you Susi!! It was a great meeting!) and the members of the board for keeping the organization running over the past year. (You are hard-working bunch without whom WAAC would not exist. Thank you, thank you!) I only know all this because I went back and read the past 10 years of letters before I started writing this one. It is good to give thanks, and I am grateful to be serving as your president and writing this letter.

Though not as historic as the presidential election, WAAC did have a good turn-out for this year’s election to the board. Marie Laibinis Craft was elected our new vice president. Albrecht Gumlich was elected as a Member at Large and Marie Svoboda re-elected to a second term as Member at Large. Thanks to Dana Senge, Ria German-Carter, and Maria Sheets for their willingness to run for office. Dana will continue as a Member at Large, and Susi, as outgoing president, will fill Marie’s place on the board.

Now with that done, I can turn to what I really want to write about. No, it is not cheese, it’s my 15 month old son Carson. One of the things I have noticed about him is that he is naturally curious about everything. (I am pretty sure all babies exhibit this tendency but hey, he’s the only one I’m watching.) In our house we call him the “baby scientist” because he will spend a considerable amount of time discovering the fundamental nature of things. For example there is an “inside” and an “outside” to things, such as with a box. You can put things in the box or you can take things out of the box. There is the “divisibility principle” such as with paper; you can tear off a piece and now you have two pieces of the same thing. And of course the “solidity of things.” Some things look solid, but are not, like the stream of water from the faucet. The baby scientist takes nothing for granted and must prove over and over again that the fundamentals of nature remain true.

Watching Carson got me thinking about conservation. I believe it requires a lot of that same curiosity, maybe more so than other professions. How else could we all sit in the same room, regardless of specialties, and listen to talks ranging from Russian icons to mass fumigation of automobiles to the history of turpentine and find something interesting in all of it? Every WAAC annual meeting I have attended has been like that, and I have learned something every time. It is one of the great benefits our organization has to offer. That is why I am super excited to be planning for the next annual meeting to be held in Juneau in August of 2009. Some of you may have been to Alaska before but for many of you this will be your first trip. I have been busy planning the meeting and making sure it will be up to the high standards of previous meetings. We have a great venue in the Juneau Arts and Culture Center which is right in the center of town, close to hotels and restaurants. The banquet will be a salmon bake at the Thane Ore House, a very Alaskan venue. We have managed to get a great rate at the designated conference hotel. Keep in mind that Juneau receives a lot of tourists during this time of year so make you plans early.
I am also planning on an Angels Project to help a Russian Orthodox Church with icons, candelabras, and other items. This church serves a small Native Alaskan community. They have many needs, but not many resources. You can get some additional information from their website… stnicolasjuneau.org

If you are interested in helping out, please contact me. Also contact me if you are interested in giving a paper. I already have two papers lined up but we will obviously need a lot more.

I hope to see you all in Juneau this summer!

Scott
The Baranof
Expensive, likes to put on airs of the
grand old Alaska.
Westmark Baranof Juneau
127 North Franklin Street
Juneau, Alaska 99801-1280
907-566-2660
westmarkhotels.com/juneau.php

Capital Inn B&B
Very nice
Alaska’s Capital Inn Bed and Breakfast
113 West Fifth Street WP00
Juneau, Alaska 99801
Fax: (907) 586-6508
imkkeeper@alaskacapitalinn.com
www.alaskacapitalinn.com

Youth Hostel
Juneau Hostel
614 Harris St Juneau AK 99801
Phone: (907) 586-9559
juneauhostel@gsi.net
www.juneauhostel.com

Possible Tours and activities:
Whale watching cruise
Glacier cruise
Glacier flightseeing
Sled dog run
Botanical garden tour
Kayaking
River rafting
Zipline tours
Museums

There is great travel information at:
traveljuneau.com

The Baranof
The Inside Passage treats you to spectacular natural beauty, an unmatched variety of wildlife, and a rich mixture of Native, early Russian, and gold rush history. It will reveal a multitude of islands and coves along the unspoiled coastline that are perfect to explore by boat or kayak. The entire region is wrapped in the Tongass National Forest, the largest National Forest in the United States and the largest contiguous temperate rainforest in the world.

Cabin and Facilities
Cabin aboard the ferries provide basic amenities and vary in price according to size and location. Cabins are outfitted with facilities and designed to work on a project while at sea. All cabins are sold by the cabin per trip, not on a per person basis. Most cabins include private bathroom facilities, but for those that do not, public restroom and shower facilities are available. Cabins tend to sell out quickly and should be reserved well in advance of travel. For passengers who opt to save a few dollars and travel without a cabin, the recliner lounges also serve as popular sleeping areas with space to roll out a sleeping bag. Covered solariums located on the upper decks of each vessel are also popular sleeping areas, and for those with adventurous spirit small tents are allowed on the upper decks if you prefer to sleep under the stars.

For the intrepid

Become a patron of the Alaska Marine Highway System. In particular, the Inside Passage Route. The Inside Passage treats you to spectacular natural beauty, an unmatched variety of wildlife, and a rich mixture of Native, early Russian, and gold rush history. It will reveal a multitude of islands and coves along the unspoiled coastline that are perfect to explore by boat or kayak. The entire region is wrapped in the Tongass National Forest, the largest National Forest in the United States and the largest contiguous temperate rainforest in the world.

Regional News

ALASKA
Monica Shah attended the Digital Photography for Conservators workshop and the WAAC annual meeting in L.A. She is working on exhibit projects at the Anchorage Museum, including treatments and mount designs.

Scott Carriere has been working diligently on the meeting planning for WAAC 2009 in Juneau. Things are going smoothly, and this promises to be a very good meeting. Scott performed a CAP assessment at the American Bald Eagle Foundation in Haines, AK. Scott has also been working on a project to bring paper conservator Grace White up to Alaska this winter to perform assessments and minor treatments in remote Alaskan locations.

Ellen Carriere is working on collections storage and fire suppression upgrades at the Alaska State Museum. Diana K. Mattes of McCrone Microscopy came to install and provide refresher training on a new Olympus BX51 polarized light microscope. The first project underway with the new PLM is compiling reference material for Alaskan fur identification. In September, Ellen had the pleasure of meeting with Dave Harvey of Griswold Associates to pick his brain during his stopover Juneau enroute to a conservation survey in Skagway.

Janelle Matz is working on the installation of Den’ina’ objects used in ceremonial healing for Cook Inlet Tribal Council. She is also in the midst of cleaning, repairing, and re-installation of a rare ink on hide painting by Wilbur Wallack for Alaska Pacific University.

Regional Reporter:
Ellen Carriere

ARIZONA
Bryan Bender was promoted to the se- nior conservator position for the National Park Service’s Intermountain Region Mu- seum Services Program in Tucson. She travels to new areas, including Canyon National Recreation Area in Wyoming and Mon- tana to help the park strengthen its muse- um preservation program. Bryan is also working on the identification of heavy metals on ethnographic collections using the XRF analyzer as a screening tool.

Maggie Kipling is continuing her work documenting and treating ceramic collections largely from Canyon de Chelly National Monument. She also reported on objects for exhibit at Tumacacori National Monument’s renovated visitors’ center. This included six painted wood Santos, one of which, Jesus Nazareno, was re- turned to Tumacacori from the Mission San Xavier del Bac, where it had resided since about 1848. Maggie is also beginning a survey of historic textiles from Chiricahua National Monument.

Audrey Harrison continues treatments to damaged quilt work for the ethnographic collection of Grand Teton National Park at the NPS labs in Tucson. She is also treating ceramics in the NPS collections.

Nancy Odegaard presented a paper in October at the Productive Affinities Symposium that was co-hosted by the Art Institute of Chicago and Northwestern U. The Symposium focused on successful collaborations in conservation science between museums and academia.

Bruno Pouliot, c conservator at Win- terturh/UD conducted a workshop for ASM preservation staff and students on leather identification. Rachel Freer culminated her Samuel H. Kress Fellow- ship at ASM by serving as head curator for a new exhibit at the museum titled Beyond the Naked Eye: Science, Tech- nology, Reveals Nature’s Art. It features photomicrographs from fiber analysis completed by Freer during her fellowship and other research imagery submitted by faculty and students at the University of Arizona. Gina Watkinson assisted Ra- chel in writing text for the exhibit and installing text panels.

Regional Reporter:
Bryan Bender
GREATER LOS ANGELES

Lily DuAn is volunteering one day a week in Victoria Blyth Hill’s paper conservation studio as a pre-program intern. Lily of the Valley grew up in the Long Beach and has previously interned with Tania Collas at the Natural History Museum. She is currently a library assistant at UCLA and will be applying to the fall 2009 conservation graduate programs.

In November, Victoria presented the conservation treatment of a large 17th-century Tibetan thangka Jampa and Tani which will now be displayed in the LACMA galleries. The presentation was to the Southwest Asian Art Council and in the galleries with the thangka.

This past fall, the Academy of Motion Picture Arts and Sciences’ Margaret Herrick Library reluctantly bid adieu to Lucia Bay who moved to Chicago. Currently, Lucia is busy working on ethnographic materials that were damaged during the Iowa floods at the Chicago Conservation Center and assisting Kristin Lister with research on a Matisse sitting statue from the Chicago Art Institute. Jennifer Kim recently gave a presentation as part of the NYU Conservation Center this past May and is now busy preparing to move to a chance to settle down in her hometown.

The J. Paul Getty Museum at the Villa will be presenting three unique exhibits focused on the conservation, exhibition, and conservation training of the Getty. The exhibitions will be on view from through June 1, 2009, each focusing on a different aspect of conservation work at the Getty. Becoming a Conserving Identity: A Statue of God from Dresden is an exhibition examining the restoration history of a Roman statue from the Dresden State Art Collections. Since its discovery in the 16th00s, the figure has been successively restored as Alexander the Great, Bacchus, and Antinous in the guise of the wine god. Damaged in World War II, the figure was salvaged and presented to the Getty and Dresden conservators.

Regional News, continued

Aishah Wahab, pre-program intern in paper conservation, finished her organic chemistry in October and is preparing her graduate program applications. She continues to be enthusiastic and interested in the field of paper conservation and hopes that she has been asked to perform. In December, California girl moved to Michigan to be with her husband.

Chall Norton presented the paper handling portion of the "Art and Artifact Handling: Basic Training Guidelines" seminar and workshop held at the Japanese American National Museum, last November 14th. Joe Fronsek presented the painting handling portion.

After almost 2 years as Head of Paper Conservation at LACMA Janice Schofer is continuing to organize and revamp the studio and has been instrumental in creating a dedicated matting and framing department, head by Dale Daniels.

Wally Schaefer gave a talk at the WAAC meeting last October entitled "Evaluation of Fiber Samples from Early Victorian Dyed Woolen Yarns."

Charlotte Eng and Frank D. Preusser presented a paper, "Portable Digital Microscopy: A Valuable Aid in Non-Destructive Art Examination." This paper focuses on the materials and techniques used to create the Getty’s life-sized Spanishish sculpture of St. Ginés de la Jara. Two years were spent at the New Mexico Gallery to ensure quality and one year was spent at the Old Masters Picture Gallery in Dresden.

In Decorative Arts and Sculpture Conservation at the Getty Museum, the staff is busy with the reinstatement of the Deco Pavilion sculpture galleries, to reopen in the spring of 2009. Claire Netly is the Queen’s University Art Conservation Graduate Program has the staff as the department’s 2009-2010 intern. There is lots of news from the department. The department has been conducting a study of the sculpture’s date. This exhibition examines the restoration history of a Roman statue from the Dresden State Art Collections. Since its discovery in the 16th00s, the figure has been successively restored as Alexander the Great, Bacchus, and Antinous in the guise of the wine god. Damaged in World War II, the figure was salvaged and presented to the Getty and Dresden conservators.

Regional News, continued

Jane Bassett’s book The Craftsman Revealed: Adriaen de Vries, Sculptor in Bronze is now available through Getty publications. The volume presents the results of the technical study of twenty-five bronze sculptures by the Dutch mannerist sculptor Adriaen de Vries, ranging in size from tabletop to near life-size. The exhibition shows how curators and conservators have determined the sculpture’s date.

The Sculpture Conservation Studio has just completed the cleaning and re-installation of a monumental painted steel sculpture Lipton Rocker for the Community Development Agency. SCS worked with the artist Lloyd Hamrol and the CRA on this project located on the 4th street exit off the 110 freeway. SCS is in the final stages of installing and conserving a mosaic mural in the community center room of a new poor home that will be located in north Los Angeles. Adrienne has accepted a permanent staff position.

With the close of the show, Diebenkorn in New Mexico, at the Phillips Gallery in Washington, DC, M. Susan Barger has

completed her curator duties for the Harwood Museum in Taos. This year-long adventure included two cross country trips in a semi-truck with a husband- wife team of truckers and their dogs. Back in New Mexico, the Harwood and the Academy of Motion Picture Arts and Sciences’ Margaret Herrick Library are collaborating on the Harwood’s 50th anniversary. A plan for the Museum’s outdoor spaces is coming together, with particular emphasis on the 110 freeway. SCS is in the final stages of installing and conserving a mosaic mural in the community center room of a new poor home that will be located in north Los Angeles. Adrienne has accepted a permanent staff position.
Regional News, continued

are sure to deteriorate, are extremely expensive to replace, and which have ties to local communities make the process a thoughtful one.

The RBCM is actively testing First Nat- ions collections for pesticide residues using XRF technology, looking at op- tions for cold storage of NV and History collections, and embarking on improve- ments to data logger networking and re- porting.

The fall Pacific Conservation Group meet- ing was organized by RBCM con- servators, and attracted some excellent presentations with stunning images of Ross Bay Villa in Victoria.

RCBM conservators are already antici- pating the flurry of work to dismantle the Free Spirit temporary exhibition in January and prepare to install the spring blockbuster, Treasures: The World’s Cultures from the British Museum. As with many museum and archives, new acquisitions, loans, temporary displays, exhibit maintenance, publications, care and handling training, and pest control all continue to keep them on their toes.

In October, Susie Lunas attended the “Conservation of Iron-Gall Ink on Paper” workshop at NDCC. She found it quite useful and would be glad to share the information with other paper/textile conservators. Anyone in- terested should contact her.

Sandra Troon of the Oregon Textile Workshop has been working on several projects with museums throughout the Western states including treatment of a dress for the Nevada State Museum in Carson City, and collaborating with Tom Fuller, of the San Francisco Mountain-Plains Museum Association in Kansas City, MO. She is currently work- ing on a proposal for handling collections suspected of containing toxic materials and preparing for them. Volunteers, working under her supervision, have been mounting textiles for exhibition in one of the museum galleries and interacting with members of the public.

Marie has been continuing her work on the conservation of a collection of outdoor sculptures located in downtown Portland’s transit mall. The sculptures were commissioned in the late 1970’s by Tri-met, Portland’s public trans- portation agency, and were removed temporarily in 2007 until construction of the mall is complete in 2009. Four sculptures have been treated and rein- stalled. Two of the four sculptures were artist John Killmaster and Ivan Mor- gan, were treated with the assistance of Robert Krueger and Erin Stephenson, students from the Buffalo Art Conserva- tion Program.

The Jordan Schnitzer Museum of Art at the University of Oregon in Eugene held a public symposium, “Preserve or Let Perish: Some Challenges for Contem- porary Art Conservation” in November. The program was well attended and extremely successful. The symposium included many speakers including, among others, the following: Sandra Troon, Architectural designer, Senior conservator, and conservation technician, at the Buffalo Bill Historical Center. Marie Laibinis- Carl Patterson, Senior conservator, and conservation technician, at the Buffalo Bill Historical Center.

The Regional Reporter: Dana K. Senga

ROCKY MOUNTAIN REGION

Beverly Perkins joined the staff of the Buffalo Bill Historical Center as Conservator. Allison Holcomb started as a BBHC conservation fel- low this summer and has been hired as the conservation technician, Rachel Freer, Jennifer McKenzie, Suzanne Morris, and Nora Frankel completed many treatments during their intern- ship. Dana Senge and Carmen Bria spent two weeks working on the outdoor sculpture and training staff in basic maintenance. Carmen Bria de- installed and rolled two monumental Harry Jackson paintings.

Paper conservator Heather Tudhope and her husband Roby Sherman are happily expecting a baby this fall. Due to an extensive backlog Tudhope Conservation Studio will not be taking on any new pro- vate clients with the intention of complet- ing all current and future projects before Heather’s “extended vacation.”

News from the conservation of the Denver Art Museum is all about getting a large collection of Western American art ready to go on exhibit in January. The project has concluded the laboratory time for several months and includes the treatment of paintings, frames, and two chairs made of antler. The end result should be a stun- ning addition to the museum. The refur- bished galleries will include great views of the Denver and Rocky Mountains and an outdoor sculpture deck.

The entire conservation staff will be working on the conservation course for an MA in museum studies at the U. of Denver. Each conservator will address her/his specialty treatment area. Direc- tor of Conservation Carl Patterson will lead the team and provide the continuity necessary.

Advanced intern Tara Hornung from NYU is currently researching bronzes from India and plans to develop an ana- lytical project in conjunction with the Regional News, continued

Colorado School of Mines (CSM). She is helping the lab construct a proposal for a long-term relationship with CSM in which students and staff would share projects and equipment.

Preprogram intern Tessa de Alarcon has been an excellent source of help in a number of treatments for the Western American art installation and in preparing a number of Native American objects for publication.

David Turnbull has created a viable paintings lab out of minimal space and with few resources. In addition to taking care of the contemporary art on exhibi- tion, David is also helping the conserva- tion center with the installation of the upcoming installation. The museum continues to plan for an enlarged space and laboratory.

Paper conservator Sarah Melching has been catching up on a number of pro- jects. The next few months will see her working with textiles for Cowboys, Indi- ans, and Rock and Roll, a collection of 1967-1974 psychedelic posters from San Francisco. She has recently taught a workshop (on care of photographic materials and emergency recovery of same) as part of the Balboa Art Con- servation Center’s “Focus on Collect- ions Care Workshops,” funded by NEH. The workshop was given at the University of Oregon.

Gina Laurin presented a paper on un- stable and hazardous collections at the Mountain-Plains Museum Association in Kansas City, MO. She is currently work- ing on a protocol for handling collections suspected of containing toxic materials and testing for them. Volunteers, working under her supervision, have been mount- ing textiles for exhibition in one of the museum galleries and interacting with members of the public.

The Regional Reporter: Paulette Reading

Regional News, continued

SAN DIEGO

Regional Reporter: Frances Prichett

SAN FRANCISCO BAY AREA

Architectural Resources Group (ARG) welcomes new employee Lacey Bub- nash, an architectural conservator with a degree from the Historic Preservation Program at Columbia University.

Architectural conservators Mary Slater, Kelly Wong, and Lacey Bubnash, as well as construction specialist Nina Saltman are part of an on-going effort to survey the exterior conditions of nine original buildings (c. 1910) at San Francisco Gen- eral Hospital.

Architectural designer Jason Wright, Kelly Wong, and Lacey Bubnash recently completed an exterior conditions assessment and window survey of Oregon State Hospital’s Kirkbride Building in Salem, Oregon where the infamous One Flew Over the Cuckoo’s Nest was filmed. Completed in 1884, the restoration of the Kirkbride Building’s six wards is part of a larger hospital revitalization project to modernize Oregon’s mental health care system.

ARG Conservation Services (ARG/CS) is also very pleased to announce new employee Beth Sutak, a preservationist with a degree from the Historic Preservation Program at the Art Institute of Chicago. Beth’s previous experience involved production of construction documents and consulting heritage protection issues in historic homes.

Senior conservator Katharine Uncth, architectural conservator Mersedeh Jorjani, and preservationist with documentation, and conservation technician, Collin Eaton completed the second phase of cemetery conservation at the Shakespeare Catholic Cemetery in Shasta, California.

Katharine Uncth and Collin Eaton com- pleted conservation efforts on Peace, a sculpture by Beniamino Bufano in San Francisco. Work included repointing cracked or open masonry joints at the base and rescaling opening metal joints, and stabilization of the masonry elements of the sculpture.

Preservation masonry specialist Devin McDONald and Mary Slater completed oversight of exterior renovations at One Beach Street in San Francisco. The 1920s building is listed on the National Register of Historic Places.

ARG/CS also worked collaboratively with mural conservator Anne Rosenhal for the recently completed conservation of the murals of the lobby of the Marine National Cemetery (the Presidio). The WPA era murals are an expressionist vision of Atl- antitas by Hilare Eiler.

The Asian Art Museum of San Francisco welcomes Katie Hollow as the head of conservation. Through a grant, the lab was able to purchase a large suction table for use on the museum’s Thai paintings and is looking forward to having XRF capabilities in the near fu- ture and is in the process of going digital with XRF technology.

The de Young Museum in San Francisco is hosting a Yves Saint Laurent retro- spective on view until April 5th, 2009. Head textile conservator Sarah Gates and associate conservator Beth Sutak led the installation team, which included eight conservators and a contract conservator Vangie Larchotche. The show highlights 129 assembled ensembles belonging to Yves Saint Laurent in Paris.

Regional Reporter: Beth Sutak

TEXAS

Recent news from the Amon Carter Museum: Sylvie Pénichon was a guest scholar at Pierre Bergé Yves Saint Laurent in Paris. Due to 9

WAAC Newsletter Volume 31 Number 1 January 2009
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 University 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. Paperback and printed on acid-free stock.

Price: $8.85
($6.60 copy for orders >10 copies)

Back Issues of WAAC Newsletter

Back numbers of the Newsletter are available. Issues Vol. 1 - Vol. 14, #3 (Sept. 1992) are $5/copy. Issues Vol. 15 - Vol. 29, #3 (Sept. 1997) are $10/copy. Issues Vol. 30 (Jan. 2008) and after are $15/copy. A 20% discount will be given to libraries seeking complete runs.

Prices include shipping and handling.

For information please contact the WAAC Secretary:
Teresa Moreno
Send prepaid orders to:
Donna Williams

Regional News, continued

unit. Conservators from local museums including the Carter, the Kimbell Museum of Art, the Dallas Museum of Art, and the Nasher Sculpture Center attended the training sessions.

Jodie Utter, paper conservator at the Carter, is currently conducting research on Charles Russell’s watercolor technique and materials. The Bruker Tracer III-V hand held XRF instrument and a polarizing light microscope are being used to analyze watercolor paintings and pigment samples. The resulting research will be written up and included in an exhibition catalogue for Romance Maker: The Watercolors of Charles Russell. As part of the project, she attended a week-long course: Polarizing Light Microscopy for Conservators, at the McCrone Research Institute in Chicago, IL.

In July, Jodie and Claire Barry, paintings conservator for the Amon Carter and Kimbell Museums, traveled to Montana and Wyoming to conduct primary research on Charles Russell. They visited the CM Russell Museum in Great Falls, Montana, the State Historical Society in Helena, and the Buffalo Bill Historical Center in Cody, Wyoming.

In April 2008, Stephanie Watkins, head of paper conservation at the Harry Ransom Center at the University of Texas at Austin, participated in the Hiromi Kilgarlin graduate studies program at the University of Texas at Austin, recently completed a Master’s of Art Conservation. Stephanie is currently a second year student at the Kilgarlin graduate studies program at the University of Texas at Austin, recently completed treatment on the close to 1000 page manuscript, “Guignol’s Band” by Laura Bedford, for Conservation and Mountmaking.

WAAC Newsletter Volume 31 Number 1 January 2009

Regional Reporter:
Ken Grant

On November 21st, Mark Van Gelder gave a talk on conservation principles to about 40 members of the Antiques Club of Greater Lakeway, TX. He was also interviewed recently by a 6th grade student who was doing a special project report on art conservation. She used some of his treatment documentation images in the PowerPoint presentation she gave to her class, and received an “A” on her project.

Regional Reporter:
Laura Bedford

Nita Maria Greene of Oregon, currently studying at Northumbria University in UK, spent July and August 2008 interning with Stephanie. Desi Peters, an undergraduate at the University of Texas at Austin, spent her summer (2008) volunteering in the conservation department of the Menil Collection in Houston, working with paper conservator Jan Burandt. In the autumn, Desi returned to university, volunteering with Stephanie in paper conservation. Nani Lew, paintings conservator, continues to volunteer in paper and book conservation at the Harry Ransom Center.

A Preliminary Review of Some Alternatives to PhillySeal R Epoxy for Conservation and Mountmaking

by BJ Farrar, Jeff Maish, Mara Schiro

Introduction

Loss compensation in some object conservation treatments may require the addition of structural components. Additionally, the handling and display of art objects may entail the addition of temporary supports for movement or more permanent mounts for display. Epoxy putties have played an important role in these applications, and in the 1980s conservators and mountmakers extensively used one product in particular, PhillySeal R produced by Philadelphia Resins. In 2007 Philadelphia Resins announced that the market for the product had diminished, and it would no longer produce the material.

The Material

PhillySeal was developed as a marine filling compound for the repair of metal walls but was also known as a “rat-seal” applied over openings it prevented the migration of rodents through small gaps present within ships. The two-part material, known initially as Pitaec, was available in the 1980s as a tan-colored putty and transitioned to a new name with its now familiar grey color (from the black harder and white resin) in the late 1980s. In general the epoxy was mixed by eyeballing the volumes of the two components and hand mixing. Its ease of use and relative low cost made it a popular choice for many applications in the conservation field.

General Properties

PhillySeal epoxy had many properties which made it useful to conservation. Beneficial working properties included hand mixing, water smoothing, good working time, low heat on setting, high compressive strength (15,000 PSI), and very hard once cured (Barcol 25 ASTM D-2298). It was also relatively inexpensive and available in bulk. It passed Oddy testing repeatedly (silver, copper, and lead coupons) and was considered inert. However, to produce the putty consistency, PhillySeal was heavily loaded with fillers such as free silica. These materials could be released on grinding and could also dull cutting and lath tools. PhillySeal had a pot life of 45 minutes, set time of 6 hours, and a 16 hour cure time.

Applications

PhillySeal resin has been used to create fills in the restoration of ceramics, stone, and metal but has also been used in treatments of skeletal materials in natural history collections (1, 2). For the repair of ceramic losses, the catalyzed epoxy putty was rolled out into thin sheets and laid over a protected plastic-covered area of the vase. The sheet would slump over the vase assuming its contours. Once set, or when rubber hard, the sheet could be aligned with the surface contour and trimmed to shape. Once the rect shape was achieved, the replacement sherd would be adhered in place usually with an acrylic resin. For structural purposes this was sufficient although the epoxy “sherd” could be finished further with acrylic fillers and paint (fig. 1).

Similarly the putty could be used for filling losses in marble ranging from small losses to larger more modeled sections (fig 2).

Perhaps one of the largest applications of PhillySeal was for mounting, where a material could be used as an interface layer. The putty was pressed and contoured to uneven sections of objects (covered in a suitable barrier), providing intimate contact between the object and mount.
A Preliminary Review of Some Alternatives to PhillySeal R Epoxy for Conservation and Mountmaking, continued

Cast interfaces under an object eliminate any rocking or point-loading caused by an uneven surface and often provide an opportunity to achieve a specific display orientation (fig. 4). Finally, because of its high compressive strength, PhillySeal was also used in crating and for lifting rigs. Targeted areas on a sculpture could be sandwiched between wood supports, cut with the approximate contours of the object, and interfaced with PhillySeal epoxy. Once cured, the interfaced supports would prevent the sculpture from moving during transport. With difficulty shaped objects, the interfaced supports become lifting rigs when placed opposing each other and put into compression around the sculpture, for example, with a thread-rod. This would allow the object to be lifted from the rigs, versus complicated rigging with straps on the object (fig. 5a, 5b).

A Preliminary Review of Some Alternatives to PhillySeal R Epoxy for Conservation and Mountmaking, continued

Replacement Parameters
Several factors were considered in selecting a suitable replacement product. Again, these included ease of mixing, consistency, working and set time, and availability in larger, more economical quantities. As with PhillySeal, all potential replacements had to pass a non-contact Oddy testing using silver, copper, and lead coupons. Philadelphia Resins was initially consulted regarding replacements but only limited recommendations and no direct replacement products were offered. Several epoxy suppliers and distributors were also contacted with similar outcomes. Because of the specific requirements and “niche” market of the material type, the search eventually turned to on-line suppliers and word-of-mouth recommendations from conservators and mountmakers.

Products Tested
An initial search showed a range of products available with similar but somewhat different working properties. Testing was expanded to include less viscous pastes epoxies as well as the thicker putties (3). All the resins were tested for workability as well as for stability in a museum environment. Over thirty samples were prepared for Oddy testing by casting strips, mixed by weight, into small rectangular molds. Once set, the strips were cut into cubes, approximately 1 cm on edge. In general samples were 4-6 weeks old at the initiation of the Oddy testing (4). Non-contact Oddy testing was conducted with copper, silver, and lead coupons (5) with results outlined below:

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Product</th>
<th>Silver fail</th>
<th>Copper fail</th>
<th>Lead fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>PC</td>
<td>Crete</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>PC</td>
<td>Plumbing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>Metal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>Marine</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>Lumber</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aves Studio</td>
<td>Apoxie Sculpt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aves Studio</td>
<td>Fixit Putty</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aves Studio</td>
<td>Fixit Paste</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Complete Sculptor</td>
<td>Magic Smooth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood and Stone Co.</td>
<td>Akabond 621 KG</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Procreate</td>
<td>Terrain</td>
<td>t</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Complete Sculptor</td>
<td>Magic Sculpt</td>
<td>t</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>Faux N-EZ</td>
<td></td>
<td></td>
<td>t</td>
</tr>
<tr>
<td>Fiber Resin, Inc.</td>
<td>Gapoxio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>Faux N-EZ</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>Concrete EZ</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kraftmark</td>
<td>Fab Epoxy</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Procreate</td>
<td>Professional Sculptors</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>POR 15, Inc.</td>
<td>POR 15</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milliput</td>
<td>Yellow Gray</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milliput</td>
<td>Terraotta</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devcon</td>
<td>Magic Bond</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paleo-Bond</td>
<td>Paleo Sculpt PB121</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>7</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epoxy Technology</td>
<td>Epotek 731</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>PC</td>
<td>Super epoxy</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PC</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Cir-Cut Corp.</td>
<td>All Game/All Fix</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>X - Fail</td>
<td>t - Temporary use</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- X - Fail
- t - Temporary use
Discussion

The Oddy results were variable with a high percentage copper coupon failures. This prompted an initial review of the epoxy constituents to determine if there was a common epoxy component in the copper coupon failures. The MSDS sheets were of some assistance in identifying components although listings were not complete. As often encountered, manufacturer contacts were of limited help. The reluctance to reveal proprietary information was especially the case with many epoxy putty manufacturers since the epoxy products were often formulated for very specific applications and formed a major product line within small companies.

To help better understand the copper coupon failures, a copper coupon Oddy test was conducted on one particular epoxy, using the resin and catalyst separately and then the catalyzed resin (fig. 6). The results show the resin itself had no effect on the copper coupon, the catalyzed resin had slight corrosion, but the percentage copper coupon fails. This prompted an initial review of the epoxy constituents to determine if there was any suggestion for similar products.

Comparison to available product descriptions show no clear correlation between chemical listings (curing agents) and Oddy fails even though the functional groups may appear to be chemically similar:

- Paleobond (Phenol 4,4’-1-methylenebis) Fail
- Magic Smooth (1-methylenebis) Pass
- PC Marine (polymere phenolic amine) Pass
- PhillySeal (triethylene tetramine) Pass
- Gapoxio (triethylene pentamine) Fail

In order to establish some correlations conservation professionals should continue to gather information on epoxy components. For example, if polymeric phenolic amines continue to pass, this may be a good indicator of a future Oddy pass. Conversely, the failure of a pentamine vs. tetramine may indicate some other as yet unidentified component influencing the Oddy test. At this point we would suggest mixing epoxy putty components well, since they are typically harder to mix. Mixing by weight is encouraged to ensure that no component is present in excess, particularly catalyst (fig. 7), and MSDS’s and manufacturers should be consulted for listed components such as catalyst type.

Results

Evaluation of cost, working properties, and Oddy test passes suggested several promising products, each with their own unique characteristics. Although no direct replacement for PhillySeal was found, a few have similar working properties and favorable results could be achievable (6). These are the products that passed our non-contact Oddy tests with positive results, grouped by similar working properties:

- Fast curing paste 5-30 min. set time, 6-8 hr. cure
- Slow curing pastes 2-4 hr. set time, 24 hr. cure
- Fast curing stick putties 5-30 min. set time, 30-60 min. cure
- Slow curing stick putties 2-4 hr. set time, 24 hr. cure

Mixing Characteristics

Pastes and putties have slightly different working properties and applications. Pastes are generally fluid enough to mix in a cup and cannot be hand-mixed. They are more easily compressed and may be more suited to the capture of fine detail with minimal load applied to the object. However, their lower viscosity leads to slumping in thicker applications, especially if applied on vertical surfaces. Pastes mixed in large volumes may also generate more heat on setting, and therefore accelerate set time.

Potties can be hand mixed but differ somewhat in consistency and workability. Some putties are easily mixed while some are slightly tacky during handling. Potties are ideally suited for compression as they tend to extrude into larger voids such as the underside of marble sculpture bases. Potties can also retain a defined or modeled shape with minimal slump. Potties and pastes may also be used in conjunction with one another. The general orientation of a sculpture, for example, may be obtained with ribbons of epoxy putty under its base. Epoxy paste can then be used to fill and capture fine detail between these strips.

Notes

3. The authors would like to thank Erik Rissler, Jersey Podany, and McKenzie Lowry for their product recommendations.
4. Samples were prepared for Oddy testing by Juliette Jacquin, Antiquities Conservation Intern 2007-2008.
6. Because of the variability of material types and treatment options for art objects, the authors recommend that any of these epoxies be evaluated further prior to use for a specific application.
The creation of a new role within the Conservation Department of the Victoria and Albert Museum (V&A), that of Condition Reporting Administrator, has resulted in dramatic improvements in the condition reporting process. Government Indemnity requires the condition of an object to be recorded before, during, and upon return from loan or de-installation. Last year a total of 152 short loans (involving 1,224 objects) and over 40 international and national touring exhibitions (involving 1852 objects) left the V&A. The Conservation Department has traditionally been responsible for producing condition statements to accompany each object. These can take between fifteen minutes to complete for simple two-dimensional prints and drawings to two hours for more complex three-dimensional costumes. The completion of over 3000 condition statements requires 1.25 full time equivalent conservation staff.

Loans and touring exhibitions are just one of the object-focused priorities for the Department; preparing objects for exhibitions, gallery refurbishment, and catalogues also requires considerable input. The Department has become increasingly effective in delivering these objectives and, in doing so, has challenged traditional attitudes and practice by undertaking systematic reviews of roles and process and embracing electronic systems.

The unique importance of the role of conservator as a member of an object’s condition was highlighted during a review of the loans process. However, it was realised that the preparation of a condition statement with accompanying photographs could be undertaken by non-conservators with the appropriate skills and training, thereby releasing more conservation time for other activities. It was anticipated that increased efficiencies could be achieved by moving away from traditional handwritten descriptions, drawings, and acetate overlays, towards electronic condition statements based on high quality digital photography.

In August 2007 a pilot post of “Condition Reporting Administrator” (CRA) was created. Centralised in the Administration Section, but line-managed by a conservator (Victoria Oakley) with departmental liaison responsibility for the Exhibitions and Loans departments, this post supported both the Conservation and the Exhibitions departments. The job description included coordination, administration, and scheduling of condition reporting for outgoing loans and exhibitions; creation of clear high resolution digital images to record current condition; downloading images into the required format, filing, and archiving; producing condition statements (involving compiling and entering a descriptive and administrative details and adding the images); undertaking condition checking of objects on loan to the V&A and training and development.

The role also involved liaison between the Conservation Department, Registrars, and Exhibitions teams, overseeing the schedules of colleagues and working with external couriers. The post holder needed good organisational, time management, and team working skills as well as technical proficiency in producing high quality digital images of objects and Adobe Photoshop® skills. Training was provided by conservators, in-house photographers, and exhibitions staff in order to familiarise the post holder with internal systems.

Helen Nodding was appointed to the post in August 2007. Her previous work in the Technical Services Department, combined with a good understanding of museum processes and experience in the use of electronic systems, helped her to rapidly develop within this role. Within four months, savings and efficiencies had been identified to such a level that a successful business case was made to make this post permanent. The CRA has now been in post for two and a half years and has been in a unique position to view the condition reporting process holistically. With no precedent for the post, the role of CRA has evolved in response to the needs of conservators and exhibitions staff and the condition reporting process has been streamlined, saving time (and money) for both departments.

Efficiencies resulting from the CRA post

- Creation of standardised condition statements
- The lack of consistency in condition statements across the different studios of the Conservation Department made object condition checking unnecessarily complex for couriers on multi-media touring exhibitions. By working alongside conservators, exhibitions staff, and couriers, as well as with external courier teams, Helen has been able to identify best practice and so develop a more “user friendly” version of the condition statement. A template has been created which includes standardised formats, colours, layout, and the inclusion of a thumbnail image on the front of the statement to act as a quick reference guide. She has also contributed to the training workshops for couriers, highlighting aspects of checking objects which might be confusing for non-conservators.
- Use of digital images
  - Several members of the staff may be involved as couriers in the installation and de-installation of objects during multi-site exhibitions. In the past, they have often found it difficult to distinguish between old and new damage using statements with written descriptions. At the end of a long tour, the statements were often so heavily annotated that they became difficult to read making it difficult to assess the final condition of the object. The CRA has developed excellent skills in digital photography, photo-editing software (Adobe Photoshop®), and Microsoft® Office, and now creates condition statements based on high quality digital images that highlight areas of damage and reduce the need for annotation. A hard paper copy of the statement is printed out to accompany the object when the loan or exhibition. The improved format saves time during the assessment and condition checking stages. If necessary, the electronic files of condition statements can be re-used to form the basis of future condition statements more quickly and efficiently than old paper versions.
- Simplifying and clarifying the process
  - Traditionally, at the start and end of an exhibition, all objects were condition checked by conservators. Exhibitions staff would coordinate appointments for the different materials specialists to view objects as they were unpacked or de-installed. This process was disruptive and inefficient with each conservator often having to make several trips to the preparation area. The CRA, having undertaken training in condition checking now applies this skill to a wide range of materials and has found a central, digital administration point for condition statements.
- Resource usage and financial saving
  - A review of the work undertaken by the CRA in the first full year of the post has shown that 69% of her time is spent on Conservation Department-focused activities, 24% on work in the Exhibitions Department with the remaining 7% being spent on training and developing skills necessary for the post and passing on those skills to other members of staff.

Job evaluation grading support (JEGS) confirmed that the CRA’s roles and main duties correspond to a salary grade two bands below that of a conservator and one below exhibitions staff. Introducing the CRA post therefore is not only more efficient for the Museum in terms of releasing professional conservation expertise, but has also reduced the costs of delivering loans, exhibitions, and their subsequent tours. A saving of at least £6,82 per hour is estimated that Helen has saved her equivalent of £9,257 (£1,919 and £7,338 respectively) which represents a saving of £9,257 (£1,919 and £7,338 respectively) for the museum.

Conclusion

Through the development of a specialist post, it has been possible to improve long standing practice and to rapidly implement museum-wide improvements to the loans and exhibition process. Separating out administrative functions from professional conservation expertise has made the process increasingly efficient and the CRA has developed skills in digital imaging, processing, and associated systems that exceed the abilities of conservators, who would otherwise undertake this role, but on a less frequent basis. Whilst conservators remain an essential part of the loans process, their involvement has been noticeably reduced and the Department has recovered almost half a year of professional conservation time to focus on other object-based activities.

The establishment of this post is also enabling the museum to look for further improvements to the loans and exhibition process. By the end of the 2008, with the help of training from the CRA, it is proposed that the Depart- ment will have changed to using completely electronic-based condition statements. The potential for having a central, digital administration point for condition statements is also being assessed in view of the level of success achieved so far.

This article first appeared in Icon News 18, September 2008, published by the Institute of Conservation.
Sorting Out Surfactants

The Modulor Cleaning Program (MCP) incorporates a number of surfactants that can be used in the aqueous cleaning of painted surfaces. There are both major and subtle differences in the properties and behaviors of these surfactants. The following are my thoughts/insights on these surfactants.

But first, a bit of background. A surfactant is a chemical entity that has both polar (hydrophilic) and non-polar (hydrophobic) areas on the same molecule. The polar, hydrophilic end dissolves in water while the non-polar, hydrophobic end dislikes water and does its best to get away from the aqueous environment. As these dual personality molecules are added to water, the hydrophobic ends, repelled by the water molecules, pull the rest of the molecule to the surface of the water. (Hence the term surface active agent or surfactant for short.)

The polar, hydrophilic end of the molecule can be created via an acid or base group which can disassociate in water (anionic and cationic surfactants) or by having a group with sufficient polar quality in the molecule that it is soluble in water through hydrogen bonding and/or dipole interactions. The hydrophobic end of the molecule can be anything that is not soluble in water. In fact the nature of the hydrophobic end of the molecule can determine the specificity of the attraction of the surfactant to the “dirt.”

This specificity of the surfactant’s interaction with the “dirt” is key to the exploitation of surfactants in conservation. Just as “like dissolves like” in the world of solvents, “like attracts like” when considering how a surfactant’s hydrophobic end interacts with “dirt.”

We can exploit this “like attracts like” idea by matching our hydrophobic end of the surfactant to that which we wish to remove. If we wish to remove aged resin coatings from painted surfaces, the surfactant should have a hydrophobic end that will not pull the aged resin coating into our aqueous cleaning system. Properly, when a surfactant is used this way, it is referred to as an affinity surfactant, which is the term Richard Wolbers uses in his presentations and publications.

As surfactant is added to water, the molecules first are pushed to the surface of the water. The repulsion of the hydrophobic ends by the water. The surfactant molecules will collect at the surfaces of the water (air/water interface, water/glass interface, etc.). The area of the surface space is taken. At this point, additional surfactant must go somewhere, so it forms little spherical blobs with the hydrophobic parts of the molecules towards the inside of the sphere and the hydrophilic parts on the outside of the sphere, a micelle. This point where micelles begin to form as more surfactant is added is called the critical micelle concentration or cmc for short.

Prior to the formation of micelles, the surfactant only reduces the surface tension of the water. When micelles begin to form, the solution can begin acting as a detergent. A detergent “clears” by incorporating dirt into the micelles that allows the dirt to be suspended in the water and float away.

If we wish to exploit surfactants to “clean” something, we need to have sufficient surfactant in solution to not only exceed the cmc but also to have surfactant to “dirt” to be suspended in our cleaning system. However, we want to avoid a huge excess of surfactant in solution to reduce the effort in removing (rinsing) the excess surfactant from the surface. Typically, we use a surfactant at 5 to as much as 10 times its cmc. (See the graphs, Figures 4.2 and 4.3, on pages 59 and 60 in Wolbers.)

Consider the micelle. These form into spherical blobs with the hydrophobic ends of the surfactant in the middle, surrounded by a skin of hydrophilic groups. On average, a certain number of surfactant molecules will make a micelle. This number is called the Aggregation Number. If the aggregation number is known, we can calculate the concentration of the actual micelles in our cleaning solution. The micelle concentration would be the concentration of surfactant in the cleaning solution, less the cmc, all divided by the Aggregation Number. If the Aggregation Number is low, we would use our surfactant at closer to 5 times the cmc, while if it were very large, we might work at closer to 10 times the cmc.

Perhaps the most common metric for the “cleaning power” of surfactants is the HLB or Hydrophilic Lipophilic Balance number. (Lipophilic is the same as hydrophobic ... unless one is discussing rabbis.) The HLB system is an empirical method of evaluating the comparative strength of surfactants. It was developed for classifying nonionic surfactants by William C. Griffin of the Atlas Powder Company nearly 60 years ago. (See the graphs, Figures 4.2 and 4.3, on pages 59 and 60 in Wolbers.)

The original definition was 20 x molecular weight of the hydrophilic end of the molecule divided by the total molecular weight of the surfactant giving an HLB range of 0 to 20. Since that initial proposal, the HLB has been redefined and extended numerous times and now includes anionic and cationic surfactants as well. There is an elaborate experimental HLB measurement based on how quickly a mixture of mineral oil, water, and the surfactant will separate after shaking. When cationic and anionic surfactants are added, the HLB scale is extended from 0 to 40. Perhaps the best summary of the HLB system is a method of evaluating the comparative strength of surfactants. Both Brij 35 and 700 are good at solubilizing straight chain fats and oils, making them very effective detergents. Again, using the “like attracts like” these would be good candidates for greasy surface dirt. You might also want to avoid detergents with long linear carbon chains if you are working with very young oil.

This Ethofat is an ethoxylated tall oil. Tall oil, it turns out, is some sort of yuck derived from processing of trees into paper and consists in large part of resin. So, Ethofat 242/25 is sort of a nonionic resin soap. It is certainly not as effective as anionic resin soaps (abietates and deoxycyclates) but because it is nonionic, can be used at any pH.

Anionic Surfactants

The solubility of anionic surfactants relies on the acid group on the hydrophilic end of the molecule to be dissociated when in solution. Therefore, there is a pH below which any anionic surfactant will separate into a greasy oil of floating on top of the water or a precipitate in the water.

The “resin soils”... Deoxycyclate

Deoxycyclate is a bile acid. It has a structure that is similar to the structure of dammar’s xylog component. Different soaps can be made using sodium hydroxide, ammonium hydroxide, or triethanolamine to deprotonate the 60 years ago. That’s 1 carboxylate group and one hydroxyl group. That and its high pKa mean that a deoxycyclate solution will not be stable below a pH of 8 to 8.5. The choice of the counter ion has some bearing on the solubility of the resin soap, too. Also, since ammonium hydroxide is volatile, ammonium deoxycyclate solutions’ pH can drop over time, which can cause the deoxycyclate to begin to precipitate. Another odd quirk of deoxycyclate is that at a certain pH it can form dimers and self emulsify the free acid, at this point the solution becomes a mucous-like slimy mess. Increasing the pH slightly will bring the deoxycyclate into complete solution.

by Chris Stavroudis

---

**Nonionic Surfactants**

These (These can be used at any pH.)

**Triton X-100**

Triton X-100 was once our favorite surfactant. Its structure incorporates a linear carbon and a benzene ring on the hydrophilic side and a long chain of polycyclolene (POE) for the hydrophobic side of the molecule. While it is of moderate HLB, the molecular diversity of the hydrophobic portion of the molecule allows it to suspend up to a wide variety of dirt. Unfortunately, the hydrophobic component, octylphenol, is sort of a nonionic resin soap. It is certainly not as effective as anionic resin soaps (abietates and deoxycyclates) but because it is nonionic, can be used at any pH.

**Brij 700**

Brij 700 is a polyethoxylated stearyl alcohol, stearyl being largely an 18 carbon linear chain predominant in animal fat. The putative molecule balance is a whopping ten component. This yields a very large molecule with one of the highest HLBs for a nonionic surfactant. Both Brij 35 and 700 are good at solubilizing straight chain fats and oils, making them very effective detergents. Again, using the “like attracts like” these would be good candidates for greasy surface dirt. You might also want to avoid detergents with long linear carbon chains if you are working with very young oil.

**Ethofat 242/25**

This Ethofat is an ethoxylated tall oil. Tall oil, it turns out, is some sort of yuck derived from processing of trees into paper and consists in large part of resin. So, Ethofat 242/25 is sort of a nonionic resin soap. It is certainly not as effective as anionic resin soaps (abietates and deoxycyclates) but because it is nonionic, can be used at any pH.
Sorting Out Surfactants, continued

Abietic acid

Abietic acid is another material that has a structure similar to dammar. It is a component of resin. As with deoxycholic acid, abietic acid can be made into resin soaps with sodium, ammonium, or triethanolammonium counter ions. It also can only be used at a high pH. For a time, finding commercial abietic acid that was indeed abietic acid was a bit of a challenge. However commercial triethanolammonium abietate is available. This material looks something like earwax and requires additional triethanolamine to bring it into solution.

![Abietic acid](image1)

Sodium lauryl sulfate

Sodium lauryl sulfate (SLS) or sodium dodecyl sulfate (SDS) is a very widely used anionic surfactant. It is the basis for many shampoos and soap systems and is used in textile conservation. (Orvas is a brand name for a 35% solution of SLS.) It has as high an HLB as is possible. It is a very powerful surfactant and again, in terms of “like attracts like” it is very good at bringing fatty materials into solution. Its main disadvantage in cleaning paint surfaces is that it is very prone to foaming. It has a very low pH and can be used at pHs as low as 4. At a pH of about 3.6, a greasy layer of lauryl sulfonic acid will float to the surface.

![Sodium lauryl sulfate](image2)

Maypon 4C

Maypon is an anionic surfactant that is based on hydrolyzed collagen. It is used in shampoo to help remove proteinaceous yuck from our hair and scalp. Again, applying the idea of “like attracts like” this is a good candidate for trying to solubilize a component with a protein or a very degraded animal glue. While it is certainly no where near as effective as an enzyme at removing animal glue, it can sometimes be just enough to coax a material partly bound with glue to yield or even a very thin or degraded glue film to go into Maypon. SLS can be used down to a pH of about 5. At a pH of 4.6, it separates.

There are literally hundreds of thousands of other surfactants available. Plus many surfactants from different manufacturers have the same or very similar composition.

Notes and References


REACH is the EC Regulation for Registration, Evaluation, Authorisation, and Restriction of Chemicals. It entered into force on 1st June 2007 to streamline and improve the former legislative framework on chemicals of the European Union. REACH places greater responsibility on industry to manange the risks that chemicals may pose to the health and the environment. For further information, see: reach.jc.ie/.

Naming of Generic Hydrocarbon Solvents: an Update by Alan Phenix

In a previous article, “Generic Hydrocarbon Solvents: a guide to nomenclature” (Vol. 29, No. 2, May 2007), I attempted to unravel some of the web of confusion that surrounds the particular subject. I’ve recently come across a publication which brings the situation a bit more up-to-date, at least from the European perspective, and I thought to offer this information as a kind of addendum.

In the 2007 article, I tried to explain some of the difficulties that occurred when using CAS Registry or European EINECS numbers for describing hydrocarbon solvents. Within the regulatory bodies of the European Community, the inconsistent and inaccurate description of hydrocarbon solvent products using CAS and EINECS registry conventions was recognized as a specific problem, particularly in relation to environmental hazard classifications. In the late 1990s the European Chemicals Board invited the Hydrocarbon Solvents Producers Association (HSPA) — which is the solvent industry representative of the European Chemical Industry Council – to provide a rationale for the classification of these products, primarily with regard to their environmental, especially aquatic, toxicity. The first report by HSPA was published in 2000.

In 2008 HSPA published a further document on the subject entitled “Substance identification and naming convention for hydrocarbon solvents under REACH,” available online and well worth a look. In all probability, the naming convention established by HSPA will become the descriptive framework for hydrocarbon solvents in years to come under the European REACH initiative. The document gives some nice examples of how the new naming convention works, such as:

**Common name**

- Hexane, technical
- Hydrocarbons, Cn alkanes, isoparaffins, cyclics, n-hexane (5-80%) Regular white spirit
- Hydrocarbons, C9-C11, n-alkanes, isoparaffins, cyclics, aromatics (2-25%) De-aromatized white spirit
- Hydrocarbons, C9-C11, n-alkanes, isoparaffins, cyclics, aromatics (<25% aromatics)

“Hydrocarbons, C9-C11, n-alkanes, isoparaffins, cyclics, aromatics 2-25%” may not roll off the tongue as smoothly as white spirits, but it’s a bit more precise in terms of describing what it actually is.


**Notes and References**

- REACH is the EC Regulation for Registration, Evaluation, Authorisation, and Restriction of Chemicals. It entered into force on 1st June 2007 to streamline and improve the former legislative framework on chemicals of the European Union. REACH places greater responsibility on industry to manage the risks that chemicals may pose to the health and the environment. For further information, see: reach.jc.ie/.
Annual Meeting Abstracts

The 2008 WAAC Annual Meeting was held October 24-26 in Los Angeles, California. The papers from the meeting are listed below along with summaries prepared by the speakers.

Evaluation of Fiber Samples from Early Victorian Dyed Wooden Yarns

Terry Schueffer and Charlotte Eng

LACMA recently received a gift of an early Victorian yarn sample book in which the majority of the samples are accompanied by recipes. The dyed wooden yarns represent a very wide color palette created completely, according to the recipes, from colorants and dyeing assistants that were available before the advent of coal tar dyes. More than one person contributed samples and recipes to the book, which appears to have been a personal reference work rather than a sample book for purchase by customers. The yarns were intended for carpet manufacture in England.

Many of the large number of color groups in the book are represented by several yarns of varying shades and depths of shade. The recipes often indicate that the relative amounts of ingredients varied in a systematic way, suggesting that the makers of the samples were experimenting to broaden the range of their color palette. The majority of the colors do not appear to be significantly faded.

The availability of this large collection of samples provides an unusual opportunity to apply noninvasive and nondestructive analytical techniques to the yarns and fiber samples. These results can then be compared to data obtained from microchemical analyses performed on very small fiber samples. Our goals are to deduce specific information from the Kubelka-Munk transforms and derivatives of the spectra of the transforms. Interpretation of these results has been aided by comparison of the data to spectra of some of Helmut Schweppe's dyed wooden yarns in the reference collection at the Getty Conservation Institute.

Fourier-Transform Infrared, Raman and x-ray fluorescence spectroscopy, and x-ray diffractionmetry, have also been applied to selected samples from the Victorian yarn collection. Results have indicated that a few of the samples were not dyed according to their accompanying recipes.

Ten Years of Treating Russian Icos from the Aleut and Pri- bolof Islands

Cynthia Lawrence

This paper discusses an ongoing conservation project involving icons from the Aleutian and Pribilof Islands. The conservation project is coordinated, organized, and overseen by the Pribilof Heritage Group, a nonprofit entity created by an amendment to the Aleutian Islands Restoration Act passed by congress in 1988, to be responsible for the restoration of six Russian Orthodox churches, which were pilfered and damaged during World War II. Once the church buildings had been restored, the Pribilof Heritage Group began the icon conservation project.

The majority of these icons are of 19th-century Russian origin; however, they range considerably in terms of style, materials and construction, and condition. Prior to World War II, the icons were exposed to relatively extreme environmental conditions typical of Alaskan islands, where churches were generally heated only for services. During the war, environmental conditions worsened for paintings left behind in the churches when residents were evacuated to internment camps, while others were buried in barrels or "boxes" in the ground nearby for three years, and pigment degradations worsened in the camps in the hopes of being placed in chapels in the camps.

Having been part of the conservation efforts of a large collection of closely related objects over a period of time has allowed for an opportunity to continually re-evaluate the needs of the objects, necessary ethical considerations, and the treatment approaches chosen, and to gain a better understanding of their relation to each other and to the needs of the communities of which they are a part. How the uniqueness of these works of art has helped form a general conservation approach and guided specific treatment choices is examined in this presentation.

I have been conserving icons from the Aleutian and Pribilof Islands for approximately 10 years. After having been approached by Vera Espinola, an icon conservation specialist, in 1997, she had completed a survey of churches, icons, and religious objects earlier, as part of a restoration effort begun by the Aleutian Pribilof Islands Native communities paid by the US government as restitution to the Aleut people, along with grants from the National Park Service, American Express, and the Heritage Group has overseen the restoration of six churches and rebuilding of one chapel, and continues to administer to the conservation of their numerous icons.

This on-going project has been a collaboration among Vera, members of the Heritage Group, the Aleut people - priest and lay - who have devoted themselves to caring for these icons, colleagues in both objects and painting conservation, and myself. The experience has caused me to truly appreciate the uniqueness and integrity of each artwork I treat; has given me a greater respect for the significance an artwork may hold for its owner, steward, or community; and continues to challenge my skills, perspectives, and creativity as a conservator.

One method we have used is reflectance spectrophotometry of small clusters of fibers from the yarns, using a Cary 50 spectrophotometer with a Barrellino accessory. Although the reflectance spectra tend to be relatively featureless and the reflectance of the fiber samples placed on a white background is high, we were able to deduce specific information from the Kubelka-Munk transforms and derivatives of the transforms of the spectra. Interpretation of these results has been aided by comparison of the data to spectra of some of Helmut Schweppe’s dyed wooden yarns in the reference collection at the Getty Conservation Institute.

Annual Meeting Abstracts, continued

Addressing Previous Repairs of a Konaïg Style Baidarka

Dana K. Senge

The Kodiak Island Historical Society in Kodiak, AK owns and exhibits one of the five known remaining Konaïg Style Baidarkas (Keyai Baidarkas) in the world. This historical artifact was extensively examined and treated in 1978 by graduate students of the George Washington University Conservation Program. While this was a sound conservation treatment, the piece is on permanent exhibit in an historic structure with little climate control, causing this wood and its artwork to continue to change shape with time. By the early 2000s the 20+ year old repairs had separated from the skin shell in several locations, and a new course of treatment was desired by the museum staff. The treatment of this piece in the fall of 2007 became a major project for this small historical society, and included several educational opportunities for the conservator, staff, and community in the structure, history, and preservation of the watercraft.

The Saites in San Diego

David A. Scott

A coffin from the collections of the San Diego Museum of Man is described and examined in this talk. The coffin is one of a group of six donated to the Museum of Man in 2001. None of the group has yet been published, and this is the first account of one of these coffins. Three of them are suffering from insect infes- tation and will later have to be treated by pasting on cotton using humidified nitrogen, but at present the pigments, grounds, previous restoration, binding media, and identification, and aspects of the hieroglyphic inscriptions on the coffin will be discussed.

This study forms part of the technical art historical investigation of ancient Egyptian coffins, with the aim of identifying and protecting this rich cultural heritage by embarking on SurveyLA -its first-ever civicwide historical resources project. In the coffin described here, the pigments and binding media used are quite conservative, reflecting the Egyptian tradition of 26th-25th Dynasties. The flesh-coloured face however, contains titanium-based pigments, and other elements that suggest the coffin, which confounds some art histori- ans' interpretations of the color of the face of this coffin.

Conservation at Kaman Kale- hıyık

Alice Boccia Paterakis

Director of Conservation

Kaman Kalyehyık Excavation Project

Japanese Institute of Anatolian Archaeology, Turkey

A summary of several projects that have been carried out in the Conservation Laboratory of the Kaman Kalyehyık excavation in Turkey since 1992 will be presented including the conservation treatment and stabilization of archaeo- logical iron and bronze. The expansion of the site into an international center for the study of Anatolian archaeology, under the auspices of the Japanese Institute of Anatolian Archaeology, will be presented with numerous images.

Melting Moments: A Technical Note on the Use of Steam to Re- move Hand Soiling from Stone Surfaces

J. Claire Dean

Current renovations at the Natural History Museum of Los Angeles County have called for the rapid deinstallation and redisplay (in a new location) of the museum’s Ancient Latin American collections. With many stone items are discoloured and heavily soiled, the result of thousands of hands touching exposed surfaces. The compressed air equipment, fast, effective but safe way to remove this dirt. The use of a hand held jet steamer to help break up and remove the dirt was investigated with pleasantly surprising results.

Coordinating a Three Year Study on Federally-Compliant Protective Clear Coatings for Metals

Tami Lasserter Clare and P. Andrew Lins

The conservation and preservation professions in the US and in Europe face the real prospect that in the near future there will be no viable clear coating systems to protect outdoor monuments, sculptures, and...
buildings, and other significant artifacts made of copper or iron alloys against corrosion and degradation.

If regulations outlawing the use of solvents common to the formulation and application of these coatings are expanded in the next two or three years, the only options available may be short lived wax pastes that typically require reappli- cation every one to three years and contain some percentage of solvents that are also likely to be restricted.

The goal of this project is to develop and evaluate a new clear coating for metal that will be environmentally safe and usable, thus saving museums time and money, as well as reducing hazards for conservation staff. Over the course of this three-year project, a double-blind study of candidate coatings will be under- taken with participation of volunteer conservators who will evaluate the coatings based on qualitative parameters, such as ease of use, appearance, and workability.

Concurrently, accelerated and natural weathering studies of the candidate coatings on bronze and iron (both untreated and bare) samples will be undertaken. The performance of the coatings during exposure will be ana- lysed using electrochemical impedance spectroscopy and other scientific meth- ods as required. In this presentation, the author will discuss the results of the project with the conservation community and to solicit participants in the double-blind study.

Car Trouble: The Mass Fumigation of an Infested Automotive Collection
Tania Collas

The discovery of a moth infestation within the Automotive Collection of the National Museum of American History, part of Los Angeles County required a broad-sweeping investigation of an Infested Automotive Collection. The discovery of a moth infestation within the Automotive Collection of the National Museum of American History led to improvements in the treatment of similar large-scale infestation problems.

The fumigation process, while adding a new layer of complication to an already challenging collection move, proved to be the best solution to an otherwise overwhelming problem. The lessons learned from this mass treatment may help guide decisions for the treatment of similar large-scale infestation problems.

Built Heritage Conservation Education in Southeast Asia
Kecia Fong
Heritage conservation = education + culture + relevance. Education = knowledge + skills + culture.

The Education department of the Getty Conservation Institute has recently launched a regional education and training initiative for the conservation of built heritage in Southeast Asia. This initiative takes into account that heritage conservation as both concept and activity is characterized by a particular activity and directed towards a specific audi- ence. These are: field workshops for conservation professionals; practicing professionals in the field; didactic mate- rials for conservation education; educa- tors and trainers; convening meetings of topical interest for conservation profes- sionals who are both directly and indi- rectly related to heritage conservation. Throughout these components the issues of cultural perspective and values are considered in the framing of the con- tent and communication of the infor- mation.

Rediscovering a Danish Medi- eval Polychrome Altarpiece
Conny Hansen and Mareclette Andreasson
National Museum Copenhagen

In 2006-07, a large scale conserva- tion and analysis project took place in the Kunsthal Museum in Copenhagen, Denmark. A polychrome altarpiece originally dated 1470, was brought in for conservation. The altarpiece consists of 12 apostles, 4 scenes from the life of St. Andrew, and one large figure of St. Andrew. Further- more, the doors of the altar are painted with eight scenes from the life of Christ. The quality of the woodwork as well as the paint layers that emerged is out- standing considering that the altarpiece still stands in the small village church it originally was made for, on the island of Møn.

This talk is a discussion of the treatment methods that were made throughout the project. Two layers of over-paint covered the entire altarpiece, one applied in 1589 and one applied in 1937, and it was clear that the over-paint caused tension and flaking throughout. It was the case that the wrong paint media and resinous varnishes. But unlike pigments and binding media, the use of oil of turpentine (or any other volatile solvents, such as mineral spirits, oil of lavender, etc.) cannot cus- tomarily be detected in new or old works of art by modern techniques of instrumental analytical chemistry for the simple rea- son that all molecular traces have ef- fectively disappeared from the object by evaporation.

In the absence of chemical analytical data which might indicate the history of use and manufacture of such materials, we are reliant on historical and docu- mentary sources for understanding of this subject.

The novel Value of the Wild Horses by early 20th-century Western novel- ist Zane Grey was adapted to film and released by Paramount Studios as Born to the West in 1926. Paulette Reading of Textile Conservation and Camilla Van Veen from the Western Center for the Conservation of Fine Arts, both in Denver, Colorado, collaborated on the treatment of a fabric banner with a lithographic image advertising the silent movie, in the collection of the National Cowboy and Western Heritage Museum in Oklahoma City.

The paper outlines the testing and lin- ing of the banner. It includes issues and choices relating to the adhesive and adhe- sive carrier, the choice of lining fab- ric, and how the fabric was altered to better integrate with the object as well as record the lining and re-lining, and compensation of the banner.

Into the Wild: WAAC’S Next Annual Meeting in Alaska
Scott Carriere
WAAC’s incoming President, Scott Carriere, will present a short DVD high- light- ing the venue for next year’s meeting. If you have ever thought about going “North to Alaska,” here is your chance. Glaciers, mountains, eagles, and bears, there is a good chance you will see all of these and more at the meeting in Juneau as well as hear many informative talks.

Annual Meeting Abstracts, continued

Still Pictures; Pictures of Stills and Stills from the History of Turpentine
Alan Phenix

In more than a “green” solvent, the use of non-carbon-based, non-aromatic products and forest management; warfare and incendiar- istic landscapes; history of painting; fighting; perfumery, amongst others.

Particularly valuable sources of histori- cal evidence have been found for the pine resin (naval stores) industries of the long lasting United States and south- western France (Les Landes, Gascony), the latter dating back at least to Roman- Celtic times.

The Conservation of the Born to the West Movie Banner
Paulette Reading and Camilla Van Veen

The novel Valley of the Wild Horses by early 20th-century Western novel- ist Zane Grey was adapted to film and released by Paramount Studios as Born to the West in 1926. Paulette Reading of Textile Conservation and Camilla Van Veen from the Western Center for the Conservation of Fine Arts, both in Denver, Colorado, collaborated on the treatment of a fabric banner with a lithographic image advertising the silent movie, in the collection of the National Cowboy and Western Heritage Museum in Oklahoma City.

The paper outlines the testing and lin- ing of the banner. It includes issues and choices relating to the adhesive and adhe- sive carrier, the choice of lining fab- ric, and how the fabric was altered to better integrate with the object as well as record the lining and re-lining, and compensation of the banner.

The Modular Cleaning Program: Changes and Updates
Chris Stavroudis

In the last year, the MCP has been up- dated to a newer version of FileMaker Pro (a much more arduous task than it sounds). At the same time, a number of improvements were made and incor- porated into the database. In addition, after co-teaching a 4 day workshop in Montreal with Richard Wolbers, some of Richard’s more recent thoughts and concerns have been incorporated into the database. Richard’s use of micro-con- textual cleaning and re-lining techniques in the absence of a supportive insur- cational environment of a painting surface has been integrated into the revi- sions. Changes and Updates have been incorporated into the MCP methodology will be discussed.

The Conservation of the Born to the West Movie Banner
Paulette Reading and Camilla Van Veen

The novel Valley of the Wild Horses by early 20th-century Western novel- ist Zane Grey was adapted to film and released by Paramount Studios as Born to the West in 1926. Paulette Reading of Textile Conservation and Camilla Van Veen from the Western Center for the Conservation of Fine Arts, both in Denver, Colorado, collaborated on the treatment of a fabric banner with a lithographic image advertising the silent movie, in the collection of the National Cowboy and Western Heritage Museum in Oklahoma City.

The paper outlines the testing and lin- ing of the banner. It includes issues and choices relating to the adhesive and adhe- sive carrier, the choice of lining fab- ric, and how the fabric was altered to better integrate with the object as well as record the lining and re-lining, and compensation of the banner.

Into the Wild: WAAC’S Next Annual Meeting in Alaska
Scott Carriere
WAAC’s incoming President, Scott Carriere, will present a short DVD high- light- ing the venue for next year’s meeting. If you have ever thought about going “North to Alaska,” here is your chance. Glaciers, mountains, eagles, and bears, there is a good chance you will see all of these and more at the meeting in Juneau as well as hear many informative talks.

Annual Meeting Abstracts, continued

Still Pictures; Pictures of Stills and Stills from the History of Turpentine
Alan Phenix

In more than a “green” solvent, the use of non-carbon-based, non-aromatic products and forest management; warfare and incendiar- istic landscapes; history of painting; fighting; perfumery, amongst others.

Particularly valuable sources of histori- cal evidence have been found for the pine resin (naval stores) industries of the long lasting United States and south- western France (Les Landes, Gascony), the latter dating back at least to Roman- Celtic times.

The Conservation of the Born to the West Movie Banner
Paulette Reading and Camilla Van Veen

The novel Valley of the Wild Horses by early 20th-century Western novel- ist Zane Grey was adapted to film and released by Paramount Studios as Born to the West in 1926. Paulette Reading of Textile Conservation and Camilla Van Veen from the Western Center for the Conservation of Fine Arts, both in Denver, Colorado, collaborated on the treatment of a fabric banner with a lithographic image advertising the silent movie, in the collection of the National Cowboy and Western Heritage Museum in Oklahoma City.

The paper outlines the testing and lin- ing of the banner. It includes issues and choices relating to the adhesive and adhe- sive carrier, the choice of lining fab- ric, and how the fabric was altered to better integrate with the object as well as record the lining and re-lining, and compensation of the banner.

Into the Wild: WAAC’S Next Annual Meeting in Alaska
Scott Carriere
WAAC’s incoming President, Scott Carriere, will present a short DVD high- light- ing the venue for next year’s meeting. If you have ever thought about going “North to Alaska,” here is your chance. Glaciers, mountains, eagles, and bears, there is a good chance you will see all of these and more at the meeting in Juneau as well as hear many informative talks.

Annual Meeting Abstracts, continued

Still Pictures; Pictures of Stills and Stills from the History of Turpentine
Alan Phenix

In more than a “green” solvent, the use of non-carbon-based, non-aromatic products and forest management; warfare and incendiar- istic landscapes; history of painting; fighting; perfumery, amongst others.

Particularly valuable sources of histori- cal evidence have been found for the pine resin (naval stores) industries of the long lasting United States and south- western France (Les Landes, Gascony), the latter dating back at least to Roman- Celtic times.

The Conservation of the Born to the West Movie Banner
Paulette Reading and Camilla Van Veen

The novel Valley of the Wild Horses by early 20th-century Western novel- ist Zane Grey was adapted to film and released by Paramount Studios as Born to the West in 1926. Paulette Reading of Textile Conservation and Camilla Van Veen from the Western Center for the Conservation of Fine Arts, both in Denver, Colorado, collaborated on the treatment of a fabric banner with a lithographic image advertising the silent movie, in the collection of the National Cowboy and Western Heritage Museum in Oklahoma City.

The paper outlines the testing and lin- ing of the banner. It includes issues and choices relating to the adhesive and adhe- sive carrier, the choice of lining fab- ric, and how the fabric was altered to better integrate with the object as well as record the lining and re-lining, and compensation of the banner.

Into the Wild: WAAC’S Next Annual Meeting in Alaska
Scott Carriere
WAAC’s incoming President, Scott Carriere, will present a short DVD high- light- ing the venue for next year’s meeting. If you have ever thought about going “North to Alaska,” here is your chance. Glaciers, mountains, eagles, and bears, there is a good chance you will see all of these and more at the meeting in Juneau as well as hear many informative talks.
The theme for next year’s meeting is “Conservation in the Extreme,” and the extreme landscape of Alaska will serve as a fitting backdrop. So start your planting NOW!

Light after Dark: A Second Homecoming for Louise Nevelson’s Night Presence II

Donna Williams

In 2006 Williams Art Conservation and the San Diego Museum applied for and received an Institute for Museum and Library Services grant to restore Night Presence II, a sculpture by Louise Nevelson, which has been in the museum’s permanent collection for 32 years. Past treatments as well as years of exposure in their outdoor sculpture garden had resulted in serious aesthetic and structural damage to the piece. The 3000-pound structure was trucked to a facility in North Haven, CT. Working with the sculpture’s original fabricators Alfred and Donald Lippincott, the conservator designed specific treatment methods to remove overpaint and repair surface pitting as well as perforations in the steel itself. Following completion of structural treatment in June 2008, the artwork was reinstalled in two decades. The epoxy product provided a useful substrate for fills as well as a mounting interface layer for a range of object types.

A replacement search was initiated following the cessation of PhillysSeal’s production in 2007. This search highlighted the difficulties of reproducing proprietary products but also presented the opportunity to test and explore a broader range of epoxies and putties. Preliminary review of properties and costs coupled with Oddy testing points to some possible alternative products.


Sarah Freeman, Marc Harly, and Lynne Kaneshiro

With the 2007 exhibition Recent History: Photographs by Luce Delahaye, Sfeir-Semler, printed in the L. Paul Getty Museum were required to prepare photographs in excess of 4 x 5 (48 x 60") for display in the Center for Photography. This project gave Getty staff an opportunity to challenge the new space and to learn new strategies for the display and care of contemporary art, a relatively new aspect of the museum’s collection.

The experience of mounting, framing, glazing, and lighting these large photographs will be described. A review of materials currently available for use with photographs of this scale will also be presented. This will include adhesives and rigid supports for mounting, as well as glazing and other materials for framing.

A Presentation on Cast Bronze Mounts for Temporary Exhibits

Mark Mitton and Adrienne Pamp

This talk will address the challenge of making robust mounts for loan objects while faced with limitations of time and limited access to objects. Solutions discussed involve the manufacture of a large number of mounts that need to be custom mounted in a short span of time. If profiles of objects can be obtained in advance, the mounts can be produced in large numbers prior to the arrival of a loan exhibition.

The presentation will chronicle the steps taken from initial design, stages of manufacture, and final installation. This includes the final fitting of the mounts upon the arrival of objects at the Getty Museum. We will use examples from the installation of three temporary exhibitions at the Getty Center featuring stone, bronze, and ceramic sculpture.

Terminologies commonly used in association with the word Washi are quite often missed from the lack of understanding. In April 2008, a tour to Japan was organized by Hiromi Katayama of Hiromi Paper International Inc. and Betty Friske, former Winterthur Museum Adjunct Professor of Winterthur/University of Delaware Program in Art Conservation. Paper conservators on the trip were given an opportunity to visited several papermaking sites. Through images taken during the tour, basics of several contemporary Japanese papermaking techniques will be presented.

Searching for an Answer – Some Possible Alternatives to PhillySeal R Epoxy Putty

Jeff Maish, BJ Farrar, and Mara Schiro

An epoxy putty produced by Philadelphia Resins, PhillysSeal R (formerly Plaque), has been used widely in conservation and mounting for the past two decades. The epoxy product provided a useful substrate for fills as well as a mounting interface layer for a range of object types.

A replacement search was initiated following the cessation of PhillysSeal’s production in 2007. This search highlighted the difficulties of reproducing proprietary products but also presented the opportunity to test and explore a broader range of epoxies and putties. Preliminary review of properties and costs coupled with Oddy testing points to some possible alternative products.

Ultraviolet-Excited Fluorescence Photography and Reflectance UV Imaging in Art Conservation

Yosi Pozeilov

This talk reviews traditional methods for the photography of works of art using UV radiation as a source and updates these procedures for use with current digital imaging equipment. Techniques of off-the-shelf cameras, lights, and filters, will be highlighted and examples provided.

“Frieze Fails Foul of the Smoking Ban as it Lights up for the Art World,” The Guardian, 08/22/2008

An artwork intended to be a commentary on the smoking ban may never see the light of day – because of the smoking ban. US artist Norma Jean, whose previous works include a cheese made of breast milk and an invitation to smoke on a Roman roof terrace, wanted to create three transparent booths, each just big enough for one person to stand in and smoke.

Norma Jean, who takes his name from the fact that he was born on the day Marilyn Monroe died, intended to highlight the fact that the once social activity of smoking has been transformed through legislation into an antisocial act. The Straight Story, as the work is titled, was commissioned by Frieze, one of the biggest art fairs in the world. Members of the public were to be invited to smoke inside the booths, which would stand within the Frieze tents. But Westminster council has rejected an application for the “smoking booth” art installation on the grounds that it has “no purpose.” Art, as well as glazing and other materials for framing.

“From the Art World to the Underworld,” The Wall Street Journal, 08/22/2008

Shortly after 9 a.m. on June 4, three men drove to a as-sealed promenade near Marseilles, their van carrying two priceless works of art. The art had been stolen at gunpoint from the Mus. of Fine Arts in Nice last August. Now a Frenchman working for an American art dealer was supposed to show up and buy four works for $4.6 million in cash. Instead, nearly a dozen French police pulled up, led by a colonel for the gendarmerie who quickly took a call from Pennsylvania. "We got a phone call," said Col. Pierre Fabel, who was as big as eight Snoize Chapel ceilings.

The colonel's phone call began to rethink Atlanta’s own cyclorama of the Battle of Atlanta, the only other surviving example of this gaudy sixties art form on display in this country. Atlanta’s painting, of the July 22, 1864, clash between Union and Confederate soldiers was last renovated extensively from 1979 to 1982. Some observers believe the 385-year-old masterpiece is going to be more than restored; it is going to be reinterpreted. In July, a French artist and conservationist named Yanni Boursier began work on a new version of the cyclorama. The pieces of Hiromi Paper International Inc., who carried out the conservation of the Gettysburg painting, also completed a study of the Atlanta Cyclorama in 2006. Both cycloramas were hung correctly, a cyclorama painting adopts a bowed-over, or hyperbolic distortion, and a cyclorama painting where the horizon is convex in the vertical dimension, and concave in the horizontal, like the inside perimeter of a inner tube. That shape is maintained by a certain loose tension; the painting is hung from a ring at the top and held by a ring at the bottom. Both the Gettysburgs and Atlanta paintings are supposed to have a shower curtain," said Olin. That lack of curvature, plus the underlying fiberglass backing, froze the Atlanta painting in the wrong position.
“To Save and not Forget,” Chicago Tribune, 01/12/2008

Auschwitz, Poland — In the years since the fall of 1990, this most
famous of Nazi death camps has become a
second home to millions of tourists, a
place to see and a place to learn.
Auschwitz has been a refuge for
history as a reminder and a
warning.

The site of the concentration camp
in 1945, and its neighbor
barracks in Birkenau, were not
built to last. Hastily constructed
brick barracks on marshy soil that
over the years has buckled and heaved
each winter, threatening the
structures.

Curators have battled coro-
sion of the camps’ thousands of
evacuated concrete fences posted with
barbed wire, as well as the
thousands of fragile documenting and
and the vast heaps of shoes, suitcases,
dolls, and other belongings left behind by
those herded into the gas chambers.

Exhibits at Auschwitz have been
little updated since they were established
in 1955, while the number of visitors has
been rising since Poland’s inclusion in the
European Union in 2004. With
survivors of the Holocaust gradually passing
away, the relevance of the stories of
Auschwitz as a physical link to history is key
but expensive, officials at the memorial say.
Finding money to update the aging
eventuated the site’s financial
problems, because of its huge size and the poor
quality of marble Michelangelo used, Professor
Borri said. The 2004 restoration involved
removing grime and sulphate deposits
by distilled water and cellulose as well
repairing cracks. This drew criticism
using distilled water and cellulose as well
reconstruction of the individual pages.

The restoration -- removing
taking a toll on his vividly rendered illus-
tions of grime.

The four-volume set by Audu-
has given new wings to a rare and valu-
table copy of John James Audubon’s

"Birds of America Restored to its
Former Glory," Vancouver Sun, 11/8/2008

A little-known federal agency has
given new wings to a rare and valu-
able copy of John James Audubon’s

"Birds of America." The four-volume set by Audu-
began with the restoration of the Chal-
the world’s last wooden whale-
ship, during a special celebration Sep-
tember 27. The event will mark the
end of the Morgan’s three-year, $5 million
restoration project which will renew
ar of the vessel from the waterline
to the bilge, including parts that
have been since she was built.

A National Historic Landmark
and the Museum’s signature vessel, the
Morgan was built in 1841 in New Bed-
ford, MA. During her 80-year career, she
made 37 voyages across the Atlantic,
Pacific and Indian Oceans. In 1941, the
Morgan came to Mystic Seaport, where
Mystic Seaport will officially
Mystic Seaport is a powerful symbol of the horrors of geno-
cide, a place preserved for history as a
museum that wants to conduct exploratory
drilling in an area that wants to conduct exploratory
drilling in an area

*AYMHM, continued*
conservation and representatives of other traditional owner groups on the project. He said the Dhudhuroa Native Title Group has primacy over country in north-east Victoria, and Aboriginal Affairs Victoria failed to obtain consent for the restoration project or for inviting other groups onto Dhudhuroa territory. The book Prehistory of Australia says that with its hundreds of motifs, the Mudgegonga region is considered the second richest rock art site in Victoria. The paintings are of ochre and pipeclay on rock with red and white staining.


In a series of real-world experiments, people exposed to graffiti, litter and other cues of lawlessness were more likely to commit small crimes, according to a study published today that bolsters the controversial “broken windows” theory of policing.

The idea is that low-level offenses like vandalism and panhandling create an environment that breeds bigger crimes. According to the theory, authorities can help head off serious violence by keeping minor infractions in check. Dutch researchers tested the psychological underpinnings of the theory and found that signs of social disorder damped people’s impulse to act for the good of the community, allowing selfish and greedy instincts to take over. The results appear in the journal Science.


Kenneth Moser, chief conservator at the Brooklyn Museum for 30 years, is a painting conservator, and for two years he has restored the historical portraits that adorn the hallways, ceremonial rooms and workspaces at City Hall. In a game of hide and seek, the portraits, dulled by age and abuse, have vanished from their perches in small, scattered batches, returning months later, their dignity reinstated.

Mr. Moser’s work on the paintings is part of a campaign by Mayor Michael R. Bloomberg, who has set aside $1.7 million from individuals, corporations, foundations, and the National Endowment for the Arts to pay for the portraits’ conservation and the long-term care of the collection.

The last time the portraits underwent such extensive restoration was in the 1920s, said Mary Beth Betts, the resident expert on the collection. Many of the portraits were made by 18th- and 19th-century masters like Thomas Sully, Rembrandt Peale, and John Trumbull, whose “Declaration of Independence” appears on the reverse side of the $2 bill.

“Shepard Fairey Arrested In Boston,” Huffington Post, 2/7/09

Boston — Police in Boston say the artist famous for his Hope posters of President Obama has been arrested on outstanding warrants. Shepard Fairey was in Boston on Friday for his new exhibit at the Institute of Contemporary Art.

Police Officer James Kenneally says the department had Jan. 24 warrants alleging the Los Angeles artist tagged property with graffiti.

Fairey’s Obama image has been sold on thousands of stickers and posters. It is the subject of a copyright dispute with the Associated Press. Fairey argues that his use of the AP photo is protected by “fair use,” which allows exceptions to copyright laws. A California lawyer who has represented Fairey in the copyright case didn’t immediately respond to an e-mail seeking comment on the arrest.

“Sketches behind da Vinci Painting May Be Leonardo’s,” Reuters, 12/18/2008

A curator at the Louvre Museum in Paris has stumbled upon some unknown drawings on the back of a painting by Leonardo da Vinci that look like they might be by the Italian master himself, the Louvre said on Thursday.

The extraordinary find was made by chance, when Louvre staff unhooked Leonardo’s The Virgin and Child with Saint Anne from the museum wall as part of a broad programme of study and restoration of paintings by Leonardo, including the Mona Lisa.

“When the work, which is painted on wood, was unhooked, a curator noticed two barely visible drawings on the back of the painting, showing a horse’s head and half a skull,” the museum said.

After the initial find, the museum conducted detailed tests on the back of the painting. Photographs taken with an infrared camera revealed that there were not two but three drawings. The third one is of a Child Jesus playing with a lamb.

“This is an exceptional discovery because drawings on the back of paintings are very rare and no example by Leonardo was previously known,” the Louvre said. “The style of the drawings recalls the style of Leonardo, but research is ongoing to clarify their authorship.”

“Promoting the Profession of Conservator-Restorers,” Times of Malta, 12/21/2008

Higher education training in conservation-restoration studies in Malta began in 1999 with the setting up of the Malta Centre for Restoration in Bighi. The courses offered are a four-year Bachelor’s Honours degree in Conservation, B.Cons. (Hons), with the emphasis being on hands-on conservation-restoration. The areas of study offered are conservation of paintings and polychrome sculpture, of objects made of glass, ceramics, metals and stone, of textile material and of books and works of art made of paper.

Malta is one of the few countries in Europe where the profession of the conservator-restorer has been adopted in a legislative framework with the enactment of the Maltese Cultural Heritage Act of 2002. The law recognises the fact that a high level of education and qualification is necessary to enter the profession of conservation-restoration. However, notwithstanding this requirement in the law, the warrant board has still not been officially constituted and qualified professional conservator-restorers, even in public institutions, are currently working illegally.

___

“The water you touch in a river is the last of that which has passed and the first of that which is coming.”

from The Book of Water by Leonardo Da Vinci