Dear Membership,

Greetings and Happy New Year! I’m honored to step into the role of President of WAAC and look forward to our next annual meeting in Portland this September. Plans are underway with the Portland Art Museum (PAM) and possibly a couple other venues for functions but they’re still in the planning stages. I’m hoping the meeting will be educational for the WAAC membership and the greater Portland arts community as well.

The annual meeting was last held in Portland in 2002, which doesn’t seem very long ago, but much has changed since then. The Portland Art Museum has a new Executive Director, and I came up with plans for functions that had been planned for the past two years. I’m hoping the meeting will be educational for the WAAC membership and the greater Portland arts community as well.

As I came to see, the Portland Art Museum has a great history; it’s the oldest museum on the west coast and one of the seven oldest in the nation. I was really amazed when I learned that the 1913 Armory Show traveled to Portland, which was the only west coast venue. Sally Lewis, whose collection of Roman classical bronzes I was rehousing, was friends with Brancusi and many European artists and was instrumental in bringing the show and modern art to Portland. She later donated her sculpture, Brancusi’s A Muse, to the museum.

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In 1993, my husband Steven was offered a graphic design position at Nike. We were living in Los Angeles, and I came up with Steven for the interview to see what Portland was like. It was so green and beautiful although it was a rainy, 60 degrees Fahrenheit day in July; but I soon came to see coffee would take care of that. Coffee is a staple in the Pacific Northwest, which has an abundance of coffee hut drive-thrus and Starbucks.

Just before our move to Portland, I received my acceptance letter from the Winterthur Conservation Program at the University of Delaware. Both opportunities were too good to turn down so I decided to commute from Delaware to Portland. Fortunately, I spent the next two summers in Portland, the first as an intern at PAM, and the second as an intern on the restoration of the Astoria column, with Claire Dean and Jonathan Taggart.

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President’s letter, continued

floor as the Museum Art School, which is now the Pacific Northwest College of Art. This was the last time I would see both the school and conservation lab, which were subsequently moved off site while PAM went through renovations over the next few years. I’d like to thank again the two conservators at PAM, Sonja Sopher (now retired) and Elizabeth Chambers, who offered me the opportunity for my internship.

Although I anticipated coming back to Portland after graduation, I was side tracked by a post graduate internship. Then Steven was transferred to Nike Europe for the next three and a half years; so I didn’t make it back to Portland again until 2000. In the next newsletter, I’ll pick up from here and talk about the past ten years in Portland as much will pertain to where I intend to go with the theme of the meeting, “Expose Yourself to Art, Collaborations in Conservation,” or at least something along these lines.

Before I finish, I’d like to thank outgoing president Scott Carrell, who put together a wonderful meeting in Juneau. The papers presented were informative, ranging in topics from the set up of painting conservation studios to sculpture conservation to archaeological conservation projects in Alaska, which very much reflected conservation in the extreme. It was my first time to the beautiful state of Alaska, and I look forward to another chance to return to see the large mosquitoes I heard so much warning about, but never saw.

Many thanks to the nominating committee, Marie Svoboda, Suzanne Friend, Albrecht Gumlich, and Dana Senge, and special thanks to the members who ran for office, I hope and encourage all of you to run again. Serving on the WAAC board of directors has been a great experience and opportunity to make new friendships in the western conservation community and participate in conservation’s future.

Best wishes to all for a peaceful and happy 2010,

Marie LC

WAAC 2010 Election Join the Board!
Submit your name for the 2010 election. We are seeking candidates for:

Member-at-Large: Two year commitment, the first as Vice President, the second as President.

Vice President: Two year commitment, the first as Vice President, the second as President. Vice President attends three board meetings, runs the election, and edits the regional news column for the WAAC Newsletter. In the following year, the President is responsible for attending two board meetings and planning and executing the Fall Annual Meeting for WAAC.

Contact: Dana Senge at dksenge@gmail.com or 206-225-0993 for more information or to submit your name for consideration.

Election Schedule: Gathering nominations and candidates from April 5, 2010 to June 18, 2010. Voting scheduled to take place between July 1-July 31, 2010. Thank you!!

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EDITOR
Carolyn Tallent
REGIONAL NEWS
Dana Senge
HEALTH & SAFETY
Chris Stavroudis
ARTICLES YOU MAY HAVE MISSED
Susanne Friend
COPY EDITOR
Wendy Partridge
Photocopying
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Internet
Articles and most columns from past issues of WAAC Newsletter are available online at the WAAC Website, a part of CoOL (Conservation Online) hosted by Stanford University Libraries, at http://pubprints.stanford.edu/waac.

Deadline
Contributions for the May Newsletter should be received by the Editor before April 4, 2010.

Western Association for Art Conservation

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

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Individual Membership is $35 per year ($40 Canada, $55 elsewhere) and entitles the member to receive the WAAC Newsletter and the annual Membership Directory, attend the Annual Meeting, vote in elections, and vote for office. Institutional Membership costs $60 per year ($65 Canada, $75 elsewhere) and entitles the institution to receive the WAAC Newsletter and Membership Directory. For membership or subscription, contact the Secretary.

Regional News Dana Senge, column editor

ALASKA
Monica Shah co-presented a workshop with Scott Carrell on collections care in Unalaska at the statewide museum conference. Visiting the Aleutian Islands and visiting the WWII sites brought home the war’s impact on Alaska and how this impact has shaped policies since then. Monica has also been treating recent acquisitions in preparation for an exhibition after the new year, ranging from large ceramics to small ivory figurines.

Scott Carrell is working on a chapter for a book on stewardship of collections which will be published by Altamira Press. He is also working on a project to bring paper conservator Seth Irwin up to work at small museums throughout Alaska beginning in the Spring.

Ellen Carrlee is working with Dana Senge on various PEG preservation issues for archaeological basketry for presentation at the May 2010 AIC and WOAM conferences. Ellen is also developing an online identification reference for mummal fur found on Alaska Native artifacts with the help of UCLA/Getty third year intern Lauren Horelick.

Regional Reporter: Ellen Carrlee

The Membership Directory

hard copy or pdf — your choice

The WAAC Board has proposed that the yearly Membership Directory be distributed electronically. This will save printing and mailing costs and seems like an ecologically responsible decision as well.

The money saved by printing and distributing the Membership Directory electronically will be donated on an ongoing basis to FAIC to help support Conservation On Line (CoOL) and the Conservation Distribution List (Cons DistList). The WAAC Board is also investigating other ways to contributing our fair share of the cost of keeping CoOL and Cons DistList operating.

The Directory will be distributed by email as a pdf file to WAAC members. Please note on the 2010 Membership Renewal forms there is a space to indicate your preference for e-delivery of the Membership Directory. If you specify electronic delivery of the Directory on your 2010 renewal, WAAC will automatically send the 2009 Directory via email.

If you would like to get the 2009 WAAC Membership Directory before you mail in your renewal notice, please drop a note to waac@att.net.

If you would prefer a printed version of the 2009 WAAC Membership Directory, please contact either WAAC Secretary Brynn Bender or Member-at-Large Albrecht Gumlich. Ultimately, WAAC members who did not specify electronic delivery of the 2009 WAAC Membership Directory will be sent a copy via conventional mail.
Regional News, continued

ARIZONA

The Musical Instrument Museum (MIM) in Phoenix, Arizona, is scheduled to open to the public on April 24, 2010, and preparations are progressing at a feverish pace. Construction on the new building recently ended, and the collections have begun their cross-town move to the temporary work and storage facility. Each exhibit at MIM will highlight the musical traditions of different countries and cultures. Among the most impressive recent installations are an Indonesian gamelan, complete with roughly 100 shadow puppets in a faux-banana log, and a 22-foot long Decap dance organ.

Barbara Hamann, head of conserva-
tion has been working with the MIM’s architects and engineers to ensure that the visible conservation lab is fully functional before the staff move in. Meghan McFarlane leads conservation efforts on Asian instruments. Lately her work has focused on the treatment of Chinese paintings on Indonesian shadow puppets and the cleaning and assembly of a gilded and mirrored orchestra set from Burma.

IRENE PETERS leads the treatment of in-
struments from Latin America, Europe. Her recent treatment highlights include exploring methods for making bagpipes appear inflated for display, and performing repairs on Western stringed instruments. Daniel Cull reports that the ASM Sculpture Conservation Studio also removed all the oil paint from the surface of the 19th-century Hawaiian Hall (closed since 1940). The work was continued on the 1927 Hawai’i Pavilion later this year.

Nancy, Gina Watkinson, and Werner Zimm are doing the research and treatment of Christmas Bisula (consolidation of bone from a late Pleistocene Clovis kill site material), Molly McGath (development of nano-particle CaOH for treatment of archaeological collage), and Lesley Frame (treatment of a multi-component archaeological alarm clock, as well as supervising pre-program interns Amy Molnar and Emily Kleinkauf.

Marilen Pool and Esther Echencue continue to work part-time on the ASM ceramic project and other interesting ob-
tject treatments. Lab work is represent-
ed with three chapters in the new book *Holding it All Together (Artchetype).*

Congratulations to Caitlin O’Grady and Lesley Frame, the first PhD graduates of the Heritage Conservation Science doctoral program in the Department of Materials Science & Engineering at the University of Arizona.

Regional Reporter: Brynn Bender

Textures conservators Catherine McLean and Susan Schmalz have been busy pre-
treating objects for LACMA’s upcoming show *Fashioning Fashion* which will open in the new Lynda and Stewart Resnick Pavilion later this year.

LaLeña Vellaneowth will be volun-
teering in textiles conservation during school breaks in 2010. Lynn Bathe will be gaps in her post-doctoral internship in textiles conservation in October 2009. Lynn recently completed her degree from the Textile Conservation Center program in Winchester, UK.

Maria Fuceo began her Mellon Fel-
lowship in textiles in December 2009. She completed her degree from the Winchester program in 2007.

Graduate intern Birgit Schwahn of the Stuttgart program in objects conservation, is currently working on a technical study of two Limoges painted enamel plaques. Each plaque contains exquisite fired enamel restorations set into the original composition. Schwahn would be interested to know of any other examples of this type of repair in American museums.

Arlen Heginbotham and Michael Schilling (senior scientist at the GCI) pre-
presented a paper at the end of October for the Victoria Albert Museum titled “Crossing Borders: The Conservation, Science, and Material Investigation of a Vermeer’s Men in a Concert.” Their paper focused on collaborative research on Asian lacquer in the Goyen Museum’s collection through layer-by-layer sampling in conjunction with py-GC/MS analysis. Their findings have led to new insights into the 17th-century trade of raw materials and lacquer across Asia and the world.

Arlen has also been organizing an inter-
national, 17-lab reproducibility study on a quantitative analysis of historic copper alloys by XRF. The results of the study will be presented in the fall at Metal 2010 in Charleston, S.C.

Caitlin O’Grady

At the Natural History Museum, Te-
nia Collas, Liz Homburger, and senior consulting conservator Claire Dean are examining and treating objects slated for the exhibit *Under the Sun (open-
ing 2012)* in a new conserva-
tion workspace within the museum’s California History Hall. This space al-
lows the conservators to work in situ on objects such as the Los Angeles City Model, the Disney animation table, and the oil pump that are too large or too difficult to move to the non-conserva-
tion labs. Visitors will be able to see the conservators at work through windows in the partition and learn more about the conservation work in progress through interpretive signs. Currently, Claire is doing a remarkable impres-
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**HAWAII**

In preparation for the reopening of the Bishop Museum Picture Gallery in the Hawaii Hall (closed since 1940) Rie Veldman, Senior Conservation Sci-
tist, LLC treated paintings by 18th, 19th and early 20th-century Hawaii artists in-
cluding Charles Fuerchten, Ella Smith Cowrime, D. Howard Hitchcock, Annie H. Parke, G. J. Denny, Joseph Strong, W. A. Coulter, and several paintings by unknown artists. Work is continuing on several additional paintings for showing in the gallery in 2010.

PACE Art Conservation staff is currently working on a number of panel and canvas paintings for an Old Masters exhibition scheduled to open at the Honolulu Acad-
emy of Art in 2011. The paintings are by a wide range of artists including Jan Levin, Marc Antonio Franceschini, Jan Van Goyen, and Leonardo Coccorante. They recently had the opportunity to work on paintings of Hawaiian scenes by Lionel Walden and Shirley Russell being lent to...
Regional News, continued

Senator Daniel Inouye for display in his offices in Washington, DC.

Makiko Watanabe joined Pace Art Conservation from September 2008 through February 2009. Makiko was awarded ascholarship by the Council of AIA for Cultural Affairs to study painting conservation in the United States for one year. During her stay in Hawaii she moved to New York to work in the Rustin Levinson Studio.

This past June Larry gave a presentation about art conservation and artists’ materials to the Art History Department at the University of Hawaii, Windward Community College. This is a five-week imersion program that provides local artists and art students with invaluable experience with classical and traditional training. This was the fifth year he has spoken to the group.

With travels and conservation projects scattered across the world, Dawne Steele Pullman does manage to keep returning to the Hawaiian Islands for her private clients as well as some of the museums. This past year she treated Chinese contemporary paintings in Hong Kong. While condition reporting several paintings at the Sotheby’s auctions, she came across paintings she had worked on when residing in Singapore back in the day—ever revolving Asian art market! After last year’s WAAC meeting in Alaska Dawne volunteered for her services to the Sitka Historical Society and got to see more of that beautiful state.

With travel and work, Thor Minnick recently completed treatment of an early koumeke and six line kapa board from the Hawaiian Legacies Project that came through his studio were the paintings by Pegge Hopper and two by Jerry Okamoto. Stains were removed by Greg Okimoto at the Honolulu Mayor’s Office on Culture and the Arts. Greggy also has continued to help Annette with her mural conservation project at the former Maritime Museum for the National Park Service.

Regional Reporter: Dawne Steele Pullman

NEW MEXICO

As 2009 winds down, Joe Sembrat and Conservation Solutions, Inc. (CSI) are pleased to be looking forward to a busy start to 2010. CSI was awarded a Department of Veterans Affairs contract for the conservation of the Union Soldier’s Monument at the Knoxville National Cemetery in Knoxville, Tennessee. Other projects that have kept them busy this fall include the treatment of the Bronze Entrance Doors at the Bethesda Naval Medical Academy; the survey, research, and preparation of Contract Documents for six buildings located at historic Fort Belvoir in Virginia; and the treatment of the porcelain capitals at the Baltimore City Hall.

Their two year contract with Vizcaya Museum and Gardens in Miami, Florida is finally underway with the repair and conservation of sculptures and fountains located in the Marine Garden. Also on the agenda for 2010 is the conservation of copper and copper repousse Lady Justice sculpture located at the Augusta Municipal Building in Augusta, Georgia.

The conservation department of the Department of Cultural Affairs and the New Mexico Association of Museums received a Connections to the World’s Collections grant. As part of that grant, Bettina Raphael and Jo Anne Martinez-Nicolore offered free workshops around New Mexico to inform the state’s cultural community. Two of the workshops were at the Samaylúh Health Center in Sante Fe and the New Mexico Connecting to Collections survey of the health of local museum collections.

Regional Reporter: M. Susan Burger, PhD

PACIFIC NORTHWEST

Miriam Clavir was invited to the Salzburg Global Seminar, “Connecting to the World’s Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage,” Oct. 28 – Nov. 1, 2009, in Salzburg, Austria. This international session was co-hosted by the Institute for Museum and Library Services (IMLS) and addressed the sustainability of cultural heritage. It produced a consensus declaration on the conservation and preservation of cultural heritage which can be viewed on the IMLS website. In addition, the SGS has made available podcasts of talks given by the conservators. The talks can be downloaded from the SGS homepage.

The Royal BC Museum was privileged during the fall of 2009 to host Jacylyn Horning, a Sather Graduate Fellow at the University of California, an internship in objects conservation. Jacylyn was kept very busy on a number of loans and exhibits as well as research into the deterioration of plastic museum tokens and a presentation to the Pacific Conservation Group on the topic of Micromesh abrasives.

Jana Stefan and Carly Wensmy, former Fleming interns, have both been working at the RBCM. Jana in a full time position in the exhibitions department and Carly working temporarily in the Archives preparing documents for scanning. We are also privileged to have

Regional News, continued

Sharon Koehler working with us temporarily. Sharon is a private conservator from Virginia who is currently living in Victoria.

Last fall Colleen Wilson attended the NAAVP workshops about Native American Repatriation in Quebec City, and George Field participated in and cooked for the CCI workshop on totem pole conservation in Alert Bay, BC. Lisa Bengston switched to the night shift recently, cleaning conservation labs that had inadvertently found its way into display cases in the First Peoples gallery.

Robert Davison and Betty Walsh have a busy schedule including final specs on a cold storage facility for the archives and museum deteriorating plastics collections. And Kjirsten Mackie has been cracking the whip over contributors to a publication on the Kwaydian Dan Ti’inch research. Kasey Brewer is gearing up for an update on the 2005 Collections Risk Assessment, planned for mid-2010. They are all looking forward to a more relaxed new year.

Dana Sengé and pre-program intern Megan Salazar-Walsh continue to work with the collections at the Hildur Cultural Center in Tulalip, WA. They have been cleaning, consolidating, and stabilizing a number of pieces carved by William Shelton.

The conservation staff of the Vancouver Art Gallery is working on the second development phase of an open-source digital archive, a project which includes preservation planning and actions.

For the first time this past November, the Archives held a screening of archival films in a large, modern, single-screen theatre, and, to their astonishment, set a box office record, turning away a queue down the block. As an introduction, they discussed the preservation challenges they faced in bringing the films to the screen as DigitBeta copies. It was great to see the attendees’ appreciation for both the films and the background information. They’ll definitely do this again!

Seattle Art Museum associate conservator Liz Brown has been working with colleagues in Florence to study an important sculpture by Maestro Soldani Benzi from SAM’s Samuel H. Kress Collection.

Nicholas Dorman oversaw condition checking and transport of the Luminous Jewels exhibition of 100 works of art from SAM’s Asian holdings. The show is on the road in Japan until July 2010, and the SAM conservation team is working with Japanese colleagues to study specific works from the collection during the tour.

Conservation intern Linda Lin, from the Getty/ULC Conservation Program, has been treating and studying objects from the collection for exhibition and loan, including Cameronesian masks and a Qing Period miniature screen.

Nick and Marta Pinto-Llorca have been preparing for a comprehensive survey of SAM’s Chinese paintings collection with conservator Kewei Wang of the University of Michigan Museum of Art. The technical and condition survey will form part of a Getty Foundation-funded on-line catalogue for this collection.

Regional Reporter: Dana Sengé

ROCKY MOUNTAIN REGION

In July Allison Holcomb left the Buffalo Bill Historical Center to enter a Winterthur/University of Delaware Program in Art Conservation. Rachel Wilson from the University of Kentucky was in residence as a conservation intern throughout the summer.

Jennifer McGlinchey, third year paper conservator from the Buffalo State College program spent two weeks conserving photos, archives, and works of art on paper for the BBHC. Christina Simms spent the summer as a conservator intern and then moved into the IMLS Connecting to Collections project, managing and volunteer conservation technician position, heading the outdoor sculpture maintenance program for the BBHC. Hannah Mancell, Tera Grif- fin, and Tessa Lisowe successfully completed their internships at the BBHC. Nathan Haines-Walsh and Jamie Weaver were also interns in the summer.

Jodie Uter, conservator of works on paper from the Amon Carter Museum, spent two weeks in residence researching watercolors by Charles Luminous. Beverly Perkins completed a CAP survey for the Schoolhouse History and Art Center in Colstrip, Montana and an in-house training week for the staff of the Jackson Hole Historical Society and Museum. Bev traveled the state of Wyoming, leading IMLS statewide planning symposia in Cody, Casper, Sheridan, Rock Springs, and Cheyenne. She is currently working with the Colorado Wyoming Association of Museums to address the needs discussed in the Wyoming Connecting to Collections symposia. She attended the annual Heritage Preservation meeting in Washington, DC.

Aaron Burgess is the new pre-program intern at Denver Art Museum. Aaron currently brings a conscientious and enthusiastic attitude to the conservation department. Tara Horning continues her Kress Fellow- ship at DAM. She will soon begin examination of select works from the Kress Foundation collection of prints using IR and X-ray. The findings will be part of a forthcoming museum publication. She also continues to work on two large circa 17th-century Spanish Colonial candlestands, analyzing their surface composition and improving their structural integrity.

In preparation of a complete reinstal- lation of the American Indian galleries at DAM, Gina Laurin and Tara are treating a broad scope of artifacts that range in date, origin, and media. Steve Osborne continues to create mounts and resolve a variety of installation issues.

ROCKY MOUNTAIN REGION

In July Allison Holcomb left the Buffalo Bill Historical Center to enter a Winterthur/University of Delaware Program in Art Conservation. Rachel Wilson from the University of Kentucky was in residence as a conservation intern throughout the summer.

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related to conservation. Most recently, his skills were successfully tested for the *Embrace!* exhibit currently on view at DAM.

Cynthia Lawrence has been working on completing two important projects: a 17th-century Spanish Colonial painting, *Apparition of Saint Michael on Mount Gargano*, by Sebastien Lopez and, by name only, *Mount Gargano Relics,* hosted by National Taiwan Museum of Fine Arts, Taiwan. She also presented a paper, "Trends and Challenges" at the International Academic Seminar "Retrospect and Prospective: Conservation of Cultural Relics," hosted by National Taiwan Museum, in Taipei, Taiwan.

In April, 2009, Sarah Melching was appointed Director of Conservation at DAM. She also continues to address the needs of the works on paper and photography collections.

Carr Patterson and Asian Art Curator Emeritus Mary Lanius traveled through the Orissa and Bastar regions of India recently to study dhokra bronzes. The trip included interviewing artists, collecting information about the Indian conservation labs, and documenting dhokra production methods. Of special interest were techniques developed and used in the process of casting, and the pigment materials used, and their use.

SAN FRANCISCO BAY AREA

Things have been pretty quiet at the Asian Art Museum of San Francisco following the opening of *Emerald Cities:* Arts of Siam and Burma. There have been many mentions of the extensive conservation involved in preparing for the exhibition on Youtube. The exhibition itself, which contains 250 objects, is a testament to the conservation and exhibition staff at the museum. Indeed, conservation is a vast subject, and there are many hours of preparation required at the museum’s website.

Margaret (Meg) Geis-Mooney, textile/costume conservator in private practice, gave two lectures on costume storage at the Phoenix Art Museum in October.

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On Again, Off Again: Conservation Aspects in Accessible Display Case Design

The National Museum of Natural History (NMNH) and the National Museum of the American Indian (NMAI) are in the final stretch of a three year collaboration with the Anchorage Museum at Rasmuson Center to create an Alaska Native cultural exhibition. The project, developed in conjunction with the Smithsonian’s Arctic Studies Center, is intended to provide an unprecedented level of access and interaction between Smithsonian collections and indigenous source communities. The gallery, located in the new wing of the Anchorage Museum, will include both exhibition and research spaces. Floor-to-ceiling glass cases will display almost 600 Alaska Native heritage objects from the Smithsonian collections, and at the same time be available for hands-on examination and discussion by Alaska Native elders, artists, and scholars.

Smithsonian conservators have been working to ensure the long-term preservation of these objects, while simultaneously facilitating the access requirement of the loan. Meeting conservation criteria to allow objects to be safely removed from exhibit for study has been an ongoing process, which has included working closely with exhibition designers, curators, fabricators, and mountmakers. Conservators have also addressed the conservation concerns of display cases utilizing a tensioned rod system to support fragile objects in an active seismic environment and the design of object mounts that properly support objects inside the display case; allowing the objects to be visually accessible for study; and serve as a means of conveyance to bring objects from exhibit cases to the study center. This paper summarizes the conservation challenges of working with a unique exhibition case design in which objects will be routinely removed from exhibition for study and museum programs.

The newly completed expansion wing of the AM holds the 10,000 sq ft Arctic Studies Center Gallery and adjacent rooms and spaces for the objects to be brought to for study. Ten Alaskan cultural groups are represented in the ASC gallery’s seven community cases. The objects are grouped within each case by the three major themes of home and community; land, seas and rivers; and ceremony and celebration. The objects are placed at “use” level with boots on the floor level deck, hats at head height, etc. In addition, there is a large thematic case with cross cultural groupings of objects types including boat models, baskets, pipes, goggles, and masks. The massive floor to ceiling community cases are double sided metal construction tied into the gallery floor and ceiling, with floor to ceiling glass panels. The large glass panels of the cases are also the case doors and open with actuators; the doors slide laterally to allow access to the case interiors.

Objects are displayed in these cases cantilevered from steel rods with attached hardware designed to allow objects to be removed for study and re-installed for exhibition multiple times over the length of the twelve year loan. This case hardware consists of spring tensioned vertical steel rods attached to the ceiling and screwed into the deck, all engineered to meet seismic requirements. Attached at a 90° angle to the steel rods are collared, hollow steel bracket arms. The collars of the bracket arms are tightened on the vertical rods with Allen screws and can be infinitely adjusted along the vertical rods. Steel mount stems attached to the object mount slide into the bracket arms and are secured with thumb screws. Both the bracket arms and mount stems are square stock to prevent any rotation of the mounted object. Object mounts are primarily fabricated from brass with a pin extending from the back that drops into a hole in the mount stem. This pin is tightened to the mount stem with a small screw. If required the mounted object can be removed from the system via the pin. The pin also allows some adjustment of the object position in the case.

For study, objects are transferred from the case to carts. The object remains in its mount and is detached from the bracket arm via the mount stem. To remove an object the thumb screw on the bracket arm is loosened and the mounted object and attached mount stem slides out as one assembly. Carts, constructed with the same case hardware, have bracket arms to receive the mount stems of the objects. Each cart is designed to hold multiple objects depending on their size. Carts will be moved to a consultation room or an area in the gallery designed for groups such as school children. The access plan is designed so most objects will remain on the carts for study.

The exhibit case design, mounting system, and handling requirements posed new challenges for the project conservators. Initially it was necessary to evaluate whether the selected objects could endure being on display for an extended period, coupled with the stress of additional handling during access for study. When conservators were first asked to review the design for object access, we realized that the case fabrication would be the most complex part of the project. The factors of the exhibit design of vertical rods, the access component, and the fact that Anchorage is in an earthquake zone necessitated complex mounts. The mountmakers had to create mounts to allow the objects to hang suspended from vertical rods, meet seismic criteria, provide support for fragile parts, hold the object immobile when handled, and serve as a means of conveyance from cart to cart and back. Finally, the mountmakers were asked to make a mount that allowed maximum visibility for study such as the backs of masks and interiors of baskets. This was no small task.

The objects chosen for this loan are primarily ethnographic and are made from a wide variety of mostly organic materials including soft woods and other easily marred object types. They are also often constructed with many protruding and dangling parts and are difficult to mount for a standard display. In addition, even after conservation some of these objects remain inherently weak, and the mountmakers were asked to make supportive mounts for these objects. This type of mounting required extensive object handling by the mountmakers who were creating very extensive brass mounts to meet the design requirements. This type of intrusive cage-like mount is not the normal approach of the mountmaker who works to make mounts minimal and invisible. In addition, there was a balance of tightening the brass clips to make the object immobile while at the same time not pressing into or marring soft or friable surfaces.

The exhibition mounting system was new to both the conservators and mountmakers. There was a learning curve for both groups and some frustration early on until conservators could clearly articulate the mounting requirements. For example we asked that objects be locked on their mounts. To mountmakers this meant they could not be removed while to conservators this meant that they could not be removed and also...
not twist or rotate when handled. Good communication between conservators from two museums, mountmakers, and curators was critical to the success of this project.

Because of the complexity of the design and the untried access component, a full-scale wooden mockup of a community case was built at SI’s Museum Support Center. This mockup was critical for mounting testing to the mounts on an untried vertical rod system. Having full-sized case mockups also allowed the team to confirm object placement in the cases, hopefully eliminating adjustments during install. We could determine if the spacing between objects allowed safe access for removal and also determine the object removal sequence, in other words, what other objects needed to be removed to safely access the target object. We were also able to address any vibration issues and minimize them.

Also, in the early designs the objects that were high up in the case were placed further back in the cases to provide lighting for objects below. Conservators worked with the designer to move the upper objects placed at 7 feet and above forward as much as possible by lengthening the bracket arm to provide safe removal without having to re-move the objects below. All of the case positioning became a balancing act because the bracket arm intro-danced more vibration in the system but allowed easier and safer access to the object.

Case density was carefully reviewed. A safe working dis-tance between objects for removal is required as removal entailed reaching behind the object, with a small thumbedriver to loosen the cylindrical slotted thumb screw on the mount at two points, while sometimes working blind, as a mounting component we found that in some cases ad-justments especially the projecting bracket arms present some danger. This confirmed the need for a spotter to ensure the person working in the case does not harm themselves or an adjacent object with a careless elbow. Other considerations include possible surface damage of mounting materials, including scratching the Plexiglas and paint of the brass mount and leaving fingerprints on the Plexiglas and show fabric used on some mounts.

There were some modifications to the primary mounting system. While the design initially did not include Plexiglas as a mounting component we found that in some cases ad-justments were needed to provide safe removal. We had a large group of boat models constructed of fragile materials such as bichkezh and stretched skin, often with protruding paddles. Plexiglas platforms provided the least vis-ible and most pro-ductive alternative, allowing removal without handling the object. While these were not part of the original design con-cept they became a standard component on mounting this exhibit.

Large flat textiles were mounted onto support boards. In a few cases, because of limited access to the thumb screw, a modification of the mounting system allows the support board to be removed from a metal frame that remains in the case while the textile travels flat on a cart for study.

Limited access at the ends of cases, which do not open, re-stricts access to objects placed at the ends, and some large objects such as snowshoes need staff on both sides of the double sized case to de-install. Some very large or complex objects will not be removed from the cases because of the difficulty of access. Also, some objects such as a part of the exterior that actually sheds are not good candidates for re-moval and will remain in the case. Because some objects will not be removed, care needed to be taken so that the surround-ing objects could be maneuvered safely around the fixed object.

There were many practical considerations that became aparent during this process. Install and de-install would be a group effort. It was quickly realized that the steel case com-ponents especially the projecting bracket arms present some difficulty. This confirmed the need for a spotter. Also, a thin coat of garment that actually sheds are not good candidates for re-moval and will remain in the case. Because some objects will not be removed, care needed to be taken so that the surround-ing objects could be maneuvered safely around the fixed object.

Large and long objects such as harpoons often require multi-ple mount attachments for stable mounting. Multiple mount stems require exacting bracket arm spacing and a more complicated object removal and re-installation. Aligning the mount at two points when working blind, proved challenging for some objects, and there is a learning curve for managing the install and de-install to prevent lock ing while moving the mount stems into the bracket arms in unison.

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Introduction

In naturally lit galleries, the radiation that constitutes daylight can present a hazard to many of the materials found in art and archival collections. For instance, ultraviolet radiation, is invisible to the human eye but can fade colorants and dam-age fibers and polymers. Therefore, institutions generally use window films to block unwanted solar radiation.

Film suppliers have continually expanded their offerings and updated film technology to meet increased demand from commercial, residential, and automotive customers. However, the needs of museums have not been addressed specifically during this expansion of the range of window film products. Museums staff must determine the efficacy of individual films and select those that best meet their require-ments for completely blocking UV and reducing visible light to the desired level without altering color values. To this end, the museum community has been evaluating UV-blocking window films for more than two decades (1-5).

They have had a variety of goals and thus have used differ-ent types of measurements and performance criteria. Evaluation of UV-blocking window films has been revisited in a survey of the UV and visible light transmitting properties of products from several suppliers (6). After pre-senting a useful summary of film composition and property, the author tested the UV transmission of the unmounted film samples without adhesive. A UV meter with response optimized for UVB radiation (280-320 nm) was employed in this initial evaluation. Several films were rejected on the basis of this test. In the second part of the investiga-tion, the transmissions of the remaining films were charac-terized by absorption spectrophotometry.

After some consideration and discussion of the methodol-ogy and results reported, we found that we questioned the appropriateness of some aspects of the author’s initial evalua-tion process, for the following reasons: in actual use the films are always applied to glass, which absorbs most UVB radiation. The test did not accurately measure trans-mission of UVA (320-400 nm), which has been shown to damage many materials; adhesives used to mount a calibrated light source and UV-visible transmission spectrophotometry. We included several films from 3M and other manufacturers that were not part of the author’s study, as well as some new films. All the window films tested incorporated adhesive and were tested both on and off glass window. In this first part of our investigation, transmission spectra of all the samples were obtained and the data used to characterize the UV rejection and color neutrality of the films. The ageing behavior of the films will be examined in a second study.

Film Selection

As it was not the purpose of this study to be comprehen-sive, we tested only films for which we could readily obtain samples representing a variety of different product lines available. We selected samples with high and low visible transmission from each line.

Experimental Procedure

Film Preparation

UV-visible spectra of the films, both unmounted and mounted on window glass, were obtained as follows.

Three samples of each window film were cut to fit into a 1 cm cuvette holder. The samples were cleaned of dust and fingerprints with a Kimwipe and the backing removed. The film samples were placed in the cuvette holder with the adhesive side towards the light source. Transmission was measured at three different locations on each of the tripli-cate samples.

The films were also mounted to blanks of 1/16" window glass cut to fit into the cuvette holder (figure 1). Three samples of each film were cut slightly larger than the glass blanks, the backing removed, and the film placed adhesive side up on a clean surface. The glass blanks were rinsed with a dilute solution of approximately 0.1 mL sodium dodecyl sulfate/1 L distilled water and placed while still wet on the film samples, which were trimmed. Bubbles between the film and the glass were removed by rolling the shaft of a fluoroplastic policeman repeatedly over the sam-ple. The samples were allowed to dry for at least one hour some sources recommend allowing at least two week for films applied to windows to dry (3), but tests showed that, at this small scale, there were no significant spectral differences between films applied to glass for two week and films allowed to dry for as long as one month). Transmission was measured at three different locations on each of the triplicate samples.

The glass was oriented towards the light source.

Figure 1. Film samples mounted on glass

UV-Blocking Window Films for Use in Museums—Revisited
by Colleen Boye, Frank Preusser, and Terry Schaeffer
The transmission properties of the films were evaluated using an OceanOptics DT 1000 CE UV/Vis light source and an OceanOptics ADC1000-USB detector calibrated in the 200-850 nm range. An OceanOptics 1 cm cuvette holder was positioned horizontally with the light path pointing downward so that films with no backing could lie horizontally and normal to the light path, with the adhesive side up (figure 2). The spectrometer was calibrated to 100% transmission with the cuvette holder empty. A zero light calibration was also performed for every spectroscope session. Transmission spectra of the films were referenced to air. A new air background was taken between every film sample. Transmission was recorded approximately every 0.3 nm between 200 to 400 nm, integrating over 4 ms and averaging 100 scans. Percent transmission was measured to facilitate direct comparison of the data to the manufacturer’s specifications. This approach also precludes the need to perform mathematical operations on the very small signals obtained in the UV range and the resulting uncertainties in the data.

Data Reduction

The three spectra obtained for each sample were averaged and the approximate total area under the averaged curve from 300-400 nm obtained by taking a Riemann sum. This sum was divided by the total possible transmission over that range (100% x 100 nm) to obtain the percent transmission in the near ultraviolet range, which was converted to percent rejection for comparison to manufacturers’ values. The same calculation was performed over the 400-700 nm range to obtain the percent visible light transmitted. The values obtained from the three different samples of each film type were averaged to obtain a final UV percent rejected and visible percent transmitted, and standard deviations were calculated.

To evaluate the steepness of the UV cutoff, a linear regression was fit to the curve. The midpoint of the cutoff region of the transmission curve was approximated by defining the lower and upper endpoints as the wavelengths where the extension of the linear regression line crossed the abscissa and the film’s average visible transmission (figure 3).

Transmission Spectroscopy

Color neutrality is an important factor for films to be used on museum windows. Color neutrality was evaluated in two ways. First, approximate CIE L*a*b* values were calculated from the averaged visible spectra of the three samples of each film not mounted to glass. Second, to characterize the extent to which the films removed blue and red light, the percent transmission at maximum eye sensitivity in the green at 550 nm was compared to the values at 425 nm in the blue and 675 nm in the red.

Results and Discussion

Figures 4-7 show spectra of several window films on glass. These curves are representative of the range of spectra obtained for all the films tested. All block the vast majority of radiation below 380 nm, but the visible transmission, the shape and location of the curve between 380 and 400 nm, and the shape of the curve in the visible range are all highly variable. The spike just above 650 nm is a machine artifact. An ideal spectrum would be as close to vertical as possible at 400 nm in order to cut out all the UV, and then as close to horizontal as possible afterwards in order to have a neutral color (a slight yellow tint is also considered acceptable).

Most of the spectra show ringing, which is clearly visible in the Cold Steel 50. This is caused by light passing through films composed of multiple layers with different refractive indices. Additionally, it is clear that the transmission spectra of the films are far from the ideal of vertical at 400 nm or horizontal thereafter. The steepness of the cutoff curve can be misleading; one might immediately reject the NG-20 because of its gradual slope between 380 and 400 nm, but due to its overall low transmission, it has the highest total UV rejection of any film tested. The Cold Steel 50 is neutral colored, but the transmission of the Prestige 70 drops off at high wavelengths so that it appears cyan. The transmission of the NG-20, in contrast, is highest in the low and high wavelengths, but dips in the middle wavelengths and consequently appears violet. Most of the films, particularly the Prestige 70, appear to reduce IR as well as UV and visible light. In contrast, the Residential Neutral 50, like many of the Global Window Films samples, shows a sharp increase in transmittance in the near IR, giving a slightly reddish tint to an otherwise neutral-colored film.

The calculated percent of UV rejected and percent of visible light transmitted for each film are shown in table 1, where they are compared with the manufacturer’s values. The data obtained for films on glass are listed; values obtained for unmounted films were usually within 1% of the values for the films on glass. It should be noted that the disparity between...
UV-Blocking Window Films for Use in Museums—Revisited, continued

Some sources have suggested that the ideal UV filter would block all radiation under 400 nm but no visible light (2). This study evaluated several highly transparent UV-blocking films, with transmission data above 400 nm of: Llumar UVCL, GAM #1810, HanitaTek UV Filter Film, and films from OPTIFILM, 3M, CPFilms, and V-Kool. All of these filters were found to be unacceptable. Of the others, GAM #1810 was the weakest performer, but the other three blocked greater than 97% of the UV and had good color neutrality, making them all acceptable options.

The present study looked at a small number of representati-ve films from each company. In many cases, other films were much too short in wavelength. The films also had uneven transmission in the visible range, although visually the films did not appear as highly colored as the colorimetric data would indicate. Only the darkest tinted films were found to reject an adequate amount of UV light. These findings correlated with the findings of the previous study (6).

Conclusions

The most important considerations for a museum when selecting a window film are the overall amount of UV-blocking, the steepness of the cutoff curve, and the color appearance. Table 2 lists these properties for all the films evaluated. By setting 95% as the museum ac-
ceptable UV rejection level for the 380-400 nm range and 390-410 nm as an acceptable range for the midpoint of the cutoff curve, the list of films suitable for museums can be narrowed down.

In contrast to the findings published previously (6), this study found all of the 3M films to perform well enough for museum use. These films rejected at least 97%, and most more than 98%, of the UV radiation below 400 nm, and the Prestige line had the steepest cutoff curve of any of the films evaluated. The only potentially objectionable trait of these films is their tint: 3M does not produce a highly transparent UV-blocking film and the Night Vision line is mirrored, which may be inappropriate for museums.

Many of the Llumar and Madico films were found to be acceptable, in agreement with the earlier study, but several of these films rejected less than or exactly 95% of the UV light. Films from these manufacturers should be evaluated on a case-by-case basis. CPFilms, Llumar’s parent company, also owns Vista. The single Vista film evaluated performed well, but generalizations about the brand cannot be drawn from that one sample.

Table 2. Overall Performance of Various Window Films (x indicates rejection based on this property)

<table>
<thead>
<tr>
<th>UV Blocking</th>
<th>Cutoff Midpoint</th>
<th>Time Color</th>
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<tbody>
<tr>
<td>3M Night Vision 15 98.6% 395 nm Mirrored Neutral</td>
<td>395 nm Mirrored Neutral</td>
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<tr>
<td>3M Night Vision 35 97.2% 396 nm Mirrored Neutral</td>
<td>396 nm Mirrored Neutral</td>
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<tr>
<td>3M Prestige 40 98.5% 402 nm Neutral/Yellow</td>
<td>402 nm Neutral/Yellow</td>
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<tr>
<td>3M Prestige 50 98.3% 400 nm Neutral/Yellow</td>
<td>400 nm Neutral/Yellow</td>
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Reform of the MSDS is Coming

You readers and others have made me an MSDS expert. For 25 years, I have offered to interpret and comment on MSDSs you send or attach to an email. So I’ve read thousands. And more still!

MSDSs Today

The Occupational Safety and Health Administration (OSHA) requires 12 categories of information on MSDSs, but many MSDSSs don’t cover all of them. Finding information is difficult because there is no set format in which the data must be presented. Confusing and contradictory statements, outright errors, and data that is years out of date are common.

Even worse, over the last decade I have seen more and more manufacturers reinterpreting OSHA’s regulations to mean only they have to list ingredients as hazardous if they are one of the roughly 400 chemicals for which OSHA has established standards. Some manufacturers felt free to simply withhold from us the presence of any chemical for which there was no specific OSHA regulation or air quality standard. Usually they will even tell you they are doing this with statements such as “no regulated ingredients” or “no OSHA standards apply to any components.”

Listing only 400 ingredients is outrageous when you realize that the US EPA estimates there are 100,000 chemicals in commerce, the European Union has registered 140,000 chemicals to be used in their products, and the Chemical Abstract Service recently registered its 50 millionth chemical.

Window Films, Etc. (Madico distributor)
6030 Santa Monica Blvd
Hollywood, CA 90038
310.666.0950
mamido.com

References

The new Safety Data Sheets reflect the European Union’s influence in two aspects: 1) the adoption of the Pictogram-Definition Changes

The rules for the new Safety Data Sheets are all found in a large publication available online from the United Nations in a big book with a purple cover. Its called the Globally Harmonized System of Classification and Labeling of Chemicals, 3rd Revised Edition. Just googling “the Purple Book” should score you a copy. It can be downloaded for free in English or any other major language.

In the Purple Book’s Annex [appendix] 4, there is the following series for the various toxicity tests for untested chemicals will repeatedly contain the statement that there is “no data available.” Finally people will be able to easily identify chemicals that are untested.

The new Safety Data Sheets reflect the European Union’s influence in two aspects: 1) the adoption of the Pictogram Principle which does not assume untested chemicals are safe (as US regulations do currently), and 2) the strategy of considering suspect, until proven otherwise, all chemicals that are closely related to a known toxic chemical. Common sense appears to be coming at last.

OSHA Proposed Rule

The OSHA’s proposal to update the MSDSs closed its comment period on December 29. Soon, OSHA will publish some of these comments, the majority of which probably will be complaints about the changes from manufacturers. I worry that manufacturers will obtain the right to give US workers the old MSDSs and will only provide the GHS Safety Data Sheets to their foreign customers.

But while we can hear the cavalry blazing the call to “charge” in the distance, US workers and consumers will still have to contend with the crap that constitutes most MSDS today.

So the new Safety Data Sheets tell us what is not known, along with what is known. For example, our old MSDS often tell us that a substance is not considered a carcinogen by various governmental agencies. You would be misled if you assumed this means the substance is not a carcinogen. Instead, actually none of these agencies have ever done tests for cancer—or any other chronic hazard.

Definition Changes

There is also a vital change in the definition of a health hazard. OSHA requires MSDSs to list ingredients present in amounts of 1.0 percent or more if they pose a “health hazard” to workers. OSHA defines a health hazard as “a chemical for which there is statistical significant evidence based on at least one study conducted in accordance with established scientific principles that acute or chronic health effects may occur in exposed employees.

You don’t have to be a lawyer to see that chemicals for which there are no data whatever, by OSHA’s definition, not health hazards! But on the new Safety Data Sheets, a series of blanks for the various toxicity tests for untested chemicals will repeatedly contain the statement that there is “no data available.” Finally people will be able to easily identify chemicals that are untested.

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**Articles You May Have Missed**

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

Speaker Charles E. Schumer and other Senate leaders will unveil a painting that was donated by the Le Roy Historical Society at a special ceremony in the Capitol in Washington, D.C., on Tuesday night.

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

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

The entire surface of the 7-by-11-foot painting was cracked and flaking. It had suffered multiple tears and sustained significant damage at the places where the original canvas had been stretched at it during the years it hung in a school gymnasium. For nearly a year and a half, volunteers worked on the painting using adhesive and a hot air gun, repaired the tears, reinforced weak portions of the canvas and restored the lost paint to its original state.

**“A Faded Past...But a Bright Future for Stained Glass,” EuroNews, 09/25/2009**

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

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

Gerhard Schott, Coordinator of the ConsGlass Project, says that the project is a unique opportunity to analyze the materials used in the restoration of stained glass and discover new methods to discover if the attempts were successful.

The information gathered will help avoid the problems faced by glass in France and England and other European countries. New restoration methods are applied to the surface of the glass, electron microscopes are then used to search for the techniques and restore the glass.

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

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

Mr. Cockcroft didn’t use a primer coat or a varnish, decisions that exposed the paint to the elements and hastened the deterioration. So instead of reviving the original work, the artists repaired the mural. They consulted photographs from 1986, under the guidance of Haertit Irgan Alden of Rusten Levinson Art Conservation.

To be true to the artistic intent, we painted over,” said Mr. Alden. “There’s no technique for turning faded original paint back to its original state. The mural, “Homage to Seurat: La Grande Jatte in Harlem,” is the only remaining original mural by the Impressionist master.

The AKTC has also been active in Florida. In 1986, the AKTC was hired by Universal Studios. During the 20-month restoration project, Hulie’e’s artifact collection was catalogued and stored. The treasures were recently returned to the two-story palace in all their splendor.

Treasures include jaspeels and spears belonging to King Kamehameha the Great as well as the king’s massive, rotunda lave rock that he used as an exercise ball to maintain agility and balance; and weighs a whopping 180 pounds.

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

For two years, conservationists and artists had been restoring a faded mural by the artist Eva Cockcroft. The mural was inspired by Georges Seurat’s masterpiece, but turned to an American setting.

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

There are 70 colors of paint mixed in the new version and an ultra-violet-resistant varnish. To gauge the results, the artists repainted the mural. They consulted photographs from 1986, under the guidance of Haertit Irgan Alden of Rusten Levinson Art Conservation.

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The AKTC has also been active in Florida. In 1986, the AKTC was hired by Universal Studios. During the 20-month restoration project, two murals original to the Orpheum Theater were revealed after a yearlong, $40,000 restoration project. Two murals from 1913 building were reinstalled this week.

No one is sure who painted the six rectangular murals and the large one above the stage. Beyond that, the whereabouts of the original artists and the purpose of the murals remain a cloudy mystery.

For ‘Stolen’ Sculptures,” NPR, 10/19/2009

A new, hypermodern museum at the foot of the Acropolis in Athens has a defiant purpose: to convince Britain to return the Parthenon sculptures. The 2,500-year-old sculptures of the Parthenon that were pried off the temple by Lord Elgin are now in the British Museum. For decades, the main argument against the return of the sculptures was Greece’s lack of a suitable location for their display. The new Acropolis Museum is designed by Swiss-American architect Bernard Tschumi, the five-story building has an area of 226,000 square feet. Its glass-covered exterior walls hold the images of the Parthenon and surrounding ruins. The Parthenon Gal- lery is the showcase of the new Acropolis Museum in Athens, Greece. The entire 525 feet of the Parthenon’s frieze is recreated in the gallery. Plaster casts of the sculptures housed in London are interspersed with original pieces Elgin left behind at the Acropolis, emphasizing to the public what is missing.

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

“Restoring Murals Reinstalled at Orpheum Theater,” Sioux Falls Argus Leader, 10/19/2009

The dancing Grecian ladies in the murals at the Orpheum Theater re- tain their beauty even after the years of wear and tear. But their history remains a cloudy mystery.

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During the restoration process, the tapestry was "wet cleaned" in Belgium. It was then returned to the V&A Museum in Wenceslas Square, Prague, and conserved at the V&A Museum in London. The conservation work at the V&A's textile conservation studio. The tapestry was restored on a repair frame and completely lined with a fine linen fabric, while larger areas of loss and damage were reinforced with heavier linen.

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


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

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

Architects rediscovers the Old City soon found there was more to beauty at stake. The traditional techniques were also more durable and effective than concrete-based modern houses, and better suited to the climate. The walls plastered, joss, do not erode stones over time the way cement does, and is more fire resistant. Gadal, a stone-based adhesive, was used across the country. Some of these murals date back 700 years to the Sukur period.

Many have lamented by thieves while others have been ravaged by time. A 6-foot-high wall against time to preserve these rare murals as the fine Arts Department is short of money and energy to do the job properly. The department can restore only 10 major pieces a year. Experts agree these techniques cannot withstand the ele-


The sofa was purchased for TAMG in 2005 by the Federal Government, with assistance from the Art Foundation of Tasmania, for a record price at auction. "The Hamilton Inn Sofa is one of France's most iconic pieces of colonial furniture and is extremely rare, having survived largely unaltered for about 180 years," director Bill Beahtar of the museum says.

The sofa was carefully transported to Sydney to undergo a rigorous restoration process. The conservation process included the removal of historical layers of varnish and realigning of torn and distressed fabric. The Hamilton Inn Sofa has now returned to Hobart and is on display in TAMG's Colonial Gallery.

"Rare Saco Artifact Undergoes Conservation," Kennebunkport Post, 12/18/2009

Nearly 160 years after audiences crowded into the Saco Opera House to watch John Bun-

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

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

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

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

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

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

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

Nancy Scoble, a respected Washington artist and a genius at art restoration, was approached by Clerk of Court Marty Paramore and asked to consider taking on the project. She responded with enthusiasm. Experiences with family paintings prompted her to learn more about restoration. “I wanted to find out how to do this right, so I took course after course after course,” she said. “I’ve worked on the restoration of canvas paintings as well as porcelain pieces.”

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

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

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

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

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


A Washington Daily News series about a local artist’s efforts to restore paintings housed in the Beaufort County Courthouse has generated an unprecedented number of comments on the newspaper’s Web site. Clerk of Court Marty Paramore hired Washington artist Nancy Scoble to restore five paintings that had been stored in a closet under the stairs in the courthouse’s lobby. Posted online at www.wdnweb.com, the series drew criticism from some members of the art-restoration community, and support from people who approved of using a local artist to perform the work.

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

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

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

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

In a later posting on the Daily News’ Web site, Hurt apologized “for any disrespect” Scoble might have perceived in the online comments. “I want to make it clear that, in my view, it’s not a personal attack,” he told the Daily News.

“It’s a larger issue that these conservators were trying to address, in a good way or not a good way in some respects.”