

President's Letter

Mitchell Hearn Bishop

This year I have had notable success in growing Arabian Jasmine. Known as "pikake" in Hawaii, this is the jasmine that is found in jasmine tea and a staple floral offering in India. My favorite lei is the pikake lei, and whenever I am in Hawaii and they are available, I buy at least one. The scent in my garden is a constant reminder of the location for the October meeting, although even in Hawaii it is a summer flower and needs a great deal of heat to flourish. In Hawaii, the only place I have seen it really do well is in the heat of Lahaina.

I'm not a particularly gifted gardener unless I'm highly motivated. My successes are erratic. This surprises many people but if you know any botanists,

they tend to be poor gardeners since they find all plants fascinating, are reluctant to interfere with the natural arrangement of things, and tend to be highly specialized. I had a lithics professor who was plagued by people presenting him with assorted chipped pebbles and demanding to know what they were. He would always reply with a certain cool enthusiasm, "that's a rock." The point being that it is impossible to identify on the basis of a hand sample divorced from context. Parallels with other artifacts are tempting.

Similarly, I am often quizzed as to what a certain plant is and find myself at a loss. Southern California is host to a bewildering array of introduced plants from all over the planet that only an idiot savant could memorize. The Irwin Garden at the Getty, for instance, is a continual source of irritation being a botanical freak show of an unprecedented nature.

Plants are found in nature with variegated leaves, copper foliage, or afflicted with structural deformities some find pleasing to the eye. Bob Irwin chose his plants based on color and texture and juxtapositions of those qualities and placed them in what he knew would be a constantly changing garden. Before spending twenty four years at the Getty I was an art student, and Bob Irwin was one of our visiting professors along with Jim Turrell. I've been thinking back on this, and with the upcoming opening of Turrell's Meteor Crater in 2005 I find myself thinking more and more about the Light and Space artists. More about this later. Fragrance, memory, and anticipation share an ephemeral nature and vary with individuals. As we all know, no two people remember events the same way. What we anticipate rarely happens exactly the way we expect it to.

By the time this newsletter appears, I will no longer be president, and Molly Lambert will be in my place. I want to extend my best wishes to Molly who is a colleague of many years and a good friend. I know Molly will be an excellent president and will bring a great deal to the organization. I would also like to thank Odile Madden for her invaluable help with the Honolulu meeting and Susan Sayre Batton.

I have been fortunate in having board members who are committed to the organization and a true pleasure to work with. As always, Chris Stavroudis was a good colleague and an unfailing source of support and encouragement. His term as Treasurer has now ended, and WAAC as an organization has entered a new phase. Tania Collas will take over his duties but will be able to rely on Chris for guidance when necessary. Last but by no means least is Carolyn Tallent, the Editor of this newsletter, who produces a publication that I have received many compliments on in the last year.

On a sentimental note, I have thoroughly enjoyed being WAAC President, and the experience has increased my esteem and affection for what is a unique and remarkable organization that has given me a great deal over the years. Undoubtedly the best part has been the members of WAAC, who are the most interesting group of people I have encountered in fifty years.

Contents

President's Letter	1
Regional News	2
Technical Exchange	10
An Evaluation of Cleaning Methods for Modern and Contemporary Paintings <i>by Bronwyn Ormsby</i>	11
Weight Changes in Acrylic Emulsion Paints and the Implications for Accelerated Ageing <i>by Charles S. Tumosa and Marion F. Mecklenburg</i>	12
Membership	14
AYMHM	16
Jobs	19

President's letter, continued

Now that I have finished my term as President, I am going to start some personal research on conservation as it relates to the Light and Space artists, Bob Irwin, Jim Turrell, Maria Nordman, and Larry Bell, and I hope to publish an article on this subject. I see some interesting similarities with the conservation of technology based installation art and the conservation of digital formats. I have always been interested in conserving, preserving, and documenting the most ephemeral of aesthetic experiences. I will, of course, continue to be a member of WAAC and plan on attending the Santa Fe meeting next year with great pleasure and look forward to seeing many of you there.

Finally, on a more practical note, I urge you all to take a look at the web site (<http://palimpsest.stanford.edu/waac/>) and have a look at the changes that are there. Walter Henry and Chris Stavroudis have been busy changing the web site to reflect more accurately what WAAC is up to. I hope in future that the web site will expand and change in innovative ways useful to our members and those interested in conservation in the West. On the web site, browsers will find information on our annual meetings and other activities we sponsor such as the the November packing workshop hosted by Nick Dorman at the Seattle Art Museum. This workshop is jointly sponsored by WAAC and the American Institute for the Conservation of Historic and Artistic Works, and I hope it will be the beginning of a fruitful collaboration between these two organizations.

Coming Attractions

In the January issue of the *Newsletter*

Part two of the article on Aquasol by Julie Arslanoglu
An article on dealing with human remains by Vicki Cassman
Abstracts of the papers given at the Annual Meeting
The return of Health and Safety (Chris was on hiatus).

And next year - WAAC returns to Sante Fe for the Annual Meeting!!!

Regional News

San Francisco Bay Area

At the paintings conservation studio at the Fine Arts Museums of San Francisco, **Carl Grimm** is treating George Caleb Bingham's *Boatmen on the Missouri* before it joins eighty-one other American paintings for an exhibit at Winterthur this fall. **Patricia O'Regan** and **Charlotte Ameringer** will install the show in Delaware.

Lab intern **Mary Schafer**, who graduates from Buffalo this September, will join the staff at the Nelson Atkins Museum in Kansas City in October. She will be examining their American paintings collection for an upcoming catalog. The

Fine Arts Museums Paintings Lab and the Objects Lab are co-hosting **Elizabeth Brandt**, an intern from Germany. Elizabeth is working on a variety of projects for the De Young Museum re-installation.

Bonnie Baskin will spend September working at the Ceramics Conservation Lab in Phnom Penh, where she and her team are continuing to conserve ceramics from archaeological projects throughout Cambodia and the country's first three ceramics conservators are being trained. In October, sponsored by the U.S. Embassy, she will be in Laos at the Lao National Museum in Vientiane cleaning a collection of silver-foil Bud-

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EDITOR

Carolyn Tallent

REGIONAL NEWS

Molly Lambert

TECHNICAL EXCHANGE

Albrecht Gumlich

HEALTH & SAFETY

Chris Stavroudis

ARTICLES YOU MAY HAVE MISSED

Susanne Friend

COPY EDITOR Wendy Partridge

Photocopying

To make academic course packets that include articles from WAAC Newsletter, contact the authors of the articles directly.

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Deadline

Contributions for the January Newsletter should be received by the Editor before **November 30, 2003**.

Western Association for Art Conservation

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

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Mitchell Hearn Bishop

VICE PRESIDENT

Molly Lambert

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Payments
Chris Stavroudis

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Nancy Odegaard
Donna Williams

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Walter Henry

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

Internet

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

Molly Lambert, column editor

dha figures still encrusted in century-old burial mud.

Will Shank is working on a written version of the symposium held at the Getty Center in May "Mural Painting and Conservation in the Americas" courtesy of the Getty Conservation Institute and the Getty Research Institute. The GRI publication will be co-edited by Will and art historian **Leonard Folgarait** of Vanderbilt University. Will and U.B. Morgan are new parents. Stassa came into their lives on June 2nd. She's beautiful and healthy and making her daddies very proud indeed.

The Asian Art Museum has been open since March 20, and the conservation laboratory is slowly getting its feet on the ground. Their new x-ray machine should be installed by mid-October. **Donna Strahan** spent two weeks in Thailand this summer working with curators and museum directors on an upcoming special traveling exhibition of art from the National Museums. She will be condition reporting objects in Japan for a special Korean exhibition that opens in San Francisco on October 18.

Mark Fenn has been working with the building engineers to help stabilize the HVAC system. He will be condition reporting objects in Korea for the special Korean exhibition. **Deb Fox** has survived the first rotation of light sensitive art in the new building and is preparing for the next rotation and special exhibitions.

Meg Geiss-Mooney is helping set up the integrated pest management program for the new building as well as preparing textiles for continuing rotations. **Jane Williams** is finishing the analysis of the lacquer objects for the completion of the project manuscript. **Tonja King** completed a special contract treating a large collection of Indonesian puppets.

Sarah Gates, Joanne Hackett, and Beth Szuhay, of the Textile Conservation Laboratory at the Fine Arts Museums of San Francisco, welcome new intern **Nicole Sischka**. Nicole is a senior majoring in art history at San Jose State University and has been interning for

three days a week during her summer break. Nicole will continue interning one day a week during the school year. Her projects include making storage mounts for incoming acquisitions and organizing a conservator materials folder.

The conservation department at SF-MOMA recently invited **Jim Bernstein** for an in-house inpainting workshop - a real luxury, but still not enough time. **Amanda Hunter Johnson** finished her two-year Fellowship in Contemporary Art with great success and has moved to Philadelphia where she is working at the Conservation Center for Art and Historic Artifacts.

She and **Jill Sterrett** will be giving a paper entitled "Image Re-Integration in Contemporary Art: Processes Reconsidered" at "The Image Re-Integration Meeting" for the 2nd Triennial Conservation Conference at Northumbria University this September.

Gwynne Barney will be the next Fellow in Contemporary Art with **Michelle Barger** as her supervisor. We look forward to Gwynne's arrival in October.

Michelle was recently promoted from Associate Conservator of Objects to Conservator of Objects. She will be speaking on "Concerning the Ephemeral: Materials That Won't Last" at the "Northwest by Southwest" conference of the Western Museums Association and British Columbia Museums Association in Reno in October. She will also be speaking at a "Soft Packing Workshop" at the same conference.

Lesley Bone has just returned from Mexico where she shepherded a large exhibition of African Art from the Fine Arts Museums of San Francisco. The exhibit had traveled first to the National Museum of Anthropology and History in Mexico City, and subsequently to the Museum of Glass at Monterrey.

Lesley is now back to work on preparing many ethnographic objects for the new de Young Museum, slated to open in July 2005. **Natasa Morovic** is conserving a number of important historical frames from the Fine Arts Museums American

Regional News, continued

collection, in anticipation of the reinstallation of the paintings collection at the new de Young building.

Elisabeth Cornu is working on preparation of sculptures for the new de Young Museum, both indoors and outdoors. She has also recently returned from a preservation meeting for patrimonial cemeteries in Latin America which took place at Ciudad Bolivar, a historic city on the Orinoco River in Venezuela. A follow-up conference to Historic Cemeteries in Latin America is scheduled for late October 2003 in Lima, Peru, under the auspices of UNESCO/ICOM.

Jim Bernstein and **Debra Evans** taught their 4-day workshop "Mastering In-painting" twice in recent months. In April, AIC sponsored the course, which was held at the UCLA Fowler Museum of Cultural History. In July, Jim and Debra traveled to the Straus Center at Harvard to conduct the course, which was sponsored by the New England Conservation Association. In March, Jim also taught a workshop called "Filling the Void" in Atlanta for the Southeastern Regional Conservation Assn.

Debra Evans and **Michelle Facini**, Kress Fellow in the paper lab at the Fine Arts Museums of S.F., delivered a presentation at AIC entitled "Big Paper, Big Problems: Preservation Issues of Large Format Works on Paper." Michelle and **Stephanie Lussier**, 3rd year intern in the paper lab, put together a poster, with 26 attached samples, detailing rigid support options for the mounting and display of oversized paper.

The talk and poster were the culmination of a year of research on the topic, which featured 36 site visits in the US, Canada, England, and Australia and 118 contributions from individuals. Special thanks to the many WAAC members who assisted.

Also for the June AIC meeting, **Janice Schopfer** provided information on a new non-absorbent air-flow drying system for the Archives Conservators Discussion Group. In the spring Janice created a didactic display on the materi-

als used to create the works in the exhibition *Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance* at the Legion of Honor.

In September Michelle Facini will begin a 3-year Mellon fellowship in the paper lab at the National Gallery of Art.

Stephanie spent two weeks in July studying photograph conservation at the Getty Museum with Marc Harnly and Martin Salazar. In September she will be the Mellon fellow at the Sherman Fairchild Center for Works on Paper and Photograph Conservation at the Metropolitan Museum. In June Stephanie married **Scott Homolka**, a contract paper conservator at the Legion of Honor, in a park ceremony conducted by Debra Evans. In the fall Scott will be the advanced paper conservation intern in the Straus Conservation Center at the Harvard Art Museums.

Debra was pleased to have the first museum exhibition of about 200 of her non-Ukrainian wax-resist-dyed eggs in *Inside Out*, an exhibition of art by staff members at the Legion of Honor during the summer.

Candis Griggs has been working on a variety of private projects including some Plains Indian beadwork and severely water-damaged lacquer panels. She presented the objects segment of an all-day workshop on caring for collections and family heirlooms to a group of 70 participants at the Filoli Center on August 6 with Meg Geiss-Mooney and **Susan Filter** presenting on textiles and paper, respectively. She is getting married on Labor Day weekend in New York and then off to Turkey and Syria for a month for her honeymoon.

Regional Reporter:
Paloma Añoveros

Arizona

Gretchen Voeks, **Audrey Harrison** and **Maria Lee** are conducting a condition survey and photographing 1200 grave

markers in 20 cemeteries at Kalaupapa, Molokai. The project is in preparation for an overall maintenance plan for the cemeteries.

Brynn Bender is preparing to treat 75 pre-historic ceramics from Joshua Tree National Park. She is also working at the Grand Canyon to preserve a collection of historic river boats.

Conservation intern, **Lara Kaplan** is researching corrosion and coatings on a collection of archaeological metals from Bent's Old Fort. Lara hopes to determine why the 1960's treatment of these objects has failed.

Nancy Odegaard participated/lectured in a rock art research tour in South Africa in July. She also assisted the Amerind Foundation with a collection survey and was a site conservator for the Homolovi Research Project excavations at Chevelon. Nancy co-taught two Spot Testing workshops at the AIC meetings.

Teresa Moreno received a Faculty Grant from the Vice President for Research at the University of Arizona to study pesticide testing and mitigation methods. She presented an AIC general session paper on an italic bone funerary bed project. She is working on the Arizona State Museum and University emergency response and disaster recovery plans.

Melissa Huber received a Stout Memorial Fund Award to attend the AIC meetings and an Emily Krauz Memorial Scholarship Award from the University of Arizona to attend a class. She and Lara Kaplan, **Cheryl Podsiiki**, and Teresa Moreno presented a poster on treating fire-damaged baskets at AIC. Cheryl also presented a poster on arsenic in wood.

All members of the ASM lab participated in the Homolovi excavation project in June. **Caroline Kunioka** and Cheryl Podsiiki extended into early July with Nancy and Teresa to assist with wall excavation/stabilization.

Nanette Skov is working on her book, *Textile Conservation* and hopes to be ready for publishing by October.

Marilen Pool is currently working on a preservation plan for the historic property owned by Xanterra Resorts at the Grand Canyon National Park. She is also conserving a collection of Mexican folk art for the Tucson Museum of Art.

A flag created for Arizona troops to carry in the Spanish-American war has returned to private textile conservator **Martha Winslow Grimm**'s laboratory. A staff member at a small Arizona museum had cut the flag from its permanent horizontal mount because he wanted to roll it and place it on a rolling textile rack. The brittle, UV damaged silk taffeta flag could not take the abuse and is now in many small pieces and requires expensive, extensive treatment.

Regional Reporter:
Brynn Bender (for Gretchen Volks)

Greater Los Angeles

LACMA Painting, Objects, and Paper Conservation have been busy with exhibitions this past summer. *Modigliani and the Artists of Montparnasse* runs June 29th through Sept. 28th and features 50 paintings, sculptures, and works on paper by Modigliani, along with works by contemporaries, such as Chagall, Léger, Picasso, and Soutine. *Old Masters, Impressionists, and Moderns: French Masterworks from the State Pushkin Museum, Moscow*, opened July 27th and continues through October 13th. The exhibition traveled to Houston and Atlanta before coming to Los Angeles. The seventy-six paintings include works by Poussin, David, Ingres, Corot, Courbet, Monet, Pissarro, Picasso, van Gogh, Degas, Matisse, and Cezanne.

Joe Fronck is finishing treatment of one of LACMA's most recent acquisitions, Cavaliere Baglione's 1601 *Ecstasy of Saint Francis*. Cleaning and removal of an old lining revealed the painting's especially well-preserved state.

Last spring, **Elma O'Donoghue** and **Soko Furuhashi** attended the AIC Jim Bernstein and Debra Evans workshop 'Mastering Inpainting' held at the Fowler Museum.

Lauren Chang traveled to Peru in June to conserve textiles from a mummy bundle excavated in the Ica Valley. The textiles were conserved at the Museo Nacional de Anthropologia, Arqueologia y Historia de Peru in Lima for exhibit and presentation in the county of Ica by the Cerrillos Archaeological Project. Funding was provided by the National Geographic Society.

Laura Balcerzak, a graduate in chemistry from the University of Southern California, worked for two months on the analysis of alizarin and purpurin by Surface Enhanced Raman Spectroscopy, under the supervision of LACMA's senior conservation scientist, **Marco Leona**. After her internship at LACMA Laura traveled to Italy for a one year Fulbright Fellowship, conducting research on fiber optics IR spectroscopy at the IFAC-CNR laboratory in Florence.

Julia Day from the SUNY Buffalo Conservation Training Program, worked at LACMA this past summer in Objects Conservation under the supervision of **John Hirx**. Julia studied the inherent processes of deterioration found in a Moholy-Nagy made of cellulose acetate and participated in a project involving electro-forming.

Robert Aitchison of Aitchison and Waters, Inc. presented two sessions devoted to the handling and care of photographs at LACMA in July. **Victoria Blyth Hill**, Head of Conservation, and **Soko Furuhashi** and **Chail Norton**, Paper Conservation staff members, facilitated Robert's presentation. The sessions were presented to other staff members who deal directly with the museum's photographic collections, such as people from the registrar's and preparation departments.

Mark Watters of Aitchison and Waters, Inc., has been examining and treat-

ing some Modern drawings from the Hal and Eunice David Collection which is being donated to the Grunwald Center at the UCLA Hammer Museum. **Mo McGee** of the Grunwald Center at the UCLA Hammer Museum has been assisting him in this effort. The treated works of art will be included in an upcoming exhibition of drawings from the Hal and Eunice David Collection at the Hammer.

Sculpture Conservation Studio has been spending quite a bit of time in San Diego and Palm Desert, now that they have outdoor sculpture maintenance programs with both cities. As of July 4th, SCS has been officially given a California State grant for the restoration of the 60 panel Helen Lundeberg *History of Transportation* petrochrome mural in the City of Inglewood. Including the relocation of the mural, the whole project should take 24 months.

Viviana Dominguez has been working with SCS on the conservation of 2 City of Los Angeles murals and one mural for the City of Pasadena. **Rosa Lowinger** has been working with Cypress Lawn cemetery on several of their monuments and advising on the Watts Tower project.

S/R Laboratories is now the only conservation company to be Adobe® Service Providers. S/R Labs has maintained a digital imaging facility for more than 10 years now and provides support for those using Adobe products in direct to digital applications. **Ron Stark**, Director of S/R Lab notes that, "we are not Adobe tech support providers, however. We recently scanned artwork for 10 books, many images to be used in the new classic Golden Books for children, and restored them digitally for publication. We are also part of the Adobe Solutions Network and welcome helping fellow members in their digital imaging and archiving needs." Ron said that if WAAC members are in need of help with digital issues or animation art issues (their specialty), they're welcome to call him directly.

Volunteer **Stephanie Cha-Ramos** is

currently in her second term of conservation internship training at the UCLA Fowler Museum of Cultural History and is also working part-time in the museum's Collections Management Department (in order to support her conservation habit).

Erin Hirata, UCLA art history/English studies double BA student, is participating in the Getty's Multicultural Undergraduate Internship Program at the Fowler, with her work in Conservation and Collections to assist in career discernment.

The Fowler's assistant conservator **Tricia Measures** continues to assist **Jo Hill** in the lab, as she examines and treats objects scheduled to be displayed in the museum's upcoming Rice exhibition, encountering such challenges as badly damaged, costume-dressed, oil-painted, lifesize Rice-deity sculptures from Calcutta. (The substrate is dirt mixed with rice straw!)

Effective immediately, **Jim Druzik** will assume the position recently vacated by **Lambertus van Zelst** as an Associate Editor for science for the *Journal of the American Institute for Conservation*.

The American Society of Heating, Refrigeration and Air-Conditioning Engineers (ASHRAE) published its 2003 ASHRAE Handbook: *HVAC Applications*. CCI and GCI contributed significantly to the revised chapter on "A21 — Museums, Libraries, and Archives." The major change is guidelines for gaseous and particle pollutants. **Cecily Grzywacz** (scientist, GCI) is the Chair for future revisions of this chapter. All comments and suggestions to improve it are welcome.

The Natural History Museum of LA County hosted **Amber Tarnowski**, a second year Queens conservation student, as a summer intern funded by the Samuel H. Kress Foundation. Amber worked with NHMLAC conservator **Tania Collas** on projects in the Anthropology, History, Mineralogy, Vertebrate Paleontology, and Marine Worms collections. During her internship, Amber treated *tapa* cloth and a 19th-century

painted guitar, fabricated microenvironments for sensitive minerals, and rehoused a variety of collection objects, among many other activities.

Regional Reporter:
Virginia Rasmussen

New Mexico

Bettina Raphael is happily ensconced in her new studio in Santa Fe working on three main projects involving Casas Grandes ceramics, 1930's New Mexican CCC tinware, and Hopi kachinas in addition to working regularly part-time with the Wheelwright Museum of the American Indian and other private clients.

On July 2nd, **Mina Gregory Thompson** gave birth to Miles Gregory Thompson, weight: 6 lbs, 12 oz, height: 20 1/4". She'll be on maternity leave from the Museum of New Mexico until January.

Director of Conservation, Museum of New Mexico, **Claire Munzenrider**, continues serving as Chair of the Museum's Energy Initiative with the essential goals of reducing state-wide utility usage while maintaining appropriate environmental levels to ensure the preservation of the collections.

The success of the task force goals have been measured in savings of \$65,000 in utilities and \$45,000 in grants to upgrade office and storage lighting and building features. In addition, more efficient HVAC maintenance contracts have been procured in the third year of the program. She hopes to take the initiative department-wide, expanding the program from the current four to eight museums in the state of New Mexico.

Maureen Russell, Senior Conservator, is working on several upcoming exhibitions for the four museums of the Mu-

seum of New Mexico and is thrilled to be a new member of the conservation team.

Larry Humetewa (Museum of New Mexico) is spending the summer working at Bandelier National Monument with the National Park Service and an Historic Preservation team from the University of Pennsylvania headed by Frank Matero. The summer field school addresses the complex preservation issues associated with indigenous traditional cultural places and archaeological sites.

Intern **Emily O'Brien** is working with Maureen Russell on surveys and treatments for an upcoming exhibit at the Museum of Indian Arts and Culture. *Roads to the Past* celebrates the 50th anniversary of the highway archaeology project in New Mexico. Emily will graduate from Buffalo State College in September.

Teresa Myers recently completed work as lead conservator for *Handmade Planet*, an exhibition at the Museum of International Folk Art commemorating the 50th anniversary of the founding of the museum by collector Florence Bartlett. Teresa is continuing work on the Palace of the Governors move that includes surveying, rehousing, and stabilizing the entire collection.

Rachel Freeman of Buffalo State College is surveying and rehousing collections at the Museum of Fine Arts for the summer. She will leave New Mexico to begin her third year internship at the San Diego Museum of Art in September.

Conor McMahon of Buffalo State College will begin his third year internship at the Museum of New Mexico in September.

Laura Downey was married on April 1st to Dr. Stephen Staneff, a civil engineer with Construction Data Research, Inc., whose job is even harder to describe concisely than art conservation. Laura will henceforth use the name **Laura Staneff**.

She and the other staff at the UNM Art

Museum welcome **Jae Mentzer**, a photographic materials conservation student from the University of Delaware/Winterthur Museum, for a summer internship. Jae is pursuing several treatments, participating in a survey of the paper collection, and helping to herd UNM students taking the Museum's "Photography in the Southwest" course, co-taught by Laura Staneff and curator Kathleen Stewart Howe. In September Jae will proceed to her third-year internship at the Harry Ransom Center in Austin, where she will be working with **Barbara Brown**.

Keith Bakker has been spending much of the summer on a scaffold in New Haven, Connecticut restoring the Ten Commandments (not the original tablets) and will return to New Mexico in August to prepare for a museum studies course at the University of New Mexico.

David Rasch has moved on to bigger challenges in the Land of Enchantment by accepting a position as Senior Planner in Historic Preservation for the City of Santa Fe, thereby broadening his scope of preservation from artifact collections to an entire city. He is responsible for compliance to the Historic Districts Ordinance and the Archaeological Review Districts Ordinance for all new construction, restoration, and demolition within the five historic districts and three archaeological districts of Santa Fe. With the recent adoption of a Compound Ordinance, even the historic spaces between buildings and structures will be preserved. This exciting new position will test David's ability to preserve the essence of a 17th-century Spanish colonial village while addressing the 21st-century needs of a thriving arts and tourism destination. In addition, David will continue in his private practice as conservator and collections consultant providing treatment for archaeological, ethnographic, and natural history objects.

M. Susan Barger acted as the Conservators in Private Practice Coordinator for the two Spot Testing Workshops offered at the Annual Meeting of the AIC. Nancy Odegaard and **Scott Carilee** taught these two workshops. She also

completed her job as the Project Coordinator for the IMLS-funded, New Mexico Museum Infrastructure Project. The project continues through the office of TREX, the traveling exhibitions arm of the Museum of New Mexico.

Susan is now the Small Museums Development Coordinator. She is working to improve small and rural museums throughout the state and in particular is working with thirteen participant museums. She organizes professional development workshops, runs a list-serve for the museums in New Mexico, and provides resources to museums via telephone, visits, and e-mail. This summer she is visiting all of the participant museums and is seeing a great deal of Fair New Mexico.

Regional Reporter:
M. Susan Barger

Rocky Mountain Region

Jude Southward at the Denver Museum of Nature and Science and **Matt Crawford** presented a poster titled "Lightening the Load: New Storage for Zoological Specimens," at the AIC annual meeting. Jude is now working on an IMLS funded project to re-house 470 rolled textiles in the anthropology collections.

Matt Crawford has since left DMNS to pursue private practice in Denver. He has been teaching an Introduction to Art Conservation course at the U. of Denver assisted by **Victoria Montana Ryan**. Victoria attended the "Mural Painting and Conservation in the Americas" symposium sponsored by the Getty Conservation Institute in Los Angeles. She says the tour of murals in L.A. sponsored by Community Art Resources was terrific. Victoria is now working on a CAP survey for Dahl Arts Center in Rapid City, South Dakota.

Intern **Kristy Jeffcoat** will be staying on at the Denver Art Museum for a second year thanks to a Kress Fellowship. Con-

gratulations to Kristy on her engagement to **Dan Sterns** also of the DAM.

Carmen Bria, **Hays Shoop**, and **Camilla van Vooren** of the Western Center for Conservation of Fine Art have completed the treatment of 15 Spanish Colonial paintings from the Denver Art Museum. The project was funded by an IMLS grant, and a separate IMLS grant is funding the conservation of 22 paintings and one mural from the Institute of Western American Art at the Denver Art Museum. In May, Camilla presented a paper on Georgia O'Keefe's painting, *Cross With Red Heart*, at the symposium "Marching Towards Modernism" at NYU.

Regional Reporter:
Eileen Clancy

Hawaii

Shangri-La, winter home of the late Doris Duke opened for public tours on November 6, 2002. It houses the 5th largest Islamic Art collection in the nation with over 3500 accessioned objects. Prior to its opening, conservation work was undertaken by **Laura Gorman**, objects conservator, with assistance by **Simonette dela Torre**, collections technician.

Ann Svenson Perlman, textile conservator, restored the textile collection with assistance by **Sahra Indio**, conservation assistant. Over the next couple of years, conservation work will be done by **Laura Gorman**, **Larry** and **Rie Pace**, painting conservators, and **Ann Perlman**.

Sahra Indio and Simonette dela Torre will continue to assist in upcoming conservation projects as well as perform follow up maintenance work on the previously treated works. Simonette will be leaving at the end of August to spend a year studying in Florence, Italy. For more information about Shangri-La, visit the Honolulu Academy website at:

www.honoluluacademy.org.

Larry & Rie Pace have survived the move to the new home/studio and are trying to catch up on the time lost during the move. I'm sure most of you know the joys of moving and the enjoyable calls from clients who want to know where the hell their paintings are. A grant for a survey of paintings held in the collections of four mission house museums in Hawai'i — Bailey House Museum, Baldwin House Museum, Lyman House Memorial Museum, and Mission Houses Museum, has been approved for funding by the State Foundation on Culture and the Arts. The survey will be carried out probably within the next 12 months.

After two months in Europe treating various paintings in private studios in London and Madrid **Dawne Steele Pullman** graced us with a brief, but very helpful visit. She is currently on the mainland, mostly in Los Angeles, and will be returning to Hawaii in September for a stay of a couple of months.

Aloha WAAC Conference attendees!

Regional Reporter:
Larry Pace

Pacific Northwest

Jack Thompson just got back from Idaho and is happy to report that the last lengths of pipe for the Mill of Dunnydeer were laid in the ditch, and the backhoe re-leveled the building site. Big Al, the 75(?) yr. old backhoe operator, cleared a path to the proposed papermill and leveled out the building site.

Return to Portland was delayed a couple of days while he rebuilt the engine of his Subaru which developed a sudden thirst for water. Jack will continue working on a 9 ft. X 12 ft. tapa, a book published in 1498, and a few fire damaged items.

Caber Press has published a couple more titles and the full catalog is available as a .pdf file from: http://home.teleport.com/~tcl/CaberPress_web.pdf.

On April 1st the Royal British Columbia Museum amalgamated with the British Columbia Archives. **Betty Walsh** will be continuing her archival conservation duties, and she looks forward to learning more from her museum colleagues. The RBCM conservators organized a successful Canadian Association for Conservation Conference and Workshop in May.

Linda Roundhill is finding good use for her recently completed private studio in Woodinville, WA to complete projects for the Thomas Burke Memorial Museum of University of Washington. This includes a 22nd Dynasty Egyptian wood coffin and Ptolmaic mummy with cartonnage that will be the subject of a special display October 2003. Other projects include work for private collectors and public institutions as well as many challenging child-rearing and gardening endeavors.

Alice Bear prepared works on paper for exhibition for the Washington State Historical Society's contribution to the traveling exhibition *Beyond Lewis & Clark: The Army Explores the West*, which will appear at the Washington State History Museum in Tacoma February 14 through October 31, 2004. It's currently at the Virginia Historical Society in Richmond and will be at the Kansas State Historical Society in Topeka.

Ellen Carrlee has been working on the conservation of a 40 foot totem pole that belongs to the Juneau Douglas City Museum. Master Carver Nathan Jackson, who carved the pole originally, is replacing rotted sections and repainting the areas of lost paint. The pole was badly weathered and is being brought inside for its preservation.

Monica Shah has been hired on a multi year contract by the U. of Alaska Museum in Fairbanks to oversee the move of their collections into new storage.

Scott Carrlee is busy moving back into a larger conservation space and planning for the eventual complete renovation of the lab at the Alaska State Museum.

J. Claire Dean has completed preparatory treatment of 43 petroglyph boulders due to be repatriated from the US Army Corps of Engineer's Dalles Dam facility on the Columbia River to a new permanent and more appropriate home later this year. The work was carried out with the help of **Andrew Salomon** and **Hiawatha Johnson**.

This spring Claire was invited by the Culture Committees of the Confederated Salish and Kootenai Tribes of the Flathead Reservation to bring **Meg Abraham** (LACMA) to the reservation to demonstrate the potential use of lasers for removing graffiti from rock image sites. Not only did the demonstration go well, but Claire and Meg also managed to fit in a powwow and eat lots of moose meat.

Claire also presented a paper on this work at the annual meeting of the American Rock Art Research Association in May. In July she is off to Africa again to continue her work with the Rock Art Research Institute in Johannesburg.

Sarah Melching completed the first phase of a condition survey for the works of art on paper collection at the Frye Art Museum in Seattle. In conjunction with the survey, she taught a workshop on paste preparation and hinge attachment.

WAAC and the AIC are co-sponsoring the AIC workshop "Packing & Shipping Works of Art" to be held at the Seattle Art Museum on November 3, 2003. The instructor is **Merv Richard**, conservator at the National Gallery of Art, Washington DC. For information contact either WAAC Boardmember Claire Dean clairedean@aol.com or Molly Lambert lambert@there.net.

Regional Reporter:
Peter Malarkey

Texas

Sandra Blackard, Conservation Consultant, recently completed a Conservation Assessment Program (CAP) evaluation and report with architect **Rick Wright** for the Sam Houston Memorial Museum in Huntsville. Five structures and associated historic collections were included in the assessment.

Gawain Weaver, graduate student in photograph conservation at New York University completed a summer internship working with **Sylvie Pénichon** in the conservation lab at the Amon Carter Museum. His project consisted of a condition survey and conservation of photographic albums from the Erwin Smith Collection in preparation of the digitization of the collection.

Chela Metzger reports the following news items from the Preservation and Conservation Studies Program (PCS), University of Texas at Austin: Congratulations to our third year conservation students who recently completed their internships and have graduated! **Rebecca Elder** interned at the Harvard University Widener Library labs in Boston; **Frank Trujillo** at the Columbia University labs in New York City; **Jamye Jamison** at the Newberry Library in Chicago, and **Dan Paterson** at the Library of Congress rare-book conservation lab.

The students were all able to attend this year's conservation student conference (ANAGPIC) in NYC. Jamye Jamison presented her work on nitrate film stock in: "A survey of Photographic Negative Collections from 1925-1950: Some results and Observations." Rebecca Elder presented the results of her collaborative effort to create a treatment documentation DVD: "Document(ary): Telling The Story of a Treatment."

We are pleased to welcome 11 incoming students for the new academic year. Nine will begin with the Fall 2004 semester, and two will begin Spring of 2004. Our new Preservation Administration students are : **Anthony Teague**, **Kathleen Mullen**, **Vivian Spoliansky**, and **Kathleen Berry**. Our new Conser-

vation students are : **Kevin Auer**, **Elizabeth Klipsch**, **Kendra Gates**, **James Thurn**, **Genevieve Pierce**, **Sonja Reid**, and **Shannon Phillips**. We are looking forward to an exciting year!

Many PCS alums and current students were at the recent AIC meeting in DC. A rousing reunion was held, where our new school mascot the "Fighting Cochineal" was unveiled. T-shirts with the pugilistic dye-stuff featured in detail are now for sale. Contact the school for details.

Many alums also participated officially at this year's meeting. **Ethel Hellman**, **Kristen St. John**, and **Meg Brown** all chaired discussion groups. **Hannah Frost** chaired the Electronic Media Group, where **Marlan Green** and Jamye Jamison presented a paper on their findings with regard to digital conservation documentation.

April Smith gave a paper on her treatment of an early Mexican printed Antiphonal, and **Alan Puglia** co-presented his work on an alcohol-re-moistenable book repair tissue. **Jan Paris** presented a paper on conservation decision-making during the general sessions.

In other PCS news, **Ellen Cunningham-Kruppa**, Assistant Director of Preservation and Conservation Studies, spearheaded the organization of the "Sound Savings: Preserving Audio Collections" Symposium, which took place in Austin during the fourth weekend in July. This event was co-sponsored by Library of Congress, the Association of Research Libraries (ARL), and the National Recording Preservation Board. The proceedings will be made available by ARL on their website.

Brandon Burke, a current Preservation Administration student, received a fellowship to attend the Spring 2003 Digital Library Federation Forum, which was held in New York City in May. Another preservation administration student, **Victoria Naipavel-Heiduschke**, received funding to attend the American Library Association mid-winter conference in 2003.

Stephanie Watkins reports the following two items: **Corinne Dune**, private photographic conservator in Austin and a contract conservator in paper conservation at the Harry Ransom Humanities Research Center, has received a Mellon fellowship to attend the third cycle of the two-year Advanced Residency Program in Photographic Conservation at the George Eastman House and the Image Permanence Institute in Rochester, NY. We wish her every success. **Sarah Norris**, a recent graduate of University of Texas at Austin, was hired for the summer in the Ransom Center paper conservation lab to assist with the treatment of the B. J. Simmons performing arts collection as part of an NEH-funded grant project.

Barbara Brown reports that Jae Menzler, graduate student in the University of Delaware/Winterthur Art Conservation Program, will be coming to the Ransom Center for her third-year internship to work with Barbara in the Photograph Conservation lab.

Cheryl Carrabba is pleased to announce her relocation to 9002 Anderson Mill Road, Austin, Texas 78729. The new location in Northwest Austin contains a 4,000 square foot lab, secured art storage facilities, expanded framing center, client conference room complete with research library, computer/scanning center, photographic suite, and office facilities. For more information, contact Cheryl at 512-452-5880.

Martha Simpson Grant would like to announce that her private practice has moved to a larger studio. The new address is 5907 Marilyn Drive, Austin, Texas 78757. Her other contact information remains the same.

Regional Reporter:
Ken Grant

Technical Exchange

Notes from Vendors:

Mini Rechargeable Dehumidifier DV300

Control excess humidity and damp problems with this new, rechargeable, mini- dehumidifier from Meaco. The cassette is full of Hydrium™ crystals which absorb moisture from the air to maintain a dry environment for storage. When the crystals are exhausted, the crystals in the sealed indicator window will turn pink. To regenerate the crystals, plug in the DV300 and leave it for 10 hours. After this time you will be able to re-use the DV300 again. The DV300 is the simplest, safest, and cleanest way of controlling excess moisture.

The DV300 has been designed with museums in mind. Its technology greatly improves the way that museums can control the relative humidity in display cases and storage trays. Due to its ease of use and compact size, the DV300 can be used by anyone in a wide range of applications including; cabinets, clothes drawers, wardrobes, kitchens, bathrooms, boats, lofts, classic cars, storage, windowsills, caravans, boxes - indeed any damp spot. The DV300 comes with a handy hook so that it can be hung when required.

No wires or batteries are required in operation as the process is completely natural. Unlike other solutions using tubs of silica gel, there is no mess, no spillage, or any water to be drained. £19.99.

You are welcome to contact us with comments, questions, or complaints via, phone, fax, letter, or e-mail.

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Custom Floor Stands for Microscopes

Micro-Optics is pleased to offer three unique and affordable rolling floor stands designed specifically to meet the needs and budgets of the art conservation community.

Capable of incorporating any manufacturer's microscopes, all of our hand-built stands are stable, easy to transport, and versatile – allowing for viewing specimens lying flat on a table, standing, placed on an easel, or wall.

MOCFS1 Compact Floor Stand
4' long x 2" diameter vertical, stainless steel pole. Circular base with three 4" locking castors. Articulating counter balanced arm – total extension excluding microscope – approximately 37". Locking security collar. Locking fiber-optic platform. Weight approximately 275 lbs. \$2,700 plus tilting mount + shipping.

MOFS2 Standard Floor Stand
Same arm and collars as compact stand. Base is 36" wide, 34" long. Three 4" locking castors. Stainless steel, vertical pole is 6' long X 2" diameter. Weight approximately 275 lbs. \$2,900 plus tilting mount + shipping.

For individuals, or institutions with high throughput, or those with demanding photographic needs, Micro-Optics also has a museum quality floor stand with a heavy duty, dual ball bearing arm which offers the stability of a high grade, surgical microscope. If you have a unique application, the design team can custom make a stand to meet any need.

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Cotton Batting

While sourcing materials for temporarily rolling several very large paintings, I came across the this useful material: "Warm and White" a cotton batting (made for quilters) approximately 1/16" thick which comes in rolls 124" wide and 25 yards long for \$135. It is needle punched so there is no adhesive. It is described as "washed, bleached, and washed again," which may not be good enough for archival storage but was adequate for short term use as an interleaf. Available in fabric stores and from the Warm Company, 954 East Union Street, Seattle, WA 98122. (800) 234-WARM. www.warmcompany.com.

C. Tallent

WAAC Publications

Handling Guide for Anthropology Collections

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

Price, postpaid:
\$8.85 (\$6.60 per copy for orders >10 copies)

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

Loss Compensation Symposium Postprints

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

Price, postpaid:
\$12.50

Make your check payable to WAAC. Mail your order to:
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Back Issues of WAAC Newsletter

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

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An evaluation of cleaning methods for modern and contemporary paintings

A short note by Bronwyn Ormsby

The removal of surface dirt and/or discoloured varnish from the surface of paintings is one of the most commonly executed treatments by conservators. For paintings executed in traditional media such as oil or egg tempera, an appreciable body of knowledge is available to assist conservators with their decision on which cleaning method(s) to use. However, most of this material is inapplicable to understanding the effects of various cleaning methods on modern and contemporary works of art because 'modern' paints have been formulated with such an assorted range of materials, including an array of synthetic polymeric binding media.

This diversity has important implications for the conservation of artworks, since each type of paint used is likely to display its own unique set of physical and chemical properties, as well as responses to ageing, environmental conditions, and conservation treatments. This is further complicated by the presence of "additives," which have been incorporated into many modern paint formulations to improve specific properties of the paint such as drying time, pigment wetting, adhesion, consistency, and resistance to mold growth, and are particularly prevalent in emulsion systems. Many of these are thought to remain within the paint film on drying and therefore have the potential to exert an influence on paint properties and response to cleaning agents.

In addition, the nature of the cleaning process itself has changed, as most modern and contemporary paintings are predominantly unvarnished, and the treatments are performed directly on the paint surface.

There is virtually no information or data on the short- or long-term effects of cleaning modern and contemporary paintings. The following described project, initiated by the Tate, is a collaborative venture between the Tate, London, the National Gallery of Art, Washington, and the Getty Conservation Institute, Los Angeles. For fuller descriptions please see *GCI Newsletter* Volume 17, Number 3, Fall 2002 (or visit http://www.getty.edu/conservation/resources/newsletter/17_3/news_in_cons1.html) and a recent addition to the GCI website at (<http://www.getty.edu/conservation/activities/modpaints/>). This project aims to address directly these issues through a combination of scientific examination and analysis, as well by gathering historical and contemporary information on paint formulations, the continued documentation of the use of paints by artists, and through interviews with modern art conservators.

The analytical component will include the development and optimisation of a number of chromatographic methods for the qualitative and quantitative characterisation of the common classes of modern paints, such as acrylic emulsion, acrylic solution, alkyds, modern oils, PVA emulsions, and nitrocellulose. More specifically, a detailed study on the extractable components of acrylic emulsion paints, using chromatographic methods including GC-MS, HPLC-MS, SEC/GPC, and pyGC-MS will form a major

component. In addition, several other forms of analysis and examination will be explored to assess changes in the physical, chemical, and optical properties of modern paints on exposure to various cleaning agents and as a result of ageing.

To date, pilot research has been carried out at X-at, located at Exeter University, England, using a number of thermal and imaging techniques such as DMA (Dynamic Mechanical Analysis) and AFM (Atomic Force Microscopy) amongst others. These techniques have proven useful in assessing changes in the mechanical and optical properties of paint films after exposure to various cleaning agents.

Characterisation of changes in surface chemistry using FTIR, FTIR-ATR, and HPLC-MS will also be explored, particularly in relation to the migration of surfactants and other low molecular weight species to the surface of acrylic emulsion paint films. In addition, several well known methods of characterising surface and optical changes such as microscopy, ESEM (Environment Scanning Electron Microscopy), and gloss and color measurements will be used to assess further the visual effects of the cleaning treatments.

While initially focussing on artists' acrylic emulsion paints, the project will consider a wide range of paint manufacturers and pigments and will also encompass acrylic solution paints and examples of commonly used artists modifications, such as dilution and the addition of gloss medium. A comprehensive range of test samples will be prepared and a number will be allowed to accumulate dirt. A further representative selection will be submitted to accelerated ageing techniques to assess changes that may occur with time, and a number of naturally aged samples will also be assessed.

A significant amount of useful information is expected to be produced from this research, which will be disseminated widely. Any information and other contributions to any aspect of the research are most welcome. Please contact Tom Learner or Bronwyn Ormsby at the Tate Britain.

Tom Learner:

Bronwyn Ormsby:

Tate, Millbank, London, UK. SW1P 4RG

Gregory Smith:

E. Rene de la Rie:

Michael Schilling:

Weight Changes in Acrylic Emulsion Paints and the Implications for Accelerated Ageing

Introduction

Acrylic emulsion paints were introduced commercially in the 1950's, and by the 1960's artists' paints were readily available. A useful history of solvent and emulsion acrylic paints appears in the book by Crook and Learner (1). Because the artists' acrylic emulsion paints are relatively new, both craft experience and scientific analysis are not as detailed as with other older more established painting materials. A study of acrylics suitable for restoration use has appeared with comments on accelerated ageing (2). This paper reinforces the need for baseline studies of artists' materials. The effects of artists' technique, ageing, and conservation treatments are open areas for investigation.

The use of synthetic painting materials does not obviate the need for an understanding of just what is meant by "dry" and what the implications are for waiting or not waiting while the film formation processes continue. This point is analogous to oil paints, where the oil paint is "dry-to-the-touch" long before the immediate reactive chemical behavior slows down and slower, longer term processes begin to dominate. After paints dry, their behavior over long periods of time are important to the conservator and those responsible for their exhibition and transport. Since few old acrylic emulsion films are readily available for studies such as solvent treatments or mechanical testing, attempts may be made to accelerate age specimens so that they behave as older acrylic films. The attempt to accelerate age polymers is not as simple as one may expect.

In order to lay the foundation for long term studies or to perform accelerated ageing experiments, a baseline study of the initial behavior of acrylic emulsion paints was conducted. This paper is a summary of one of these studies.

Materials and Methods

Acrylic emulsion paints and gessos from several manufacturers were purchased and then cast into strips. Some specimens were spread with a spatula on mylar strips and weighed for four years and their weight losses recorded. Measurements were made to 0.1 mg using a Mettler AT 201 balance. The drying environment was an interior laboratory kept at 21°C and an RH of 40 to 50%. One gesso reported here is the professional acrylic gesso from Utrecht. The acrylic paints reported here are the yellow ochres from: Golden acrylics, Winsor & Newton Finity Artists' acrylic colour, Grumbacher Academy acrylics, Liquitex Basics acrylic color, and Dick Blick Artist's acrylic. Four other pigments were studied as well: titanium white, ultramarine blue, burnt sienna, and burnt umber. The more extensive results will be published elsewhere.

Results

The weight losses are due initially to the loss of water in the emulsion and then later to the loss of less volatile components. There may be many components of varying volatility since the acrylic emulsion paints are a complex mixture of compounds containing glycols, surfactants, thickeners etc. While the paint film can appear to become dry to the touch very quickly, the process of volatile loss

continues with the emulsified particles of polymer coalescing and other chemicals redistributing themselves. If the evaporation process is still going on, then it seems that heating the polymer films at early times in their drying may alter the coalescing of the film and even remove some of the chemical agents that induce this process. It becomes important to know when these processes are near completion to determine *when and even if* accelerated ageing can begin.

A linear XY plot of weight loss against time for the Winsor & Newton Finity yellow ochre acrylic paint is shown in Figure 1. The change in weight is quite rapid within the first few days but gradually the rate of change becomes slower. From this point on the rate seems to level off and after the first hundred or so days the rate seems to level off and no change is apparent. Mathematically, many long term processes can be seen better by plotting data on a logarithmic scale. Figure 2 shows the data in Figure 1 replotted and expanded to include data for almost 4 years. The data then provides a clearer picture of what is occurring. The first

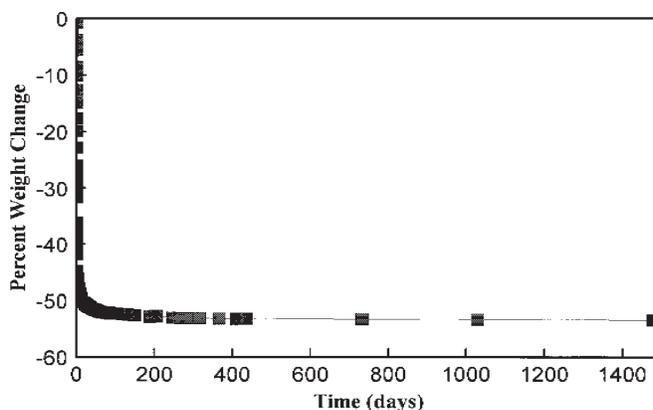


Figure 1 shows a plot of weight loss versus time for a Winsor & Newton yellow ochre acrylic emulsion paint. The plot appears to level off by about 120 days. The greater part of the weight loss is within 2 days but changes occur for a much longer time.

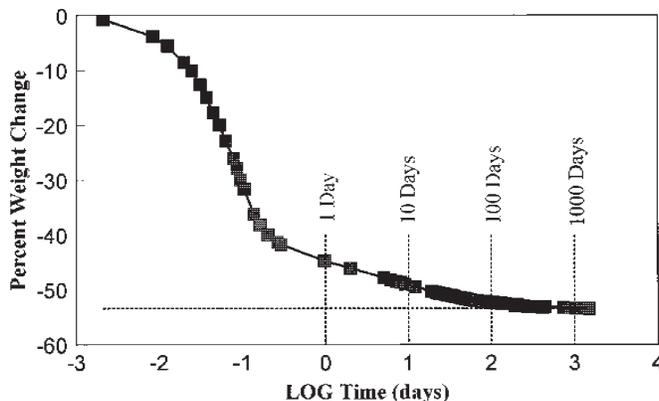


Figure 2 shows a logarithmic plot of weight loss versus time for the Winsor & Newton yellow ochre acrylic emulsion paint. Unlike a linear plot this figure shows changes occurring even at 3 years. The line at the bottom of the plot shows the weight loss at 4 years and indicates small but measurable changes.

region of rapid weight loss is followed by a second region of slower rate loss which gradually appears to approach zero. The line at the bottom of the graph shows the lower limits of weight loss after 4 years.

Figure 3 shows a plot similar to Figure 2 but for the weight loss of the Utrecht gesso against the logarithm of time, also in days. After the large expected initial drop, the loss of water and other volatiles continues for well over 100 days and the data indicate further changes even after as long as 4 years. Certainly these changes belie the statement on the container that the diluted gesso will dry in "... one to three hours." Another manufacturer, Winsor & Newton, states that their gesso primer "... dries in about 30 minutes ...". Clearly these statements refer only to the development of a non-tacky surface and do not take any other factors into consideration.

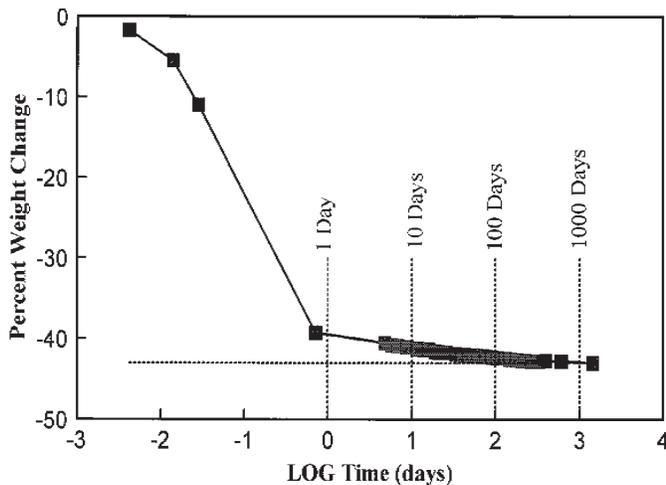


Figure 3 shows a logarithmic plot of weight loss versus time for Utrecht professional acrylic emulsion gesso. The leveling off of the weight loss is faster than that of the W&N paint but nevertheless changes are occurring even after several hundred days.

What is evident from the previous three plots is that the evaporative processes are going on for months if not years.

In an effort to understand the variability among different manufacturers, the weight losses of five specimens of yellow ochre were tabulated at 4 months, 1 year, and 4 years and plotted in Figure 4. This plot illustrates the ongoing changes over this period. It is evident that the bulk changes occur rather early, by four months, but nevertheless continue afterward. Another point to be made is that the amount of volatiles also varies among the formulations. Similar data is available for other pigments as well.

In looking at the changes in weight for the yellow ochre pigments, it would appear that the weight losses occurring after a year or more are small or negligible. This is misleading. Figure 5 shows the weight loss for the same five manufacturers of paint but the percentage of weight changes are determined from the weight of the paint film as mea-

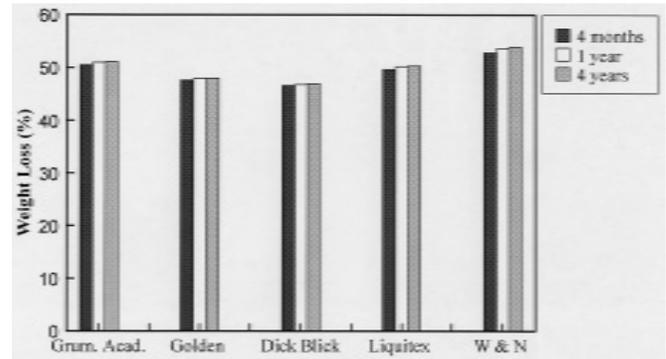


Figure 4 shows a bar graph of 5 different acrylic emulsion paints and their total weight loss at 4 months, 1 year, and 4 years. There are measurable differences in total volatiles and ongoing losses up to the final measurement at 4 years.

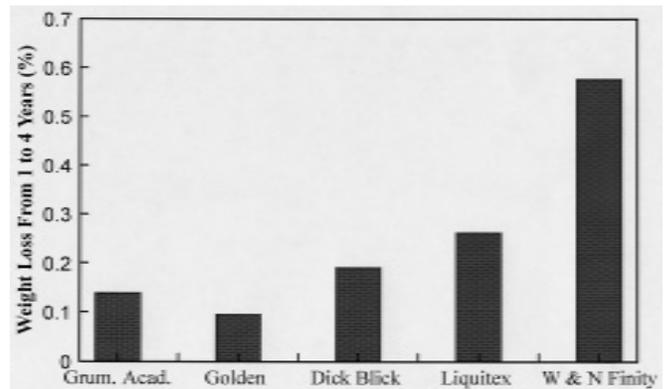


Figure 5 shows a bar graph for the same 5 paints as Figure 4. The weight changes are measure from the 1 year value to the 4 year value. The weight changes are significant and highly variable among the paints.

asured at 1 year rather than from the initial applied weight. These numbers represent the weight loss of the "mature" film as it ages. These numbers are highly variable within the small group tested but changes over 0.5% must be considered significant. Changes in weight correspond to loss within the film and either will result in increased porosity and lower density or a collapse in volume.

Conclusions

Accelerated ageing must insure that all processes are sped up by the same factor for the ageing to mimic natural ageing. From an examination of the log plots it is apparent that at least two processes involving the loss of volatiles are going on and that these processes are not near completion for at least one year and probably much longer. The bar graphs in Figure 4 show that for at least five major acrylic emulsion paints measurable changes occur even after a one year period. Paint manufacturers themselves have varying opinions as to when acrylics dry (3). While small, these are changes that must be determined and characterized in both naturally aged and accelerated aged paint films in order to validate the accelerated ageing protocol. Heating specimens to mimic ageing will not affect compounds with different

Weight Changes in Acrylic Emulsion Paints, con-

volatilities in the same way. An analogous condition exists in the thermal ageing of oil paints (4). It is generally recommended that museums and collectors restrict the amount of UV in exhibition areas, and protocols using high levels of ultraviolet radiation in ageing experiments may be problematic since they are unlike weathering tests that must attempt to reproduce natural or outdoor conditions.

On a practical note, the product literature states that the acrylic gesso can be used with both acrylic paints and oil and alkyd paints. If water is still present in the gesso film and other components such as antioxidants are either not completely volatilized or still mobile in the film, then the application of an oil layer could be problematic. Water and antioxidants will significantly alter the drying rate of oil paints and surfactants can change the adhesion of an applied oil layer. Other compounds such as glycols may diffuse into the oil paint layer and alter its mechanical properties. The difficulties with mixed media are not at present clearly understood but research is continuing.

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Membership **Chris Stavroudis** membership secretary

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David Allison
Allison & Ross Fine Art Services
2234 First Ave. S.
Seattle, WA 98134
tele. (206) 682-8580
EMail: allisonross@speakeasy.net

Cary Beattie Maguire
892 Richmond Avenue
Buffalo, NY 14222
tele. (716) 881-9193
EMail: carymaguire@hotmail.com
Objects Intern - 3rd Year Student Buffalo State

Vincent Beltran
Assistant Scientist
Getty Conservation Institute
1200 Getty Center Drive, #700
Los Angeles, CA 90049
tele. (310) 440-6230
EMail: vbeltran@getty.edu

Rachel Burch
3404 1/2 Cattaraugus Ave
Culver City, CA 90232
tele. (310) 876-8019
EMail: rachelburch@yahoo.com
Wall Painting Conservator; Archaeological Sites

Ardenia Capannelli
430 31st Street
Newport Beach, CA 92663
tele. (949) 675-3962
EMail: ardenia@pacbell.net
Objects Conservator; Antique Dealer

Elisabeth Cornu
Objects Conservation Lab
Fine Arts Museums of San Francisco
DeYoung Museum Interim Offices
245A South Spruce Avenue
South San Francisco, CA 94080-4520
tele. (415) 750-3649 FAX: (415) 750-7692
EMail: ecornu@famsf.org
Objects Conservator

Alexis Finch
1016 W. Berwyn Avenue, Apt. 3
Chicago, IL 60640
tele. (312) 665-7825
EMail: afinch@fmnh.org

Rowan Geiger
1532 Fulton Street
San Francisco, CA 94117
tele. (415) 567-1493
EMail: rowangeiger@earthlink.net
Furniture Conservator

Eric Hansen
Scientist
The Getty Conservation Institute
1200 Getty Center Drive, Suite 700
Los Angeles, CA 90049-1684
tele. (310) 440-6720 FAX: (310) 440-7711
EMail: ehansen@getty.edu
Scientist / Archaeologist

Beth Heller
501 C-1 W. Live Oak
Austin, TX 78704
tele. (512) 445-6306
EMail: bheller@ischool.utexas.edu
University of Texas, Conservation Student

T. Rose Holdcraft
Conservation Department
Peabody Museum of Archaeology
11 Divinity Avenue
Cambridge, MA 02138
tele. (617) 495-2487 FAX: (617) 495-7535
EMail: tholder@fas.harvard.edu

Mary Piper Hough
207 Bank Street
Suite #173
Ottawa, ON K2P-2N2
CANADA
tele. (819) 775-2773
EMail: marypiperhough@hotmail.com
Paintings Conservator

Sahra Indio
Doris Duke Foundation for Islamic Art
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Furniture; Gilt Objects; Frames

Owen Moore
Doris Duke Foundation for Islamic Art
4055 Papu Circle
Honolulu, HI 96816
tele. (808) 734-1941 ext. 25
EMail: omoore@ddof.org
Collection Manager

Suzanne Morris
11473 Dona Dolores Place
Studio City, CA 91604
tele. (323) 656-1632
EMail: suzannemorris@hotmail.com
Student

Paintings Conservation
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115-5523

tele. (617) 369-3779 FAX: 369-3702
EMail: jimwright@mfa.org
Institutional Member

Smithsonian Institution
Museum Support Center Library
4210 Silver Hill Road
Suitland, MD 20746
tele. (301) 238-3666 FAX: 238-3667
Institutional Member

Sarah Spafford-Ricci
2276 134th Street
South Surrey, BC V4A 9T9
CANADA
tele. (604) 536-3595 FAX: 536-2937
EMail: sarah@fsrconservation.com
Paintings; Paper; Objects

Dr. Mary F. Striegel
NCPTT
645 College Avenue
Natchitoches, LA 71497
tele. (318) 356-7444 FAX: 357-6421
EMail: mary_striegel@nps.gov
Conservation Science

Catherine Williams
730 Fern PL., NW
Washington, DC 20012
tele. (202) 829-8881
EMail: williamscat@si.edu
Objects Conservator

Dhanan Zakheim
960 N. La Brea Avenue
Hollywood, CA 90038
tele. (323) 521-8100
EMail: dhananjaya5@hotmail.com
Paintings & Fresco; Sculpture; Objects

Kuva Zakheim
960 N. La Brea Avenue
Los Angeles, CA 90038
tele. (213) 926-1248
EMail: kuva108@hotmail.com
Paintings; Fresco; Sculpture; Objects

**Changes of Address. Please update
your Membership Directory as
follows:**

Mary Catherine Betz
79 West Street
Apt 4F
Worcester, MA 01609

Cheryl Carrabba
Carrabba Conservation, Inc.
9002 Anderson Mill Road
Austin, TX 78729-4501

Cynthia L. Eastright
14230 Kittridge Street
Van Nuys, CA 91405
tele. (818) 988-9011

Karen Fix
Conservation Artisans

88 Carroll Street,
Brooklyn, NY 11231

Kiernan Graves
1206 Powell Street
Emeryville, CA 94608
tele. (510) 868-1185
EMail: kiernangraves@yahoo.com

Jane K. Hutchins
EMail: jkhutch@allstream.net

Odile Madden
206 N. Windsor Blvd.
Los Angeles, CA 90004-3838
tele. (323) 461-5526
EMail: odilemadden@uclalummi.net

Kent Ninomiya
c/o Ava R. Ninomiya
3415 University Avenue
Saint Paul, MN 55114
tele. (310) 802-0297

Beverly Perkins
EMail: Perkins.B@comcast.net

Laura D. Staneff (néé Downey)
Silverpoint Art Conservation, LLC.
1400 Lobo Court, NE
1 University of New Mexico
Albuquerque, NM 87106
tele. (505) 440-5704

Gregory Thomas
EMail: artcare@mac.com

Faye Walcher
EMail: faye@coff.com

Glenn Wharton
Museum Studies / Institute of Fine Arts
Conservation Center
New York University
726 Broadway, Suite 601
New York, NY 10003-9580
tele. (212) 998-3592

Rachael Perkins Arenstein
4 Rectory Lane
Scarsdale, NY 10583
tele. (917) 796-1764
EMail: rachaelarenstein@hotmail.com
Object Conservation

David Graves
5339 N. Kenmore Avenue, Apt 2N
Chicago, IL 60640
tele. (312) 665-7875
EMail: dgraves@fmnh.org
Objects

Audrey Harrison
5625 E. Rosewood Street
Tucson, AZ 85711
tele. (520) 790-2984
EMail: audreyh@u.arizona.edu

(continued p. 20)

“Greek satyr on show in Rome,”

Kathimerini, April 2, 2003.

Romans flocked to see a 2,400-year-old bronze Greek satyr that went on public display in the Italian Parliament yesterday, five years after it emerged from the bottom of the sea in a Sicilian fisherman’s net. One of the most important archaeological finds in Italy in recent years, the 2-meter-high, 108-kilo statue was placed on display after a painstaking four-and-a-half year restoration by experts in Rome who added an internal steel frame to help it stand upright.

Some historians think it could be a work by Praxiteles. Italian antiquities officials believe the satyr came from an ancient shipwreck containing other Greek artworks, several of which could still be lying on the seabed, 500 meters deep.

It will remain on display until June 2 at the Montecitorio building, which houses the Italian Chamber of Deputies. It will then go on permanent display in the Sicilian fishing port of Mazara del Vallo, close to where it was caught in the nets of a local trawler in March 1998.

“Cosa Nostra wanted to kidnap the Dancing Satyr,” *La Repubblica*, May 7, 2003.

Now restored and on exhibition at Palazzo Montecitorio in Rome, putting it on the black market would be practically impossible. But five years ago, a few days after its fortunate recovery from the bottom of the Channel of Sicily, the *Dancing Satyr* had entered into the sights of the Cosa Nostra.

Boss Matteo Messina Denaro, number two on the most wanted list, had ordered and planned the theft to sell it for its weight in gold to a foreign collector. In 1998, still immersed in a tub of water in the town of Mazara, Sicily, the statue would have ended up in the hands of a foreign collector had it not been for last minute security reinforcements and the contrition of a former Mafioso who had been in charge of procuring the keys to the room where the statue was kept.

The keys never showed up, and Boss Denaro ordered an armed assault on the town. “He let us know that we would not have received a penny and that if we blabbed we would end up in a canal,” recounted the repentant informer.

But a few days before the planned attack, surveillance around the statue was increased, and it was transferred to the Istituto Centrale del Restauro in Rome where it has remained until it was transferred to Palazzo Montecitorio.

“Stolen frescoes recovered,” *La Repubblica*, April 8, 2003.

Two stolen archaeological fragments were recovered Friday night in the excavations of Pompei. Police found them in a construction site near the excavations, already packed and ready to be sent abroad.

The thieves had badly damaged the frescoes, and it is still not known if pieces are missing and whether they will be able to be reassembled and replaced into the frescoed walls where they came from.

The pieces were found a few hours after the theft was reported, thanks to the police as well as retired military, who thanks to their profound knowledge of Pompeian and Vesuvian lowlife, were able to help their younger colleagues.

The two pieces date from between 45 and 79AD and come from the House of the Chaste Lovers, a building that has never been open to the public. The frescoes in the house depict lovers who are exchanging sweet effusions during a banquet. The stolen pieces, each measuring approximately 60cm x 60cm, represent a rooster with a pomegranate and a cherub.

“Auschwitz: The Battle over Preservation,” *La Repubblica*, January 24, 2003.

The hundreds of wooden barracks and walls that between 1941 and 1945 hosted thousands of people destined for the crematoria of Auschwitz-Birkenau were never intended to last.

Neither were the objects found scattered over the 60 square kilometers of the most famous concentration camp in the world. Thousands of shoes, toothbrushes, combs, and eyeglasses were never intended to last sixty years but are now the only witnesses to the fate of the people who left them behind.

A few days after January 27th, the fifty-eighth anniversary of the liberation of the camp, Auschwitz is fighting against the ravages of time. “Everything that is standing has been consolidated or

reconstructed,” explained Witold Smrek, responsible for preservation of the camp. “The rest, if we do not intervene soon, risks complete loss,” including the tons of human hair that the Russians found after the liberation.

Preservation concerns are complicated by the fact that Auschwitz is the burial site of more than one million people, and each object has special meaning.

In June a meeting of experts will take place to decide what to do with the crematoria of Birkenau, which were destroyed by the Nazis in retreat and are today just piles of rubble. Equally delicate is the question of what to do with the objects preserved in the Museum of Auschwitz-Birkenau.

First of all the hair: “until the 1980’s,” explains Smrek, “we cleaned it regularly, but now just touching it turns it to dust.” The shoes are also problematic as they are piled behind a vitrine and are covered in dust – these had been cleaned in a machine with lanolin and chemicals but are now falling apart.

23 million dollars has already been spent on the restoration of the camp and its objects, and according to cosmetics giant Ronald Lauder, who has gathered the majority of the funds to restore the camp, another 40 million are necessary. There are those who oppose the camps’ preservation. Among them are the citizens of Oswiecim and some Jewish scholarly groups, who maintain that it is time to let go and bury the dead.

“How to put the shine back on 70’s plastic,” *The Art Newspaper*, September, 2003.

One of French artist César’s *Expansions*, the plastic sculptures he made in the 1970s that resemble oozing pools of soft foam, has recently been restored; raising questions as to how experimental plastic sculptures of this type can be conserved.

Conservation was carried out by Antonio Rava, one of the few restorers in Italy who has experience in working in plastic. The piece was in a deplorable state of repair: cracks, bubbles in the surface layer of paint, hemispherical bumps with the texture of orange skin, gaps in the paint—some of them very large—and shrinkage of the plastic skin.

The constituent materials, polyurethane, resin, fiberglass, and acrylic

varnish, had reacted with each other and were unstable. On top of this, the sculpture had already been restored in the 1980s with highly invasive materials.

Once the layer of dirt dulling the whole surface had been removed, the final layer of paint was also taken off. Gaps filled during the previous restoration had to be re-filled as the earlier ones stood proud of the original material.

These were removed and the painted layer replaced where it had bubbled or come off. The holes were filled in a reversible manner, in one color only; no attempt to replace the original colors was made because this would have altered the piece's impact too much. At the end of the operation a final coat of transparent microcrystalline wax was applied to protect the piece.

“Should a Stalinist hotel be saved?”
The Art Newspaper, August 16, 2002.

Moscow Mayor Yuri M. Luzhkov and his government have announced plans to tear down the Moskva Hotel, a massive, Stalin-era building that stands just a few feet away from the Kremlin and is described as oppressively totalitarian by some and as an important architectural monument by others.

The city's plan is to build a new hotel and congress center with the same Stalin-era architecture, but equipped with expensive boutiques, functioning plumbing, and underground parking.

The hotel was completed in 1935 to show that the Soviet Union could build a world-class hotel. The hotel boasted huge, elaborate halls and restaurants decorated with handcrafted woodwork and plaster detail and soon became a favorite haunt of the elite and a symbol of the Soviet high life, hosting actors, cosmonauts, Red Army marshals, and spies over the decades.

In recent years the hotel has degenerated into seediness, with a discount shoe outlet on one end, a restaurant called Wild Horse in another, and prostitutes convening at night in the shadows of the huge building.

Various half-hearted efforts have been made to restore it. In 1996 city officials even tried to lure American real estate magnate Donald Trump as an investor.

“The hotel will be reborn in its former appearance, but new in content,”

said Mr. Luzhkov speaking at a press conference on 19 July where he announced construction plans. His deputy said the hotel's original construction is shoddy and unstable and that tearing the building down and rebuilding one that looks like it is cheaper than trying to restore the original.

While most Russians are still too distracted by daily problems to start grass roots cultural preservation campaigns, scholars and journalists have sounded the alarm. A few say the Moskva is a “dark fortress” that it is best to demolish. But most say rash, profit-driven construction projects are turning Moscow into a city of architectural “fakes” posing as historical buildings or simply razing everything in their path, transforming the city as heartlessly as Stalin did in his day.

“The cleansing of David: the debate rages on,” *The Art Newspaper*, July 25 2003.

The last two months have seen a press-fuelled furor over the proposed restoration of Michelangelo's David, highlighting fissures and rivalries in the conservation world as well as the iconic nature of the world famous statue.

Restoration work was due to start in September of last year but was stalled as arguments erupted over how the restoration should be carried out or whether it should happen at all.

The restoration is planned to mark the 500th anniversary of the statue's inauguration in front of the Palazzo Vecchio in Piazza della Signoria, Florence on 8 September, 1504.

The Galleria dell'Accademia in Florence, which has housed David since 1873, hired conservator Agnese Parronchi for the task of cleaning the statue. She concluded that the cleaning should be done using a “dry” technique involving hair brushes, cotton swabs, rubber erasers, and chamois leather.

However, Ms. Parronchi's plan did not find favor with her superior, Dr Franca Falletti, director of the Accademia, who preferred a different method of cleaning involving poultices soaked in distilled water. This position was also supported by Cristina Acidini, superintendent of the Opificio delle Pietre Dure in Florence.

In April of this year Agnese Parronchi resigned from her post, sending

the debate raging between the polarized camps.

The statue was last cleaned in 1843 using hydrochloric acid and shows traces of external agents on the marble including gypsum, beeswax, calcium oxalate, and various salts. In the making of plaster casts of the statue in the 19th century, separating agents were employed to prevent the plaster sticking to the surface.

In an open letter published in the *Corriere Della Sera* newspaper on 19 July, Cristina Acidini vigorously defended the decision to employ the “wet” technique. Most dangerous to the surface of the statue, stated Acidini, are the accretions of gesso that over time and with the effect of humidity may crystallize and expand causing the marble to crumble.

Ms Parronchi's “dry” cleaning would in fact be abrasive and at the same time push this gesso further into the pores of the marble.

“Warka Vase returned to Baghdad museum - while Nimrud gold is unpacked in bank vault,” *The Art Newspaper*, June 13, 2003.

The Warka Vase, the greatest loss from the National Museum in Baghdad, has been recovered. Three men unexpectedly turned up at the museum on 12 June, with the sacred vessel of 3200 BC in the back seat of their car.

Ancient breaks in the fragile limestone were reported to have been broken again. The vase had been among 42 key objects, which had been left on display in the museum galleries and were looted between 11-13 April. Nine other pieces have been recovered since then.

The hope now is that the recovery of the Warka Vase may lead investigators to some of the remaining lost masterpieces.

Meanwhile Iraqi specialists and British Museum conservators are this week opening the crates of the Nimrud gold, which were stored in the vaults of the central bank.

These vaults had been flooded with sewage (not clean water as was reported), but most of the gold is undamaged. So far only a handful of the objects unpacked will require conservation - a bronze mirror, a silver mirror and bowl, and carbonized wood with gold inlays.

This same vault also contains

other precious objects from Ur and Nimrud (including ivories), but these crates have not yet been examined.

The latest reports from Baghdad confirm that the scale of the looting at the National Museum was not nearly as serious as initially feared, although it did include a number of masterpieces. The best estimates are that around 3,000 objects are still missing, including 32 major artifacts from the galleries.

“Feds seize colonial masterpiece,” *The Art Newspaper*, July 25, 2003.

A polychrome altarpiece from 16th-century Peru is currently sitting in a US government warehouse in El Paso, Texas. Scholars say it is a masterpiece carved by Pedro de Vargas and painted by Bernardo Bitti, an Italian Jesuit called the Michelangelo of Latin America.

The altarpiece was being sold by Ron Messick, a dealer in Santa Fe, New Mexico. Peruvian government officials say that it was stolen more than a year ago from a church undergoing renovation in Challapampa, a remote village near Lake Titicaca.

The work in question (about 1575-95) is *El Retablo de Los Angeles*, a polychrome wooden carving of SS Michael and Gabriel beneath a crucifixion surrounded by putti. The altarpiece stands more than 10 feet high and weighs more than 1000 pounds—not something one could carry in a suitcase.

“It’s the most important work to come out of Latin American in my 30-year career,” said the New York dealer Valerie Taylor, who sells Spanish colonial paintings.

On 1 May, agents of the Immigration and Customs Service searched the Santa Fe home of Ron Messick, a partner in Ron Messick Fine Art, and found the altar installed there.

Scholars say the seized work is the altar familiar to them from photographs in standard histories of Spanish colonial art. Robert Simon, a private dealer specializing in Italian Mannerism visited Santa Fe last summer with a museum curator and went to Ron Messick’s home, where he saw the altar, in parts, on sawhorses outdoors. A man seemed to be preparing the work for conservation.

Whatever the outcome, the Messick case is unlikely to slow Santa Fe’s

rise as a center for the trade in colonial works. With a growing market comes an expanded threat of fakes. Buyers with wall space to cover in their new houses may lack the expertise to evaluate colonial works, and New Mexico is overpopulated with artists.

NY dealers now call the city “Santa Fake.” Their rivals in Santa Fe call those sour grapes, a begrudging recognition of a competing market.

“The new Ground Zero,” *The New York Times*, August 31, 2003.

At the food court beneath Grand Central Terminal, four radicals are gathered around a table plotting a revolution.

Andrew Oliff is 35, lives in Bayside, Queens, and is a neuropathologist. Marcy Mellos is 48, lives in Murray Hill and works as a legal assistant. Joe Wright is 58, a Kentucky native who lives near Gramercy Park and designs voice mail systems. Louis Epstein is 42, lives in Rockland County and runs a small Internet service provider.

These four unlikely comrades are the leaders of the World Trade Center Restoration Movement. In opposition to the city’s political establishment, business leaders, academics and civic groups, the W.T.C.R.M. demands that the World Trade Center towers be rebuilt.

Not replaced by something new and supposedly better. Rebuilt, hewing as closely as possible to the design of the buildings that were lost on Sept. 11.

For the Restoration Movement, any decision to do anything other than rebuild the towers is the wrong thing to do. And the decision to adopt Daniel Libeskind’s plan for a faceted glass tower is the most wrong thing of all.

Lately, the group has been fixated on the slurry wall, a part of the twin towers’ original foundation that Mr. Libeskind proposes to leave intact and exposed. The Restoration Movement regards that move as structurally unsound and symbolically inappropriate — a way, Mr. Epstein said, of “setting the terrorists’ act in stone and forcing us to live with the emptiness they imposed on us.”

The Restoration Movement is trying to organize its own renegade architectural competition. But before a call for submissions can be issued, a jury must be chosen, and that has proved dif-

ficult. Mr. Epstein said he has received commitments from two architects and an architectural historian, but he won’t name them because “they haven’t given me authorization yet.”

“Stars and Stripes Forever; Smithsonian works to preserve that special flag,” *The New York Times*, July 3, 2003.

The three-year effort to preserve the 190-year-old Star Spangled Banner is nearing completion at the Smithsonian Institution.

The 30-by-34-foot American flag flew over Fort McHenry during the War of 1812 and inspired Francis Scott Key’s 1814 verse, which later became our national anthem. Conservators at the Smithsonian Institution are not only examining and preserving the frail flag but are also trying to figure out how to encase it in way that allows access for continued conservation and maintenance as well as public viewing.

“Paint misbehavin’: the graffiti removal industry’s killer crew,” *Los Angeles Magazine*, May 2003.

Graffiti removal has developed into an art form of surprising precision and craft. The Los Angeles Department of Public Works last year spent \$8 million on the city’s zero-tolerance anti-graffiti program. Its crews removed 30,926,446 square feet of graffiti, which is about the same as repainting the Hollywood sign, every day, four times.

Much of the squad’s creative flair is owed to Alberto Rodriguez, who graduated in 1987 from the Otis Parsons School of Design. After running an art restoration business, he turned to defaced walls, discovering that just a bit of extra care with the paint could eliminate not merely the graffiti but any evidence of its intrusion.

To that end, he has invested more than \$20,000 in color-matching equipment. That gadgetry includes a spectrodensitometer, a laptop computer, and the anchor of it all, a paint dispenser, which is calibrated to release as little as 1/384th of a fluid ounce from any of the tints in its mixing bank. The technology allows any of the seven painters on Rodriguez’s staff to concoct a customized mix at the push of a button.

Jobs

Chicago Conservation Center Head Painting Conservator

The Chicago Conservation Center is a private conservation facility established in 1983. Twenty staff members specialize in the conservation of paintings, works of art on paper, textiles, murals, frames, and objects. The Center is currently seeking a Head Painting Conservator. Responsibilities would include examination, treatment, and documentation of a wide variety of artifacts. The qualified candidate must be able to work independently and function in a small business setting.

Minimum requirements include a bachelor's degree and a graduate degree from a recognized conservation training program, or equivalent experience. Professional Associates or Fellows preferred. Candidates are required to have excellent interpersonal skills and ability to work as part of a team that includes registrars, shippers, and the Center's marketing staff. The candidate must be computer literate, have excellent written and verbal communication, photography, and creative problem-solving skills. Benefits will include vacation, health coverage, and a retirement plan. Applicants should submit a cover letter, resumé, and salary history to Heather Becker, CEO, via fax: 312-944-0595 or email: hbec@earthlink.net. www.chicagoconservation.com. The conservation Center is an Equal Opportunity Employer.

Los Angeles County Mus. of Art Senior Conservation Scientist

The Conservation Research section of the Los Angeles County Museum of Art is seeking a Senior Conservation Scientist for the Andrew W. Mellon Foundation endowed position. The incumbent will be the head of the division and report directly to the Director of Conservation. The successful applicant will be responsible for the day to day direction of all activities of the Conservation Research Laboratory, including supervision of fellows and research staff. The successful candidate will work closely with curators and conservators across interdisciplinary lines in an extremely active and productive working environment in the Conservation Center.

The successful applicant will examine works of art, perform tests, analyze and interpret results using specialized equipment in our newly updated facility. Equipment includes a Raman spectrometer, GC/MS, FTIR, SEM/EDS, XRD, Polarized Light Microscopes, thermoluminescence testing instrumentation, and XRF. S/He will extend, broaden, and advance the role of conservation science in the Museum and the Conservation Center by fostering close collaboration between the Museum and the larger scientific research community. Publication in the professional literature and participation in symposia, seminars, and other professional meetings is encouraged through a travel grant funded by the endowment.

Minimum Requirements: Graduation from a recognized college or university with a Doctorate in Chemistry or other physical sciences or equivalent training and experience. Applicants who have worked in a museum conservation environment are strongly preferred and all candidates should have at least three years with demonstrated supervisory experience. Must possess good written and verbal communications skills, experience in teamwork and leadership, and knowledge of chemical hygiene and safety practices.

Application: This non-civil service position is available beginning December 2003 or January 2004. Competitive benefits package provided. Please submit a letter of interest and curriculum vitae to Mr. Adam Kaplan, Human Resources, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

Center for Advanced Study in the Visual Arts

J. Paul Getty Trust Paired Fellowship for Research in Conservation and the History of Art and Archaeology

The Center for Advanced Study in the Visual Arts, a part of the National Gallery of Art, announces its spring program for Paired Fellowships for Research in Conservation and the History of Art and Archaeology. Applications are invited from teams consisting of two scholars: one in the field of art history, archaeology, or another related discipline in the

humanities or social sciences, and one in the field of conservation or materials science. The J. Paul Getty Trust Paired Fellowship for Research supports research teams working in any field of art history, archaeology, or architecture.

The fellowship includes a two- to three-month period for field, collections, and/or laboratory research, followed by a two-month residency at the Center. Paired fellows are provided with a study and will have access to the notable resources represented by the collections, the library, and the photographic archives of the Gallery, as well as to the Library of Congress and other specialized research libraries and collections in the Washington area. Laboratory facilities in the Washington area may be made available on an ad hoc basis.

Fields of Study. Applications will be considered for study in the history and conservation of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design, and other arts) of any geographical area and of any period.

It is expected that this fellowship will foster the integration and cooperation of the two disciplines from the inception of the research design and that the key research questions will be formed on the basis of knowledge of both fields, rather than led by one discipline. The Center will consider applications concerning research already underway, with the understanding that the portion of research under consideration for the fellowship represents an independent study embedded within a larger, long-term research project.

Qualifications and Selection. The J. Paul Getty Trust Paired Fellowship for Research is open to those who have held the appropriate terminal degree for five years or more. An equivalent record of professional accomplishment, in exceptional cases, may fulfill this requirement. Awards will be made without regard to the age or nationality of the applicants. Applications are reviewed by an external selection committee composed of scholars in the history of art, archaeology, conservation, and materials science.

Jobs, continued

Qualified individuals currently affiliated with the National Gallery of Art may apply under special conditions.

Tenure. Paired Research Fellows spend two to three months conducting field, collections, and/or laboratory research, followed by two months in residency at the Center for discussion, research, and writing. The first segment of the fellowship may involve activities such as travel to visit collections or sites and/or consultation with other scholars.

Paired Research Fellows will be members of the Center for Advanced Study and are expected to reside in Washington throughout the two months of the second segment or residency period and to participate in the activities of the Center. This period is intended to enable the teams to analyze and discuss the data and to prepare their projects for publication. It is not necessary that the two-month residency period immediately follow the fieldwork component. The Fellowship may not be postponed or renewed.

Support. Each team member receives an award of \$12,000, in addition to an allowance of up to \$5,500 for project-related research and travel expenses. If relocation to Washington is necessary, up to \$1,500 for round-trip travel to Washington is available for the residency period. It is expected that one copy of all photographs made for the project will be given to the National Gallery photographic archives.

Timely publication of results is expected. Each team may apply for a supplemental allowance of up to \$5,000 for expenses related to photography for publication, the creation of drawings, maps, or charts, or other expenditures directly related to the publication of the study. Reimbursement will be made upon documented acceptance of the manuscript(s) for publication. A three-year time limit, from the date of the initiation of the fellowship, will be set for the use of these funds. It is expected that three copies of any resulting publication for the project will be given to the Center.

Applications. Each team is required to submit an application for the Paired Fellowship for Research. Nine sets of all materials, the original and eight copies,

including application form, proposal, a tentative schedule of travel indicating the site(s), collection(s), or institution(s) most valuable for the proposed research project, and copies of two publications must be received by the application deadline. In addition, each team member must request two letters of recommendation in support of the application. The application deadline is September 21, 2003. Appointments will be announced January 2004. The recipients may plan their fieldwork component between the time of notification and of residency at the Center. Individual team members may not apply for other Center fellowships while an application is pending or once a fellowship has been awarded.

For information contact: Center for Advanced Study in the Visual Arts
National Gallery of Art
2000B South Club Drive
Landover, Maryland 20785
Telephone: (202) 842-6482
Fax: (202) 789-3026
E-mail: advstudy@nga.gov.

Boston Museum of Fine Arts Assistant Conservator, Paintings Conservation and Collections Management

Will examine and treat a wide range of paintings for exhibition and loan. The Paintings Studio is responsible for a comprehensive range of paintings principally from America and Europe. Experience working with Modern and Contemporary art would be beneficial.

Research and technical examination of the collections will be encouraged. Candidates must have a graduate degree in paintings conservation or equivalent training and at least one year of additional professional experience. Position is for two years from date of hire.

Qualified applicants should send a letter of interest, resume, and two professional references to: Sandra Matthews, Sr. Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston MA 02115

Only those chosen for interviews will be contacted. The Museum of Fine Arts, Boston is an equal opportunity employer committed to diversity.

Membership, continued

Carol Hasegawa
1022 Maunawili Loop
Kailua, HI 96734-4621
tele. (808) 262-3280
EMail: carolhas@hawaii.edu

Lynne Kaneshiro
c/o Paper Conservation
The J. Paul Getty Museum
1200 Getty Center Drive, Suite 1000
Los Angeles, CA 90049
tele. (310) 440-6639
EMail: lkaneshiro@getty.edu
Mountmaker

Fernanda Kangiser
957 18th Street, Apt. 4
Santa Monica, CA 90403
tele. (323) 857-6166
EMail: ferkangiser@hotmail.com
Conservation

Donna L. Kovalenko
Collections Manager
Frye Art Museum
704 Terry Avenue
Seattle, WA 98104
tele. (206) 622-9250
EMail: donna@fryemuseum.org

Janelle H. Matz
Anchorage Museum of History and Art
121 W. 7th Avenue
Anchorage, AK 99501
tele. (907) 343-6197 FAX: 343-6149
EMail: matzjh@ci.anchorage.ak.us
Assistant Curator of Collections

Robert Nunes
Cultural Affairs Department
433 S. Spring Street, 10th Floor
Los Angeles, CA 90013
tele. (213) 473-8595
EMail: rnunes@cad.lacity.org
Murals Program Administrator

Rie T. Pace
1509 Avon Way
Honolulu, HI 96827
tele. ((808) 548-0027
EMail: riepace@lava.net
Painting Conservation

Marta Pinto-Llorca
Seattle Art Museum
P.O. Box 220000
Seattle, WA 98122-9700
tele. (206) 748-9283
EMail: martap@seattleartmuseum.org
Preventive Conservation

Hilary Scothorn
4821 Bakman Avenue
North Hollywood, CA 91601
tele. (818) 635-4489
EMail: hilaryls@aol.com
Polynesian Art History