Dear WAAC Members,

I hope everyone has had a good transition from summer to fall. This transition also marks wildfire season again, unfortunately. Please stay safe!

As the 45th Annual Meeting in Los Angeles is later than usual this year, November 6-8, I get to write about what you can expect instead of summarizing what transpired. Before I get to those details, I hope most of you who plan to attend have registered for the meeting and made lodging arrangements. Late registration kicks in after October 18th, and the special conference rate at the Hotel Angeleno is good through October 21st.

Since the meeting is like a two-and-a-half day general session, we have wide-ranging paper topics from Mary Corse to magnets, from wall paintings to a new method of wood identification. You get the picture – there’s something for everyone. As several of the submissions grouped quite well together, we organized three panel sessions with shorter talks on the themes of collaboration, libraries, and gels. In all, there will be 26 talks, with an additional keynote address by Melody Kanschat, Executive Director of the Getty Leadership Institute (GLI) at Claremont Graduate University, and a presentation from our major sponsor BELFOR Property Restoration.

This year’s meeting has a great group of sponsors: Belfor, Foster + Freeman, Getty Conservation Institute, Gamblin, Golden, Hiromi Paper, Hollinger Metal Edge, SmallCorp, Takiya, TruVue, and University Products. Almost all of them will have a representative in attendance, so you will have a fantastic opportunity to interact directly with some of your favorite vendors as well as be introduced to new ones. Instead of a silent auction this year, there will be door prizes donated by many of our fabulous sponsors. Attendees will also receive discounts at the Getty Museum gift shop and at Hiromi.

As part of the meeting, there will be many optional activities before and after. The pre-conference microfade testing workshop, the first one on the west coast, has proved to be very popular and now is full. This year’s Community Partnership Project (formerly known as the Angels Project) is at the June L. Mazer Archives, “the largest major archive on the west coast dedicated to preserving and promoting lesbian and feminist history and culture.” If those don’t float your boat, there is a tour of the Getty Conservation Institute laboratories. Remember as well, there is the whole city of Los Angeles to dive into, and you can get some ideas from the WAAC guide to LA on the Meetings page of our website.

We will have a two-hour break between the morning and afternoon sessions, so you have time to eat lunch, and sign-up for a tour or explore the Getty Center on your own. You may opt in for one or both tours of the outdoor sculpture collection, one focusing on unpainted sculpture and the other on painted; and there will be tours led by curators of the photography and special exhibitions. At the reception, you won’t want to miss the special entertainment we have arranged. If you don’t have plans for dinner on Thursday evening, please join us for a Persian feast at Flame International.

After the meeting you can choose from several activities: abook arts workshop, Getty Museum conservation lab tours at the Center; and since the last newsletter, these were added: exterior tour of the Eames House, tours of the Getty Villa.

Due to all manner of circumstances, this issue is coming out very late. My very sincere apologies to all. It will be left to our next President, Tricia O’Regan, to fill you in on the terrific meeting.

The Editor
President’s letter, continued

conservation labs, and the UCLA Library Conservation Center. Which one will you choose?

Before I pass the torch to vice president Tricia O’Regan who will succeed me at the end of the annual meeting, I need to say a huge thank you to a wonderful board for making serving WAAC so enjoyable and so rewarding. It has truly been an honor and a privilege to serve as president. You can see who we are on the leadership page of our beautiful new website managed by web editor Justin Johnson with assistance from webmaster Jennifer McGlinchey Sexton. Since you may not have a digital device right in front of you, in addition to those mentioned above, thanks go to: outgoing members-at-large Trish Brewer, Rowan Geiger, and continuing MAL’s Anne Gets, and Jacinta Johnson; Newsletter editor Carolyn Tallent; social media liaison Christina O’Connell; fulfillments Donna Williams; and Newsletter copy editor Wendy Partridge. A special shout-out goes to Susanne Friend, who recently stepped down as mid-year meeting coordinator, for her delicious years of service to the WAAC Board. And finally, I extend tremendous gratitude to my meeting co-planners secretary Michelle Sullivan and treasurer Chris Stavroudis. WAAC wouldn’t be here without you, so kudos to you all!

As in my previous letters, I conclude with some proverbial food for thought. Lately I’ve been asking myself “How can I make the world a better place?” because I believe doing something positive is an antidote to all the negatively that, unfortunately, surrounds us. As conservators I know we all make the world a better place by protecting our shared cultural heritage. Along those lines, you could also ask yourself, “What can I do to make someone’s day better?” Small acts of kindness add up and are good not only for the receiver, but the giver as well - a win-win situation. So please, try to make someone’s day better today and every day!

With all best wishes,
Sue Ann

WAAC welcomes the following new members and (very) late renewals.


The 2019 e-WAAC Membership Directory will be sent out via the correspondence email address you provided to WAAC. If you have trouble with the pdf file or do not receive your 2019 Membership Directory, please let us know by emailing WAAC at membership@waac-us.org.

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Internet
Articles and most columns from past issues of WAAC Newsletter are available on-line at the WAAC website, a part of CoOL (Conservation OnLine) http://cool.conservation-us.org/waac/.

Deadline
Contributions for the May Newsletter should be received by the Editor before December 15, 2019.

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Regional News

Alaska

Helen Alten and the Haines Sheldon Museum have developed draft “Policies Governing Digital Collections” with detailed procedural appendices for digitizing audio, VHS, and film. While tapes are digitizing, photographs are being scanned and digitized as well. The project commenced this summer, and to date 950 photographs, 53 audio cassette tapes, and 10 VHS tapes have been digitized. Intern Jonathan Lambert from Lane Community College in Oregon spent the summer at the museum, focusing on the digitization project. Katie Sawyer from Durham University will arrive in September for a six-month museum internship, continuing the project.

Nicole Peters is currently down in New Mexico working on an IMLS-funded grant project where she and conservator Landis Smith are working to conserve historic collections at the Museum of Indian Arts and Culture. (See New Mexico news.) Nicole recently came back to Alaska to participate in a week-long project at the Cape Decision Lighthouse located on the southern tip of Kuiu Island in the Alexander Archipelago of southeast Alaska. The project was requested by the Cape Decision Lighthouse Society and grant-funded by the Alaska State Historic Preservation Office. While on site, Nicole conducted a comprehensive condition assessment and recorded photographic documentation of the historic lantern room and cupula. She also completed conservation treatments on historic wooden trail signs recently recovered from the site property.

Nicole is also scheduled to participate in an Indigenous Watercraft workshop series at the UA Museum of North in Fairbanks, AK, in the fall of 2019. The project is part of an NEH HRCC foundation-grant that was awarded to Museum of North in spring 2019.

Ellen Carrlee continues research with the Chilkat Dye Working Group and the Pacific Northwest Conservation Science Consortium. A project update will be given at the upcoming Sharing Our Knowledge cultural conference in Juneau. Condition reporting and mount design activities are underway for an upcoming exhibition on Northwest Coast textile regalia. Ellen will give a hands-on workshop on condition reporting for Alaskan collections and a presentation/discussion on indigenous participatory collections care at the Museums Alaska conference in Kodiak this September.

In addition to continued exhibit installations and deinstallations this summer, Sarah Owens has been working on objects returned from a long-term loan, including a baleen sled and ice scoop, arrows and a quiver; grass and birch bark basket; and a beautifully preserved bird skin parka.

Sarah has been preparing a paper entitled ‘Perspectives of Material Traditions Program at the Anchorage Museum’ for the 12th North American textile conservation conference; Lessons Learned: Textile Conservation—Then and Now, to be held in Ottawa-Gatineau. She will be presenting at the conference at the end of September.

The Materials Traditions program is a partnership between the Anchorage Museum (Monica Shah and Sarah Owens) and the Smithsonian Arctic Studies Center to focus on endangered materials used by communities in Alaska. They document harvesting, processing, and making objects from materials used in Alaska. The film footage is then edited to create a teaching tool, and the videos are shared via YouTube. The program also includes an onsite residency, where Alaska Native artists exchange ideas and techniques, demonstrate their work, share technical knowledge with museum conservators, and study masterworks in the collections of the museum. An integral component of the program is hosting community workshops to teach about and help foster the continued use of the material.
This year, they partnered with Qanirtuqq Inc. and the Nunalleq Culture and Archaeology Center in Quinhagak. Although numerous examples of grass handbags (issran) and grass mats were found at Nunalleq, very few weavers know how to make them today. Across the Yukon-Kuskokwim basin, this artform is on the decline. In response, they focused on sea shore grass and issran weaving.

This past summer, they harvested and dried grass, dyed grass, wove issran baskets, documented every step of the process, hosted a free community workshop, examined collections at the Anchorage Museum, took issran bags from the Anchorage museum to Quinhagak for community members to view, examined grass basketry excavated at Nunalleq, provided advice on caring for collections, hosted an intern from Nunalleq/Aberdeen, and most importantly, created a lasting relationship with Quinhagak.

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Arizona

Marilen Pool is wrapping up the treatment and rehousing of charred archaeological perishable objects at the Arizona State Museum and will be moving on to the rehousing of the archaeological botanical collections. In the fall she will be taking the last courses for her PhD program in arid lands resource sciences at the U of A. She will also be working on treatment of objects for the Tucson Museum of Art and the Arizona State University Museum of Art.

The conservators at the Western Archeological and Conservation Center said goodbye, congratulations, and good luck to Ali Wysopol, who left Tucson to pursue graduate studies in historic preservation at UT Austin, and to Megan Narvey who has a new job with the Minnesota Historical Center!

Betsy Burr has been working with Bandolier National Monument’s historic lanterns, surveying the collection onsite, and developing strategies to improve annual care of the historic tinware. Audrey Harrison has been managing the treatment work for objects on exhibit at Pipe Spring National Monument.

Megan, Maggie Hill Kipling, and Paige Hilman have all been working on objects and furnishings from the Old Santa Fe Trail Building collection with the help of contractors Luke Addington and Amy Molnar. Much of this collection was deinstalled from use in the facility during a renovation project, and will be going back into service in the upcoming months. This has been the source of many conversations about acceptable loss during consumptive use of collections!

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Hawaii

Meg Absolon and Nicole Dela Fuente of the Bishop Museum have finished the lining and mounting of the last of 11 oversized Hawaiian kapa from Mauna Kea Beach Hotel. They were commissioned by the resort developer Laurance S. Rockefeller in the 1960s and designed and printed by Malia Solomon who gained inspiration from the Bishop Museum kapa collection. Meg and Nicole are currently working on historical wood longboards for the upcoming Bishop Museum surfing exhibit.

In mid June Linda Hee, Kent Severson, and Thor Minnick participated in an hour-long radio interview discussion entitled "The Conversation: Protecting Family Treasures - Part 2" hosted by Hawaii Public Radio’s Catherine Cruze. The discussion covered some of the unique problems encountered in the Islands associated with maintaining artifacts and heirlooms.

Rie and Larry Pace recently treated four paintings by Margaret Keane of Big Eyes fame, an 18th-century Italian landscape attributed to Richard Wilson, nine paintings by 19th-century American artist Laurence Carmichael Earle belonging to three siblings who are the great grand children of the artist, all of whom have settled in Hawaii.

They also treated an 18th century British painting by an unknown artist of an unknown family group that suffered water and soot damaged in a condominium fire, an oil study of a male nude by Japanese artist Senko Kobayashi (late 19th century), a large black velvet painting by Edgar Leeteg (early 20th century) and multiple fragments of a group, of buon fresco paintings by Jean Charlot removed from the former College Inn across the street from the UH Manoa campus in Honolulu. They have also been busy with paintings belonging to the Honolulu Museum of Art and the Hawaii State Art Museum.

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Los Angeles

Glenn Wharton recently joined the UCLA faculty as professor of art history, and will serve as chair of the interdepartmental program in the conservation of archaeological and ethnographic materials, which is affiliated with the Cotsen Institute of Archaeology. Glenn comes to UCLA after 16 years in the museum studies program at NYU and 7 years at MoMA where he established
Regional News, continued

the museum’s program in time-based media conservation. Prior to that he ran a private practice in objects conservation in southern California with John Griswold, and served as conservation director for the Japanese Institute for Anatolian Archaeology at Kaman-Kalehöyük in Turkey. He founded the non-profit organization Voices in Contemporary Art (VoCA), and co-directs the NYU-based Artist Archives Initiative. And... Glenn is an ex-President of WAAC!

Abigail Duckor (LACMA), Sophie Hunter (Academy Museum of Motion Pictures), Anna Laganà (Getty Research Institute) and Christina Bean (805 Conservation) presented a panel at the San Diego ComicCon on the "Preservation of Comic Arts." The panel discussed preventive conservation methods for comic books and comic memorabilia, such as costumes, props, and toys.

This past summer, LACMA hosted a 10 week Getty Marrow undergraduate intern in conservation, Alejandra Santoyo. Based out of the textile conservation laboratory, Alejandra was introduced to all areas of the Conservation Center. In addition to hands-on experience, Alejandra interviewed over a dozen curators and other museum professionals to learn more about how museums function. This fall, she returns to UC Riverside to complete her undergraduate degree in art history.

In paintings conservation at LACMA, Elma O’Donoghue is portraying a Young Woman by Jacob Backer scheduled for the 2020 exhibition, Becoming Rembrandt: Creativity and Competition in Amsterdam. This painting has been in LACMA’s collection since 1950, and the modeling details are obscured by layers of discolored varnishes and waxes. Elma is cleaning the painting and researching the artist’s technique.

Kaylie Sagara completed her Getty Marrow conservation and collections summer internship with Jennifer Kim and Sarah Signorovitch at the Autry Museum of the American West. A highlight from her internship was assisting during a NAGPRA consultation visit of members from the Central Council of Tlingit and Haida Indian Tribes of Alaska. During the visit Kaylie was also able to receive input from tribal council members on a Tlingit spruce root basket that required stabilization, then following the conversation perform an extensive treatment. Kaylie will be finishing her BA in anthropology and art history at UCLA next spring and will be working to complete requirements to apply for graduate school in conservation.

The decorative arts and sculpture conservation department at the J. Paul Getty Museum welcomed Yang Xu, a third-year Winterthur/University of Delaware Program in art conservation student into the lab this summer for ten weeks. Yang has been working closely with Arlen Heginbotham to complete the technical study and treatment of an 18th-century Georges Jacob armchair that has (amazingly) retained its original paint, varnish, and upholstery.

This year’s graduate intern Elisa Contreras-Cigales is currently finishing up her internship and treatment of a breccia marble table top belonging to a Dubois red lacquer secrétaire.

Julie Wolfe and Kellie Boss recently finished repainting Alexander Calder’s Spiny Top Curly Bottom from the Stark Collection. Julie has also been working with Jessica Chasen on evaluating the performance of Peralac clear lacquer and the effects of formulation changes. This spring Jessica presented her treatment and technical study of an outdoor bronze by Joan Miró at the annual AIC conference and in July, started treatment of Henry Moore’s Draped Reclining Mother and Baby as part of her continuing work with the Stark Collection.

Jessica, Elisa, and Arlen also completed the conservation of an early 19th-century chandelier that was originally conceived to hold goldfish(!) and is currently on view at the Getty Center through April 2020 in a Flight of Fancy: The Galle Chandelier.

The department also recently welcomed Madeline Corona back as an assistant conservator. Madeline has jumped into exhibition work, preventive care of the collection, and several collaborative research projects including analysis of the newly acquired Borghese-Windsor Cabinet as well as sculptures within the Stark Collection.

Antiquities conservation at the Getty Villa welcomes Jessica Arista, who joined the team as an associate conservator in April. Most recently, Jessie held the position of assistant conservator in objects conservation at the Museum of Fine Arts, Boston (2013-2018). Major focus of her work included coordination and conservation for the renovation of four permanent galleries of ancient Greek art, as well as preparation of hundreds of objects for a large traveling exhibition of ancient Nubian art.

Jessica was the MFA’s lead conservator on the Getty APPEAR project, and she has a keen interest in public outreach. She is a graduate of the Winterthur/University of Delaware program in art conservation and has worked at the Walters Art Museum, the Straus Center for Conservation and Technical Studies, Harvard Art Museums as well as field work at the sites of Kaman-Kalehöyük, Kaman, Turkey and in Erbil, Iraq where she was involved with the Nimrud Ivories at the Iraqi Institute for the Conservation of Antiquities.

The Getty Villa recently opened Buried by Vesuvius, Treasures from the Villa dei Papiri. This exhibition highlights the site of the Villa dei Papiri at Herculaneum after which the Getty Villa was modeled. Buried by the eruption of Mount Vesuvius in AD 79, the ancient villa was rediscovered and explored by subterranean tunnels in the 1750s and ’60s and was partially re-excavated in the 1990s and early 2000s. This exhibition presents many of the most spectacular finds from the excavations. During its course, conservation staff will have
Regional News, continued

the opportunity to study the artifacts through imaging, X-radiography, and other technical analysis.

One spectacular object on view, the Drunken Satyr arrived at the Getty over a year ago for a thorough study of its ancient manufacture and subsequent alterations, as well as treatment and stabilization, undertaken by Erik Risser, Monica Ganio, and many others.

The Margaret Herrick Library has had a busy summer. Courtney Azzara had a baby girl on June 24th, Zuzu Peg D’Agostino. Courtney and family are doing well and enjoying their time with Zuzu Tamia Anaya, a current Buffalo State College graduate student, joined them for the summer to work on their modern material collections. She’s tackled mold removal on a Mae West scrapbook to a backing and tape removal of a 1919 film poster. They are so glad Tamia could join them for the summer before she heads off to the Library of Congress for her third-year internship.

Ananya Madiraju joined them as a summer intern a part of the Getty Marrow multi-cultural internship funded by the Getty. Ananya is a recent graduate of UC Santa Barbara, and this summer was her first pre-program paper conservation internship. She’s been able to help them with rehousing projects and stabilizing several posters and water-damaged scripts.

Katie Rouw joined the conservation department as a part-time conservation technician this past June. Katie has recently completed her undergraduate degree at the University of Iowa where she also received a graduate certificate in book arts and book studies. She has already completed several book treatments and has begun to help with their backlog of treatments.

Daniela Gonzalez-Pruitt joined the conservation lab at the Academy Museum of Motion Pictures as a pre-program conservation technician. She has been working with objects conservator Sophie Hunter to treat objects going into the upcoming opening exhibitions, in particular the large make-up and microphone collections. UCLA Library preservation department will be welcoming three new members this fall: pre-program conservation assistant Stephanie Geller, who recently graduated with her masters in library and information studies, Nicole Alvarado, who is in her third year in the Buffalo State Master’s in art conservation program, and finally their yet to be determined Kress conservation fellow. They will have a full house for paper-based special collections conservation!

The UCLA audio visual materials folks Allie Whalen and Chloé Patton, under the leadership of Yasmin Dessem continue to provide expertise for UCLA and beyond. This summer they are consulting for the National Park Service at Sequoia to evaluate AV collections, and later in the fall Allie and Yasmin will be finishing a project in Cuba working with lacquer disks of early Radio Marti broadcasts. Chloé has been hard at work digitizing early UCLA film, and treating all of them to short showings of the highlights.

Registrar and digitization conservation coordinator Hannah Mosbier is now acting as the UCLA liaison for LAPNET (Los Angeles Preservation Network), and volunteered to help move the Mayme Clayton Library and Museum into temporary storage as it awaits a new home. Wil Lin has been helping library staff with backlogs understand how preservation can assist with their workflow, and working to educate staff on basic condition issues that might be considered before depositing materials in their long-term storage.

Collections conservation assistant Devin Mattlin has been working with creating and applying remoistenable tissue as linings for maps with water sensitive media. She recently returned from her conservation master’s program graduation in Cardiff Wales.

Head of UCLA Library Conservation Center Chela Metzger recently handled her first repatriation treatment before sending a book back to Munich were it was originally part of a collection looted by the Nazis. As more people can see all the library stamps on digitized books on-line, this job may become more common, and an important activity for considering how materials end up in their collections. She has also been working with Ellen Pearlestein as faculty as part of the Andrew W. Mellon opportunity for diversity in conservation.

At the Natural History Museum of Los Angeles County, Tania Collas and Marina Gibbons recently completed the installation of the new exhibition The Natural History of Horror, which features Hollywood props such as the bat from Dracula, as well as anthropological artifacts and natural science specimens. Marina is also busy preparing their next Hollywood costume rotation which will highlight a piece from Little Women.

SCS consolidated and conserved the 2 red sandstone friezes over the entrances to the 1901 Orange County court house in Santa Ana. The bas relief friezes began to crumble with the large amount of rain we had last winter. SCS also worked on the bronze doors and baptismry doors of the Christ Cathedral (former Crystal Cathedral) for their big opening in July.

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Pacific Northwest

Adam Fah, the Washington State Arts Commission’s (ArtsWA) longtime conservation technician, has been promoted to conservation manager. He will lead ArtsWA’s efforts to maintain and conserve nearly 5,000 artworks— including 500 outdoor sculptures— located in public spaces across Washington State.

Additionally, ArtsWA hired Jared Moore as its new collections technician. The position is a new one funded by the Washington State legislature earlier this year. Jared will help install, deinstall, and
Regional News, continued

maintain artworks. He comes to ArtsWA from Seattle Art Museum where he was the lead art handler. They are excited to welcome him to Washington’s public art program and to Olympia, where they arebased.

To further build the collections care team, ArtsWA has submitted a budget request for two additional positions. They will know in the spring of 2020 if that request was successful.

Staff at the University of Washington libraries preservation services division had a very busy spring and summer. In late spring staff in the conservation center were joined by Yan Ling Choi, a student from the University of Delaware/ Winterthur’s art conservation program for a 10-week advanced internship. Yan took over the second phase of a long-term project originally started by 2018 intern Alexa Machnik.

This project focuses on the conservation and rehousing of UW East Asia library’s collection of rare Chinese stele rubbings. Over the course of the internship Yan was able to complete complex treatments and rehousing of 13 of these rubbings along with a number of complex rare book treatments. A significant feat in and of itself, Yan also managed to complete complex treatments of five rare leather-bound books from the UW libraries special collections. Yan was a pleasure to have in the conservation center and UW staff wish her the best of luck as she begins her third-year placement at the University of Michigan libraries.

Over the summer the UW libraries also had the pleasure to host two conservation related gatherings. In late July they had the pleasure to host two conservation workshops. We were lucky to have so many presenters, since the hands-on exercises required many bodies and brains operating in unison. The BC HERN continues to grow in membership and expertise.

The RBCM “modernization project” continues as we prepare for a massive collections move and planning for new buildings and possible consolidation of analytical equipment.

Corine Landrieu, along with assistant Sarah Mollich interns Jennifer Beetem, Celine Wachsmuth, and Ella Svete finished the treatment of the boiserie panels for the new Burke Museum in mid-July. Later in the summer, Sarah, Celine, Jennifer, and Corine treated nine outdoor sculptures located at Edmonds Community College, North Seattle College and Everett Community.

shared her work with PSU graduate student Ivannya Jacome Ottati on a characterization of Orotone photographs. Preservation Services is also pleased to announce the appointment of Andrew Weaver as media preservation librarian in September 2019. Andrew will work with staff and collections throughout the UW libraries to support the preservation of media collections. Andrew worked most recently as the digital infrastructure and preservation librarian at Washington State University where he was responsible for the reformatting and preservation of audiovisual materials as well as support for WSU’s CONTENTdm maintenance. Prior to WSU, Andrew served as the national digital stewardship resident at City University of New York Television (2016-2017).

The Royal BC Museum conservators are bracing for the return of the Families: Bonds and Belonging exhibition that travelled to the Canadian Museum of Immigration last spring. They would like to thank the staff out there for doing such a wonderful job of protecting the artifacts during the onslaught of Hurricane Dorian. They will be taking down the Maya: The Great Jaguar Rises exhibition alongside several Guatemalan couriers in January as well.

Their regular routines were interrupted this past summer with a malfunction of the cold fur vault. The dehumidification system ceased to function and without an RH alarm, the furs became saturated with water over an unknown period of time, until they began to drip. At that point, the problem was noticed and over 300 furs were removed and subjected to controlled drying over a period of several months.

Urgent mitigation of the crisis meant that many furs had to go into the walk-in freezer until such time as they could be dried. The good news is that the quick action of the conservation team prevented a mould outbreak. The bad news was that the furs were known to be contaminated with pesticide residues, so that all salvage activities were carried out in hazmat gear and isolation. The entire collection storage area remains closed until decontamination of all surfaces can be arranged.

Lisa Bengston has been busy with the XRF analyzer, testing the Learning collection for inorganic pesticide residues. She is also continuing her investigation of organic pesticide residues with the assistance of CCI. Lauren Buttle continues to research and present talks on Yokohama-e paintings and is continuing her technical study of Emily Carr works on paper. Kasey Lee has made significant progress testing artifacts in the History Collection to identify cellulose nitrate and acetate objects in preparation for storage environment trials. The assistance of Hope La Farge, Katie McEvoy, and volunteer, Salma Naili, has been invaluable. Lisa Bengston is coordinating the conservation of collections for the upcoming Orcas exhibition that will travel for up to 10 years. The packing of such a massive travelling exhibit is complex and expensive! Colleen Wilson has been working on the treatment of textiles for this exhibit.

Kasey Lee travelled to Prince George with Heidi Swierenga, Liz Czerwinski, Anne Desplanches, and Irene Karsten to deliver the BC Heritage Emergency Response BCMA pre-conference workshop. We were lucky to have so many presenters, since the hands-on exercises required many bodies and brains operating in unison. The BC HERN continues to grow in membership and expertise.

The RBCM “modernization project” continues as we prepare for a massive collections move and planning for new buildings and possible consolidation of analytical equipment.
Regional News, continued

College for the Washington State Arts Commission. Celine is now in LA where she started her conservation studies at the Getty. This fall Corine has been busy in the studio, working with Jennifer and Sarah on a monumental artwork for the King County Library System, and preparing to receive a series of fire damaged plaster panels.

The Seattle Art Museum (SAM) is very pleased to have received a 2019 art conservation project grant from Bank of America. In summer of 2020, Elizabeth Brown will spearhead the project to repaint The Eagle, by Alexander Calder, located in SAM’s Olympic Sculpture Park. Elizabeth Brown recently completed her summer of work at the Olympic Sculpture Park, where she coordinated the repainting of Tony Smith’s Stinger, cleaning of Roy McMakin’s sculpture Love & Loss, and repairs to George Rickey’s Two Plane Vertical Horizontal Variation III with Fabrication Specialties Ltd.

Nicholas Dorman has been busy preparing artworks from the SAM permanent collection for loan, including works by Jo Baer, Guy Anderson, William Ward Corley, and Claude Monet and the entire conservation team has been treating and documenting works of art for the new Seattle Asian Art Museum (SAAM), which will open in February.

Preparations for the reopening of the Asian Art Museum are nearly complete and, in addition to the preparation of exhibits, the conservation team is monitoring the environment closely throughout the commissioning process as they prepare to install the collections. Marta Pinto- Llorca and Nicholas continue to oversee extensive storage upgrades at SAAM, thanks to an IMLS Museums for America grant. Outfitting of the brand new conservation center for Asian paintings is also nearing completion at the time of writing, thanks to a generous grant from the Andrew W. Mellon Foundation.

Finally, we are delighted that Geneva Griswold has been elected to the VP position on the WAAC board. We can’t wait to welcome the WAAC membership back to Seattle in 2021!

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Rocky Mountain

The EverGreene conservation department is currently working on multiple projects including the Wyoming State Capitol (Cheyenne, WY), USC Sculptures (Jimmy Iovine and Andre Young Hall, Los Angeles, CA), the Mercy Housing Mural (San Francisco, CA), the Castro Theatre (San Francisco, CA), and the Los Angeles City Hall (Los Angeles, CA). They also recently completed work on the Warner Theatre (Los Angeles, CA). More information and images can be found on the company’s website.

Nancy Fonicello recently completed a contract for the United States Army museum at Fort Sill, Oklahoma, treating several Kiowa objects from the permanent collection. She is currently at work stabilizing a very large 1880s Crow tipi from a private collection. The tipi is one of the earliest painted cloth tipis still in existence. She is also consulting on a large collection of historic audio recordings stored on decaying magnetic media and has received her Digital Archives Specialist certification from the Society of American Archivists.

Beth Heller continues to balance hands-on conservation work with preservation assessments and consulting. She recently completed CAPs for the Golden History Museum and the Crested Butte Mountain Heritage Museum and led an IMLS-funded collection move evaluation workshop for the Denver Botanic Gardens.

She completed conservation work for Colorado State University’s upcoming Apollo 11 exhibit, the Denver Public Library architectural archives, and looks forward to the arrival of 27 Rungius dry point etchings and a watercolor map by Arthur Lakes depicting the Florissant Fossil Beds. As many know, sometimes types of work arrive from private clients in mysterious clusters, and she just completed a Warhol flurry and a Disney works on paper flurry seems to have just begun.

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www.parkerartconservation.com

San Diego

In June, conservator Sabrina Carli conducted a multi-day workshop at the Palm Springs Art Museum, training staff and contractors in bronze sculpture installation and maintenance techniques. Content covered theory, materials, and practice relating to the preservation and care of bronze artwork, focusing on issues specific to the desert environment of the Coachella Valley.

Regional Reporter
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San Francisco

Kathy Z. Gillis spent 12 weeks in Beijing, China as a C-I-R (Conservator in Residence) at the World Monuments Fund CRAFT (Conservation Reesources for Architectural Interiors/Furniture and Training) Program which is based in the Forbidden City. The program is a collaboration between WMF, The Palace Museum, and Tsinghua University.

The two-year educational program introduces Chinese Cultural Heritage graduate students to Western methods of conservation, with its focus on...
Regional News, continued

extensive scientific analysis and a less-is-more approach when preserving artifacts. Foreign faculty are invited from institutions in the U.S. to teach Western methods of architectural and furniture conservation.

The project began as a WMF initiative to preserve the Qianlong Garden Complex in the Forbidden City (scheduled to open to the public in 2020 on the 600th anniversary of the construction of the Forbidden City) to showcase how minimally intrusive preservation efforts can still result in appropriate aesthetic results without resorting to total replacement of original material with reproductions.

To learn more about the project, visit wmf.org/project/qianlong-garden-conservation-project. During her time in Beijing, Kathy also learned invaluable information about traditional Chinese craftsmanship and Chinese cultural heritage.

Margaret (Meg) Geiss-Mooney, costume/textile conservator & collections care/management consultant, volunteered at the Costume Society of America’s (CSA) national Angels Project held in April during the CSA annual meeting in Seattle, WA. The site of the Angels Project was the restored historic train station of the Issaquah History Museums (IHM) in Issaquah, WA. Working alongside the other 19 CSA Angels volunteers, Meg welcomed Elise Rousseau, also of the SF Bay Area, to her first CSA national Angels Project.

For their generous supply of new archival boxes in many sizes and unbuffered tissue, they thank the following companies: Archival Methods, Gaylord Archival, TALAS, and University Products. The CSA endowment also provided IHM a new Miele vacuum cleaner (and replacement filters/bags); 2 dehumidifiers and 3 digital hygrometers for the storage rooms; a portable photo studio, silverfish traps, and supplies for the workday. 332 artifacts (costume, costume accessories, jewelry) were photographed, examined, assessed, and repacked during the very very busy day.

The paper conservation lab at the Fine Arts Museums of San Francisco celebrated the completion of Allison Brewer’s 3rd year internship. Allison returns as a Mellon Fellow in September.

The textile conservation lab of the FAMSF is very happy to announce the arrival of their first ever Mellon Fellow, Laura Vedrenne. She started work at the de Young on September 30th, after packing up and moving from Mexico City. Laura has a MPHIL in textile conservation at the University of Glasgow and a BS in restoration of portable cultural heritage from the Escuela de Conservacion y Restauracion de Occidente in Guadalajara.

Candis Griggs Hakim has just re-opened her private practice in objects conservation after a 6-year hiatus working overseas for the Qatar Museums Authority. She’s now located in lovely (if occasionally dairy-stinky) Petaluma. Candis has also recently been elected President of BAACG (Bay Area Art Conservation Guild).

BAACG recently held a meeting at SFO Museum, which included a behind-the-scenes tour of the new museum building and a visit to the exhibits in the international terminal. Gawain Weaver, who has been the guild’s president for the past nine years, and Jonathan Fisher, board member of long standing, have completed their terms on the BAACG board. BAACG recently welcomed conservators Karen Zukor, Justine Wuebold, and Jenna Hirschbein to the board of directors.

Regional Reporter
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Roger Broussal (1924 - 2019)
It is with a heavy heart that I inform the conservation community of the recent passing of Roger D. Broussal. He will be missed and remembered by many.

Roger was museum conservator at the De Young Museum in San Francisco from 1962-64 and the chief conservator at the Asian Art Museum from 1964-84. There he established and directed the conservation department and lab for art preservation and research. He originated and co-directed the first West Coast graduate level program in museum studies at Lone Mountain College.

Over many years he taught, wrote, and lectured. He was a Colonel, Deputy Chief of Staff for Civil Military Operations: Monuments Branch. He was elected as a fellow of both IIC and AIC. He was the founder of the Bay Area Art Conservation Guild. These are only some of the highlights of an amazing career.

I met Roger late in his life. In 2013 I contacted him for a consultation on objects that I had been hired to conserve/restore by the Rosie the Riveter /WWII Home Front National Historic Park. He visited with his son David. He examined the objects carefully and was very gracious. His overall advice was: do as little as possible.

Anne Rosenthal knew Roger for many years, and her words speak to his professional generosity and the impact he had on so many in the West Coast conservation community:

“It would be difficult for young professionals today to realize that our profession of art conservation was so little known at that time and that the formal training of conservators in the United States was only nascent. Without the guidance of ‘the old guard’ of staff conservators in museums, who had been mostly trained by apprenticeship, a young student could flounder and miss the narrow opportunities that existed to advance.

Roger took a chance on me, and I became his ‘first born’ (as he called it) apprentice in objects conservation. He cared deeply about assisting students, educating
the public, and sharing information through collegial contact locally. He was completely self-propelled in these endeavors. Roger was enormously kind, had a friendly manner, and exhibited a quietly devious and infectious sense of humor.

I am deeply indebted to him for moral support and for guidance when so few others were willing to bring a young student along. I have had a fruitful career doing the work I love in conservation. Roger changed my life’s trajectory, and, for me, this is an example of true love of the field, and dedication to its highest priorities. Roger will be greatly missed and never forgotten.”

Jonathan Fisher

Texas

On February 7, the Museum of Fine Arts, Houston announced that Per Knutás had been appointed their new head of conservation. Prior to coming to the MFAH, he was Chief Conservator at the Cleveland Museum of Art. His appointment in Houston began in July.

In July and August, the Harry Ransom Center’s photograph conservators, Diana Díaz Cañas and Heather Brown led an extensive research project into the study of the Niepce heliograph plate which was temporarily taken off permanent exhibition display.

Included in the study were a full technical re-examination of the heliograph which included x-radiographic imaging at the University of Texas High Resolution x-ray Computed Tomography facility.

In addition, XRF analysis and micro fade testing were carried out with the on-site assistance of Corre Rugge from the conservation department of the Museum of Fine Arts, Houston. Paul Messier, director of the Lens Media Lab at Yale University, consulted and performed various imaging techniques on the heliograph plate including UV and IR techniques and RTI imaging.

The project will also include an update of instrumentation monitoring the anoxic environmental display case that houses the heliograph by Ken Grant and the engineering staff of Campbell Scientific of Logan, UT.

Refurbishment of the anoxic case and re-installation of the heliograph plate was performed with the on-site consultation of GCI staff Vincent Beltran and Art Kaplan. The heliograph went back on public display on August 20. The Ransom Center is grateful to all of the friends and colleagues from around the country that helped make this project such a success.

Regional Reporter
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In a 2011 interview, Hauer said director Ridley Scott told him he wanted Roy (the replicant from Blade Runner) to be “everything and more” than a human was, to which the actor responded:

“Can I do a sense of poetry, and maybe a sense of beauty, and can I have a soul, or sense of humor, or be a 7-year-old? Can I love my sister? Can I be sexless but sexy at the same time? Can I be wicked?”

“I’ve seen things you people wouldn’t believe,” he tells Deckard, his body slowing down as water pours off his synthetically perfect brow.

"Attack ships on fire off the shoulder of Orion. C-beams glittering in the dark near the Tannhäuser Gate. All these moments will be lost in time, like tears in rain. Time to die."

Rutger Hauer
January 23, 1944 - July 19, 2019

WAAC Publications

Handling Guide for Anthropology Collections

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

Price: $10.00
($8.00 copy for orders >10 copies)

Back Issues of WAAC Newsletter

Back numbers of the Newsletter are available. Issues Vol.1 - Vol.14, #3 (Sept. 1992) are $5/copy. Issues Vol.15 - Vol.29, #3 (Sept. 1997) are $10/copy. Issues Vol.30 (Jan. 2008) and after are $15/copy. A 20% discount will be given to libraries seeking to obtain back issues to complete a “run” and for purchases of ten copies or more of an issue.

Prices include shipping and handling. Make checks payable to WAAC drawn in US dollars on a US bank.

For information please contact the WAAC Secretary:
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secretary@waac-us.org

Send prepaid orders to:
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Williams Art Conservation, Inc.
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Los Angeles, CA 90028
fulfillments@waac-us.org
My father had an odd sense of humor. Being a mathematician working in geometrical optics he was surrounded by physicists. When a colleague would ask him “what’s new”, he would reply as if they asked, “what’s nu”. He would, unfailingly retort “c over lambda.”

Those with less of a sense of humor would defensively retort “I didn’t ask what’s nu but what’s new.” For those whose encounters with physics is a distant memory, remembered fondly or not, the equation is

$$\nu = \frac{c}{\lambda}$$

(frequency of electromagnetic radiation equals the speed of light divided by the wavelength of the light).

And so nearly ends our physics lesson for today. Nearly.

The Dull Stuff (Theory)

Solubility theory has a tenuous underpinning in thermodynamics -- the 19th-century holdout of modern physics.

Solubility theory is confounding. To tell if a solute dissolves in a solvent we look at the properties of the solvent and the properties of the solute, but counterintuitively, we don’t consider the interaction between the two, just whether the properties are similar.

All liquids and solids are held together by some intermolecular force. Our first thermodynamic task is to quantify that force. The measurement of the total force is

$$-U = \Delta H_v - RT$$ (at room temperature)

where $$\Delta H_v$$ is the molar enthalpy of vaporization at room temperature.

<table>
<thead>
<tr>
<th>Solvent</th>
<th>-U (kJ/mole)</th>
<th>$$\Delta H_v$$ @ 25°C (kJ/mole)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ethanol</td>
<td>39.84</td>
<td>42.32</td>
</tr>
<tr>
<td>acetone</td>
<td>28.51</td>
<td>30.99</td>
</tr>
<tr>
<td>toluene</td>
<td>35.62</td>
<td>38.10</td>
</tr>
<tr>
<td>n-heptane</td>
<td>34.09</td>
<td>36.57</td>
</tr>
</tbody>
</table>

Examining the numbers above and knowing what we know about solvents, we notice that the numbers make no intuitive sense. Strong, weak or high number, low number – there’s no correlation.

Remember these are scientific numbers and, in a way have no relation to the real world. We don’t work with moles of a material; we work with grams or milliliters. So, let’s convert these abstract values to something non-physicists care about.

Enter molar volume, a correction if you will, to convert moles into volume, a property we understand.

$$V_m = \frac{MW}{density}$$

Where $$V_m$$ is the molar volume, $$MW$$ is the molecular weight and density is, well, the density (weight divided by volume).

And just to show that the units work out: [MW (grams/mole) / density (g/ml) = ml/mole].

<table>
<thead>
<tr>
<th>Solvent</th>
<th>$$V_m$$ (ml/mole)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ethanol</td>
<td>58.5</td>
</tr>
<tr>
<td>acetone</td>
<td>74.0</td>
</tr>
<tr>
<td>toluene</td>
<td>106.8</td>
</tr>
<tr>
<td>n-heptane</td>
<td>147.4</td>
</tr>
</tbody>
</table>

Suddenly, these numbers start looking sensible. Weak solvent – held together with less energy, strong solvent, held together with stronger intermolecular force. Note, too, that acetone, a strong solvent is out of place – kind of too high a value.

Let’s apply the molar volume correction to the molar enthalpy of vaporization.

This calculation yields the cohesive energy density (CED). And, again, with the exception of acetone, the higher number corresponds with the stronger solvent.

For physics-y reasons, we actually want the square root of the CED, and this is the Hildebrand solubility parameter, $$\delta$$.

<table>
<thead>
<tr>
<th>Solvent</th>
<th>$$\delta$$</th>
</tr>
</thead>
<tbody>
<tr>
<td>ethanol</td>
<td>681</td>
</tr>
<tr>
<td>acetone</td>
<td>385</td>
</tr>
<tr>
<td>toluene</td>
<td>333</td>
</tr>
<tr>
<td>n-heptane</td>
<td>231</td>
</tr>
</tbody>
</table>

Again, with the exception of acetone, we have numbers that reflect the strength of the solvent.

Problems. If we compare the Hildebrand solubility parameter of n-propanol ($$\delta$$=24.5) and dimethylformamide, DMF ($$\delta$$=24.8) we note that solubility parameters of these vastly different solvents have nearly identical solubility parameters.

Dr. Charles M. Hansen’s solution to this problem was to deconstruct the Hildebrand solubility parameter into component parameters based on the types of intermolecular force. And this is where we lose the thermodynamics underpinning of solubility theory.

Thus the Hildebrand solubility parameter will be parsed into three component intermolecular forces: dispersion ($$\delta_d$$), dipolar ($$\delta_p$$), and hydrogen bonding ($$\delta_h$$), such that:

$$\delta^2 = \delta_d^2 + \delta_p^2 + \delta_h^2$$

Dispersion forces, $$\delta_d$$, are present between all molecules, are the weakest of the intermolecular forces, are also referred to...
as London or van de Walls forces, and are based on quantum mechanics. They exemplify “like is attracted to like.”

Dipolar forces, $\delta_d$, are based on electrostatic attraction between molecules whose structure caused some parts of the molecule to be partially negatively charged leaving the rest of the molecule with a partial positive charge. The partial negative charge on one molecule will be attracted to the partial positive charge on an adjacent molecule.

Hydrogen bonding, $\delta_h$, is the strongest of the intermolecular forces and the most complicated. It can be as strong as one-tenth the value of a typical covalent bond. To have hydrogen bonding there must be a hydrogen bond donor and a hydrogen bond acceptor. The interaction between the donor portion of one molecule and the acceptor portion of another molecule causes this strong interaction.

For more about solubility parameters I refer you to either of these excellent articles:


or


So, I hear you asking, what’s nu in the MCP.

The Good Stuff (Application)

Well, I’ve added a new button “Play with Hansen Solubility Space.” In Hansen solubility space, solvents are points in the three-dimension space and solutes are spheres. Any solvent inside the sphere will dissolve the solute. Any solvent outside the sphere will not be a solvent. The center of the sphere is the point of greatest solubility.

The sphere is defined by its center, that point of greatest solubility, and the radius of the sphere. A solute with a very narrow solubility will have a small radius while one that dissolves in almost everything will have a large radius.

How are these numbers determined? Trial and error. A solute is placed into various solvents and its solubility in each solvent is noted. With a little mathematics, that data allows one to calculate the best fitting sphere and then calculate the center of the sphere and the radius. (In practice, the math is done with HSPiP, Hansen Solubility Parameters in Practice.)

But none of this is nu. What I’ve done with the new version of the MCP is to allow the conservator to mix up to five solvents and see how the solvent or solvent blend should interact with a coating. And, since we care more about the substrate than the coating, how that mixture will interact with the substrate. This follows the logic in the MCP where we always think about what we are trying to remove and what we are trying to remove it from.

The MCP calculates the RED, Relative Energy Difference, of the solvent or solvent mixture and the coating we are trying to remove (as well as that of the substrate). The RED is the ratio of the distance between the center of the solute sphere and the solvent or solvent mixture and the radius of the sphere.

A RED of 1 means that the solvent sits on the edge of the solubility sphere. A RED of less than one means the solute is soluble in the solvent mixture; the lower the value, the closer to the point of maximum solubility. A RED of greater than 1 means that the solute will not dissolve in the solvent mixture.

See where we’re going? We want to find a solvent mixture where the RED is as small as possible for what we are trying to remove and as large as possible for what we are trying not to affect.

As conservators, we know that this is pretty much an academic exercise. No two coatings are alike. Age, light exposure, formulation, conservation history all conspire to make our jobs more difficult. If there was an accurate solubility sphere for each material, were it that simple, we would have a bottle of the perfect solvent for cleaning paintings with a natural resin varnish over oil paint. Another bottle for removing a different coating. But it’s a start and sometimes we can find interesting solutions (pun intended) to solubility problems.

Where do these numbers come from? The initial solute sphere coordinates in the MCP come from the HSPiP program which has data on an impressive 626 solutes, a few of which are of interest to conservators. But we can do better.

Dr. Gregory D. Smith, now at the Indianapolis Museum, had his Buffalo conservation students measure and plot the solubility of common materials used in conservation. The data was plotted onto Teas diagrams and appear in Velson Horie’s Materials for Conservation.

Not only are the Teas diagrams published, but the solvents that were and were not solvents for the material are published. And these values can be input into the HSPiP program which can calculate the coordinates of the solubility sphere. These values should be included in the next version of the MCP, I hope by the time you read this.

So, how do we play with Hansen spheres in Hansen solubility space? After clicking on the button “Play with
Solvents and Hansen Space in the MCP, something new and useful, continued

**Play with Solvents and Hansen Space**

| Solvent 1 | acetone | change |
| Solvent 2 | xylene | change |
| Solvent 3 | ethanol | change |
| Solvent 4 | n-methyl-2-pyrrolidone | change |
| Solvent 5 |  | change |

<table>
<thead>
<tr>
<th>parts</th>
<th>mLs</th>
<th>14% acetone</th>
<th>14% xylene</th>
<th>43% ethanol</th>
<th>29% n-methyl-2-pyrrolidone</th>
<th>0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>0</td>
<td>0</td>
<td></td>
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</tbody>
</table>

Total volume: 5 mL

Hansen Solubility Space” the MCP user is presented with the screen above.

We are shown that pure heptane has equally poor solvent effects on both shellac (RED=1.89) and dried linseed oil (RED=1.90).

To select the solutes, click on the solvent name or empty yellow box if none has been selected.

As of this writing one can select from: shellac, dammar, dammar dark aged, dammar dewaxed, mastic aged, dried linseed oil, BEVA 371, Paraloid B-72, poly(methyl methacrylate), Laropal A-81; Ketone Resin N, Paraloid B-67 and B-72, Regalrez 1094, cellulose nitrate, Butvar B-76, natural rubber, cellulose acetate, lignin, bitumen, and tar from the La Brea tar pits. Admittedly a short list.

**Case Study 1**

Julianna Ly (WUDPAC) was recently confronted with the treatment of a 17th-century (est.) Baltic oak panel painting. Privately owned, the panel painting entered the Winterthur Museum painting conservation studio with extensive areas of restoration.

Her treatment included analyzing and reducing a thick, shiny varnish which was not soluble in traditional solvents commonly used in conservation. She took small samples from areas of the varnish and overpaint materials for organic analysis. FTIR spectra confirmed that the varnish layers were comprised of both cellulose nitrate and an alkyd coating.

The cellulose nitrate layer was reduced with a xylene-Carbopol solvent gel with 20% benzyl alcohol (v/v). After extensive testing, she reduced the remaining alkyd coating with quick passes of neat acetone which effectively targeted the narrow solubility range of the material.

Weaker solvent mixtures would have significantly blanched the surface; the neat solvent was chosen over an acetone Carbopol gel in order to avoid the need for additional passes with a polar solvent to clear the gelled solution.

After the reduction of these two layers, she found a localized yellow coating remained along the edges of previously joined splits. Due to the thick, insoluble nature of this coating, she took an additional sample for FTIR and the coating was determined to be shellac. Julianna was unable to reduce this coating using traditional solvents and/ or gelled emulsions, so I played with solvents suggested by a number of conservators for shellac with the MCP.
Solvents and Hansen Space in the MCP, something new and useful, continued

The calculations (made by the computer) suggested that a mixture of 1:1:3:2 acetone: xylene: ethanol: NMP might work well on the layer and not affect the oil paint substrate.

Julianna used the solvent mixture suggested by the MCP by first masking the areas with cyclomethicone D5 and applying the solvent mixture by brush under the microscope. Often, multiple applications were needed in order to swell the thick shellac layer. Once swollen, she used delicate mechanical action, and the coating began to break up and almost sugar off. Once the coating was disrupted enough, neat acetone was effective in quickly picking up the remaining bulk on the surface. In areas that exhibited sensitivity, the shellac was only thinned and not completely removed.

Case Study 2

Donna Williams needed to remove a cellulose nitrate coating from an outdoor bronze (in the summer). Acetone worked but evaporated so quickly on the warm/hot bronze that she needed to find a different solution. Playing with different solvents in the program we came upon the following mixture:
Ignoring the dried linseed oil, the substrate was bronze, we see that the mixture of 4 parts n-methyl-2-pyrrolidone; 1-part ethanol; 1-part acetone had a RED of 0.21, very close to the optimum solubility of cellulose nitrate which would have a RED of 0.0. And, we note that acetone alone has a RED of 0.54, so not as good as our new mixture, ignoring the health effects of the pyrrolidone. And, significantly to the cleaning problem, the evaporation rate of the mixture is much less than that of acetone alone.

In practice, Donna found that the following mixture worked even better, even though it shouldn’t have. The mixture with one-part cyclomethicone D5 added has a RED of 0.3 so it shouldn’t have worked better than the mixture without the D5. Perhaps it worked better by slowing the evaporation rate further.

Commercial lacquer thinners are all proprietary mixtures, but some information on their composition is given in their Safety Data Sheets (SDS). One is a mixture of methyl ethyl ketone (MEK), butyl acetate and butanol and playing with different proportions of the three components the best RED was 0.63 (4:1:2). According to the CAMEO database, Agateen thinner is a mixture of methyl isobutyl ketone (MIBK), toluene, butanol, and amyl acetate. Playing with these four components the best RED was 0.84 (4:1:4:1). Note that other concerns go into formulating a solvent mixture for a coating. The component solvents must evaporate in such a way as to leave a uniform and cohesive film behind. Optimum solubility is not the highest priority in a coating formulation.

While the problem was to remove the cellulose nitrate from bronze, imagine we were removing it from a painted surface (oil paint). We would then be paying attention to the RED values for dried linseed oil in the lower sphere. Remember, we would want the highest RED value to pose the least risk of solubilizing the paint layer. Comparing these three solutions we would clearly choose the solvent mixture without the cyclomethicone that has a RED for dried linseed oil of 1.2 compared to that of 1.1 for the mixture with cyclomethicone and 0.9 for acetone alone. Note that the suspected Agateen recipe gave a RED of 0.7 for oil paint so it should dissolve (or at least swell) oil paint more effectively than it dissolves lacquer.
In 2018, Jessica S. Johnson, head of conservation at the Smithsonian Museum Conservation Institute, was invited to the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) to speak about her work at the Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH) in Erbil, Iraq. Her talk detailed the incredible efforts undertaken by the students and teachers at the Institute to protect global heritage.

The IICAH was initiated in 2009 and has the mission of preserving the “legacy of humanity contained in the unique cultural heritage of Iraq… through educating people in conservation and preservation, and by inviting professionals from around the world to share their expertise.” With the support of numerous partners the Institute is able to teach the foundations of conservation to small classes of Iraqi heritage professionals. Participants then take their acquired skills back to their home institutions so the information can be shared within their communities.

This work is inspiring, so despite our limited knowledge of Iraqi needs and resources and our inability to volunteer directly, we became determined to find some way of supporting the Institute.

In response to our inquiry to remotely support the IICAH, it was suggested that we create a digital handout. We were connected with instructors at the Institute who provided feedback regarding what content would be most helpful for current students.

After conversing with Terry Drayman-Weisser, Rae Beaubien, Debra Hess Norris, and Nancy Odegaard, our initial inquiry developed into a year-long project to create two didactics with a focus on preventive conservation. Generous funding provided by the U.S. State Department enabled us to involve our classmates, Maddie Cooper, Melissa King, and Julianna Ly, in the project as well as supporting any material needs.

The project started at the end of our first year of graduate school and continued the following fall, as we moved from coursework in foundational knowledge into our specialties.
reasoning was that the ideal material embodies all of these properties and our choices had to compromise with what was realistic and practical. Ultimately, the best material is the one that is available.

Once we agreed upon alternative materials that met these criteria, we brainstormed how best to compile the didactic. The difficulty with this stage of the project was formulating how to communicate information with minimal text. We developed a multi-pronged solution.

Five-centimeter squares of sample materials are included as inserts. Providing physical examples means students can interact with them. They can feel the qualities valued for different purposes, such as supporting a fragile armature, wrapping friable materials, or providing a barrier against acidic environments.

Images of the alternatives being prepared and in use demonstrate steps needed to make the material usable, as well as to provide context for how it might be used.

Labeled diagrams denote which materials can be used in direct contact with the collection item, and Arabic and English captions identify each material.

The final product was a physical binder and a PDF. It was scheduled to be tested as a teaching resource in October 2019.

The second tool we are producing focuses on the identification and preventive care of unfired or low-fired ceramics. We are still developing this and intend it to be the first in a series focused on material categories present in collections throughout the Middle East. This pilot didactic will serve as a template for future versions which can be disseminated digitally to all students entering the IICAH.

This project will be continued by two second-year preventive fellows in the Class of 2021 under the supervision of Joelle Wickens, associate director at WUDPAC and preventive conservation major supervisor. Maddie Cooper will work to improve the alternative storage materials didactic based on feedback provided by IICAH students and teachers. Marie Desrochers will pilot the first stage of a longer preventive conservation study led by Dr. Wickens. She will conduct a scientific investigation of the storage materials sourced locally by IICAH students and professors comparing them to the “ideal” materials.

We are thrilled that the project is being continued by our colleagues in the Class of 2021, who are similarly motivated to find avenues for supporting, empowering, and connecting with our international colleagues.

Through this project, we have found ways to share our education and training and to support conservation professionals around the world who are helping to rebuild their communities. We are grateful to have, in a small way, supported the mission and goals of our international colleagues and the preservation of Iraqi cultural heritage.
University of Delaware
Advanced Assistant Professor or Associate Professor, Tenure Track, for Art Conservation

The Department of Art Conservation at the University of Delaware invites applications for the position of (Advanced) Assistant or Associate Professor, tenure track, who can specialize in teaching the application of fundamental theories in chemistry, biochemistry, materials science, engineering, statistics, physics, environmental science, etc. to the examination, documentation, treatment, and preventive care of cultural heritage. (Please visit our website at artcons.udel.edu/ for more information about our curriculum.)

At least eight years of experience in conservation and/or conservation science is desired. A Ph.D. in the conservation of material culture, materials science, chemistry, biochemistry, molecular biology, materials engineering or a closely allied discipline, with a demonstrated and sustained commitment to the conservation of cultural heritage, is preferred. Candidates with a terminal degree from a recognized conservation graduate program, or the equivalent, and a demonstrated record of scholarship in applied conservation research, will also be considered.

The candidate will be expected to demonstrate excellence in teaching, curriculum development, independent and collaborative research, and service. We are looking for a candidate who has a proven record of high quality research and scholarship in professional publications including peer-reviewed journals, scholarly books, and invited chapters, as well as the presentation of papers, workshops, or seminars at professional meetings. There are rich interdisciplinary opportunities at UD; we are particularly interested in candidates with an established interest in building professional collaborations across disciplines and geographical boundaries.

In addition to pursuing an ambitious research agenda, the appointee will be expected to enhance the department’s undergraduate and graduate course offerings at the intersection between conservation practice and scientific principles. Through effective teaching, the successful candidate should be able to clearly connect the realities of conservation practice across multiple conservation specialties (objects, paintings, paper, photographic materials, textiles, wood, and preventive conservation, etc.) to fundamental theories in the sciences. The candidate should be able to strengthen students’ critical thinking skills, encourage collaboration and ethical decision-making, and inspire innovation.

Teaching at the graduate level will include assisting with first- and second-year M.S. Winterthur/UD Program in Art Conservation (WUDPAC) applied conservation and science coursework and organizing practical workshops and seminars. Duties may also include assisting with coursework and participating in dissertation committees for the Preservation Studies (PSP) Doctoral Program and some mentoring, advising, and teaching at the undergraduate level.

The successful candidate will be prepared to contribute to the department’s record of leadership in research and scholarship, teaching, professional engagement, and service. The candidate will aid in the department’s commitment to developing and supporting curricular, student, and faculty diversity and will assist with fundraising, grant writing, and new public relations programming.

The College of Arts and Sciences at the University of Delaware offers exceptional educational experiences including integrated instruction, research and public engagement. The College includes departments in the arts, humanities, social sciences, and natural sciences, and it features outstanding research and teaching facilities. Faculty and staff encourage and support innovative interdisciplinary collaborations, and students engage local, national and global audiences through research and creative activity. With annual research expenditures of approximately $35 million, the College currently houses several large, interdisciplinary grants with significant funding from the NIH and NSF.

The University of Delaware is one of the nation’s oldest institutions of higher education, combining tradition and innovation. We are committed to attracting and retaining employees with varying identities and backgrounds, and we strongly encourage applications from educators from under-represented groups. UD provides equal access to and opportunity in its programs, facilities, and employment without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression.

Salary and Benefits: Compensation packages are highly competitive and commensurate with experience and qualifications. The UD benefits package is one of the best in the nation. EOE: The University of Delaware is an Equal Opportunity Employer.

To apply: Applicants should visitudel.edu/udjobs and read “Applicant Instructions” under the “Resources for Applicants” tab before submitting their applications. Applicants are asked to create and upload a single document that includes a cover letter detailing their research plans and teaching experience, curriculum vitae, and contact information for three references to udelaudel.edu/udjobs/.

Review of applications will begin on November 15, 2019 and will continue until the position is filled. Nominations and expressions of interest will be held in confidence, and references will be contacted only with the candidate’s permission. The start-date for the position is August 16, 2020.

Inquiries should be emailed to search committee chair, Joyce Hill Stoner, Ph.D., JHSTONER@UDEL.EDU

People sometimes ask me if I’m an optimist or a pessimist.
I am a realist.

As for hope,
that is something you need to deserve – that you have actually done something.

Greta Thunberg
Magnetic Mounting Systems for Museums & Cultural Institutions

By Gwen Spicer

Magnetic Mounting Systems for Museums & Cultural Institutions serves a critical need in conservation and museum studies by addressing how to properly use magnetic mounting systems for all types of art works. It discusses in depth how to use magnets as well as consolidates existing information on magnetic properties and how magnets have previously been used by practitioners.

This book systematically explains magnetic behaviors and the procedures required to develop a magnetic system.

With real case studies and over 70 photographs and drawings, the book explores a broad range of artifact types and magnetic systems that can be employed and manipulated for uses in exhibition and storage. The case studies alone make this book an essential reference text for any reader planning or executing displays. This book is also a must-have for anyone who displays collections in museums of all sizes, galleries, archives, libraries or private collections. In particular, Magnetic Mounting Systems for Museums & Cultural Institutions is an essential text for mount-makers, exhibit designers, museums professionals, curators, conservators, collections managers, archivists, and architects. Mount-makers and installation teams within museums and the commercial exhibition industry will find the conservation and technical material in this book especially helpful.

Conservation students and technical staff who wish to ensure the safety of objects they install or mount can do so by learning from this book how to properly use magnets.

Softcover
Over 400 pages, 81 case studies each with cross-sections and images, 16 chapters with extended glossary, appendixes and reference list, 44 tables, Chapters contain ‘how tos’, ‘Useful tips’ and ‘Wacky behavior’

Cost: $120.00
Shipping USA: $6.00, Canada: $30.00, International: $40.00
gwen@spicerart.com

Articles You May Have Missed

“French Senate Says Notre Dame Must Be Restored ‘In The Same Way As Before’,” The Art Newspaper, 05/29/2019

Members of the French senate say that the fire-ravaged Notre Dame must be restored “in the same way visually as before,” effectively ruling out proposals submitted by the Belgian artist Wim Delvoye and the UK architecture firm Foster + Partners as part of an international competition. But Delvoye says: “I am confident that they will change their mind 100 times, and possibly bend towards my solution.”

The roof and spire of the Medieval cathedral were destroyed in the blaze on 15 April. The prime minister of France, Edouard Philippe, launched a competition shortly after to rebuild the 93-metre spire, which was erected in the 1860s when the cathedral was dramatically reshaped by the architect Eugène-Emmanuel Viollet-le-Duc.

The former spire was made from around 750 tons of ancient oak lined with lead. The Senate debated the government’s restoration plan, inserting key clauses including the stipulation that the conservation project “restores the monument in the same way visually as before”, and “if the [conservation team] uses materials different from those in place prior to the disaster, it [should] publish a study giving the reasons for these changes.”

Delvoye said that he is already working on proposals to restore the cathedral. “Having it like it was before the fire is not original”, says Delvoye. He adds, “If wood is used, it will be an ecological disaster. My design would [be for] a 100 ton-spire, using just steel.” Foster + Partners’ plan involves building a glass and steel “topper”.

“Art Treasure Uncovered By Cuyahoga Valley Scenic Railroad Volunteers Restoring The Saint Lucie Sound Rail Car,” Akron Beacon Journal, 05/30/2019

Covered by thick glue and carpet, the mural depicting Seminole Indians along the side of the curved bar on the Saint Lucie Sound rail car was all but forgotten.

The mural dates back to 1946 — a time when traveling by rail was a luxury — and the artwork was befitting for the Florida East Coast Railroad’s runs through the region where the Native American tribe called home. Officials from Cuyahoga Valley Scenic Railroad, which now owns the rail car, believe the mural was covered up in the 1980s when a bar was extended and refurbished.

And it wasn’t discovered again until 2014 when volunteers from the scenic railroad began peeling back the carpet and found the intricate mural that is made of pieces of linoleum as they worked to restore the rail car donated by the Haslinger family in the 1990s.

It took some 1,494 hours and 262 scalpels to carefully remove the thick glue under the carpet and not damage the soft linoleum. The mural restoration effort was led by volunteer Carol Schroeder who credited help from the Intermuseum Conservation Association to evaluate the mural and offer suggestions on how to restore it and recreate the pieces and sections that were beyond repair.

“Historic Stations of The Cross Given New Life,” The Catholic Weekly, 05/29/2019

For the past 133 years, the Stations of the Cross hanging in St Mary’s Cathedral have provided a devotional focus for Sydney’s Catholics. Now, the 14 Stations, each standing over two metres high and weighing approximately 200kg, are being cleaned and restored for the first time in 80 years.

Sydney art restorers, David Stein & Co, have undertaken the mammoth project and to date have cleaned and restored six of the Stations. The Stations were produced by a Parisian arthouse after being commissioned by Cardinal Moran — Australia’s first cardinal — in 1886.

Restoring the Stations has been one of the hardest projects for David Stein & Co, Mr Stein said, from a logistical perspective. Just removing
them from the Cathedral required a specialist hoist which only made it through the doors of the Cathedral by 3cm. Originally it was thought the 133 year-old paintings would need a simple clean. However upon closer inspection it was found the works were in dire need of restoration.

Over the last 80 years, the Stations have sustained water damage and stains, insect damage, tears and rips to the canvases, build-up of dust and grime and over-painted areas from previous restorations. It was determined that it would not be possible to complete the necessary work on the Stations without first removing them from the Cathedral and transporting them to Stein & Co’s art restoration studio.

Over the course of the weeklong program, the students learned about conservation issues museums and galleries face, the analytical tools and techniques used to examine art objects and diagnose problems, and the relationship between making art and conserving it.

There is a glaring lack of diversity in the cultural heritage sector. African Americans represent about 1.5% of cultural-heritage professionals, while whites account for 85%, according to the Andrew W. Mellon Foundation. In 2017, Caryl McFarlane and Jontyle Robinson, curator of the Tuskegee Legacy Museum at the Tuskegee University, formed the HBCU Alliance of Museums and Art Galleries to promote diversity in the cultural heritage sector, targeting preservation and conservation.

The effort is already producing results, McFarlane said. “Building on what was established in 2017, we are now seeing our undergrad students begin to move into the profession and into graduate school,” she said. “We’ve had students receiving offers and scholarships from graduate schools that would not have happened without the program. In short, this program is working.”

The World Monuments Fund (WMF) is celebrating a milestone in its ongoing work at the Angkor archaeological park in Cambodia: the completion of a decade-long $4.8m conservation effort on the eastern side of Phnom Bakheng, one of the site’s oldest temples.

Constructed as a stepped pyramid atop a hilltop in the late ninth and early tenth centuries, it was the state temple of the first Khmer capital and is considered one of the world’s greatest architectural treasures. Angkor was the seat of the Khmer Empire from the ninth to the 15th century.

In recent decades a shift in the flow of water across Phnom Bakheng amid heavy tourist traffic had jeopardised its long-term viability, prompting the WMF to seek a solution. Devotional shrines erected on the various levels had become destabilised because of a gradual change in the pitch at the ground level of the various terraces, says Lisa Ackerman, the interim chief executive of the WMF.

After detailed studies beginning in 2004, the fund set out in 2008 to stabilise and restore the site by “deconstructing all of the terraces and repitching them so that the water rolled in the direction we wanted”, she explains. “It was really a complicated jigsaw puzzle.”

Using two cranes, a team of 80 to 90 conservation technicians removed hefty terrace stones—some weighed as much as 600 pounds—and waterproofed the foundation by laying a PVC membrane atop the dirt, Ackerman says.

Then the stones were cleaned and put back, sometimes with slight retooling, along with new stones retrieved from the side of the hill at Phnom Bakheng and inserted in places where stones had been lost.

The next challenge is to embark on the restoration of the western half of Phnom Bakheng, which could take eight years including the research and planning phase, Ackerman says.

The molecular structure around metal ions in polymer materials has puzzled researchers for decades. This question has acquired new relevance with the discovery that aged oil paint binders can adopt an ionomer structure when metal ions leached from pigments bind to carboxylate groups on the polymerized oil network.

The characteristics of the metal-polymer structure are expected to have important consequences for the rate of oil paint degradation reactions such as metal soap formation and oil hydrolysis.

Two-dimensional infrared (2D-IR) spectroscopy was used to demonstrate that zinc carboxylates formed in paint films containing zinc white pigment adopt either a coordination chain— or an oxo-type cluster structure. Moreover, it was found that the presence of water governs the relative concentration of these two types of zinc carboxylate coordination.
AYMHM, continued

The results pave the way for a molecular approach to paintings conservation and the application of 2D-IR spectroscopy to the study of polymer structure.

“The Secret Tech Problem at Modern Art Museums,” Popular Mechanics, 06/24/2019

This year, two people will receive master’s degrees in the conservation of time-based media from New York University.

It might not seem like much, but they’re the first with that type of specialization. Most time-based media conservators were trained in other media and ultimately fell into the field. Glenn Wharton, for example, was trained as a sculpture conservator before moving into time-based media at New York’s Museum of Modern Art (MOMA). He’s now the professor of museum studies at NYU.

As the 21st century dawned, time-based media started to have problems with its technology. Computers continued to offer new operating systems. The digital cameras that supplanted film were then supplanted by bigger cameras.

“There’s this misconception that all digital photo files are the same,” says J. Luca Ackerman, an associate conservator with the Better Image, a New York firm dedicated to photo conservation, “but digital photos could become archaic as file sizes get bigger.

At some point, old digital photos won’t be usable. We’re constantly facing the idea of data migration.” The most vexing time-based media conservation issue may be software-based art. If an artist uses commercial software to create a work, the copyright to the software needs to be acquired, and the software must be monitored for updates to properly display the art.

Additionally, any digital medium carries with it the possibility of corruption. Says Ackerman, “There’s a concerning push to replace materials with digital prints. They won’t last more than five to 10 years, and people aren’t investing enough in preservation. Digital prints are replacement, not preservation.”

Wharton says digital art, like all other art, needs a safe repository. “We need a server, we need it backed up off site, and we need a high manner of integrity.” But the process and the safeguards require the right type of person.

Beyond the technical issues in archiving and safeguarding time-based media, there are also ethical implications. A piece of art can have a variety of stakeholders in addition to its creator, including people who are involved on a transactional level, like gallery representatives, auctioneers, insurance appraisers, buyers, and sellers.

One of the hallmarks of time-based media is the concept of variable art, a term that came into the art lexicon in the early 2000s and also poses its own ethical issues.

“It’s a real problem and a real issue. Every time the artwork is installed, it’s going to be different,” Wharton says. “What’s the variance? What kind of interpretive authority is the artist giving to the owner? Ackerman says, “When it comes to time-based media, we’re definitely still in an era of discovery,” he says. “But this is where things are going.”

“Infamous Botched Art Restoration In Spain Gets Makeover,” AFP News, 06/24/2019

A 16th century sculpture of Saint George in Spain whose amateur restoration left it looking like what many said was a cartoon character has been brought back to its original state, regional authorities said Monday.

The botched restoration sparked anger when it came to light last year, drawing comparisons with a similar infamous renovation in 2012 by an elderly parishioner of a fresco of Jesus Christ which resembled a pale-faced ape with cartoon-style eyes.

The wooden statue of St George charging a horse in the San Miguel church in Estella, a town in Spain’s northern Navarra region, had turned a dark brown with age. But its restoration by a local crafts business left the soldier with a pink face and a surprised look. Authorities fined the...
church and the crafts business 6,010 euros ($6,840) each.

Now, after three months of work in an official laboratory in the nearby city of Pamplona for a cost of 30,000 euros paid by the parish, St. George is back to normal, the government of Navarra announced. Or almost. There is irreversible damage, with some of the sculpture’s colours lost forever, Fernando Carrera, spokesman for Spain’s art conservation-restoration association, told AFP.

He said this was just “the tip of the iceberg of so many cases that don’t appear in the press.” “It’s constant,” he added. “There is a problem in management of Spain’s historical heritage,” said Carrera, pointing to the law that doesn’t clearly state “who must intervene” when a work of art needs to be restored, on top of general rule-breaking.

“How a Concierge Restored 200 Van Gogh Paintings, Including The Sunflowers,” The Art Newspaper, 06/28/2019

Jan Cornelis Traas, the caretaker of a museum building in The Hague, was entrusted with restoring around 200 Van Gogh paintings between the wars.

Revelations about his role were given in a paper presented by Ella Hendriks, the Van Gogh Museum’s former senior conservator, at a symposium in Amsterdam last Friday.

Until now Traas has remained an obscure figure, since he never published anything and apparently kept no records of his work. In 1922, at the age of 20, he was taken on as the caretaker of the Mesdag Museum in The Hague. In 1924 Traas began by repairing frames and the following year he began simple work on paintings. The museum director asked the Rijksmuseum to train Traas, but their restorers responded that they were “too busy”.

In early 1927 Traas was entrusted with restoring a group of the Van Gogh family’s pictures, including the version of the Sunflowers which is now in the Van Gogh Museum. He undertook a comprehensive restoration of the still life, which extensive structural work, including cleaning and lining, which explains why the Amsterdam Sunflowers has lost much of its original vibrancy.

Later in 1927, after treating the Sunflowers, Traas undertook his first organised training at the Kunsthistorisches Museum. In 1961 Traas also restored the Sunflowers for a second time. Earlier this year conservators at the Van Gogh Museum considered further work to try to bring the painting back closer to its original condition, but this was ultimately deemed inadvisable because of the consequences of the 1927 and 1961 restorations.

The 200 Van Gogh paintings which Traas restored for the family between 1926 and 1933 represent nearly a quarter of the artist’s works. Hendriks, now a professor at the University of Amsterdam, says that the Traas treatments should be seen in the context of his time. But it remains highly disturbing that a restorer with virtually no formal training and with little experience should have been given the task of restoring so many of Van Gogh’s paintings.

“You Can Finally Swim in the Hearst Castle Pools,” Architectural Digest, 07/01/2019

Hearst Castle’s Neptune Pool is now the hottest place to take a dip along California’s Central Coast. Only it will require you to join The Foundation at Hearst Castle with a minimum donation, which helps fund the castle’s art conservation and education programs (and the minimum amount for a members-only swim event is $950).

But can you really put a price on the opportunity to swim at this storied San Simeon landmark? Open for only five pool nights this summer and fall, it’s a rare chance to float and frolic where famed stars like Howard Hughes, Joan Crawford, and Charlie Chaplin have. Admission is capped at 40 people.

The new form of fund-raising is a more casual way to bring in money, a shift from the traditional ball gown attire of fund-raisers of the past. Last October, the outdoor 104-foot-long Neptune Pool—designed by the castle’s overall architect Julia Morgan—reopened after a $10 million renovation.

Four Italian-relief sculptures, Vermont marble, colonnades, and the Greco-Roman style (part of the original design) are a testament to both Hearst’s and the architect’s appreciation for their home state of California.

The Roman Pool, which is the castle’s indoor pool, will feature its own fund-raiser on October 20 for up to 20 people who have also made a minimum donation to the foundation. Built to mimic an ancient Roman bath, as Hearst requested, it’s a veritable sea of blue and orange, thanks to shimmery glass mosaic tiles inspired by the Mausoleum of Galla Placidia in Ravenna, Italy, and created by British muralist Camille Solon.

The walls are all marble and the ceiling a faux evening sky with stars. Eight marble statues of Roman gods and goddesses (copies carved by Carlo Freter in Italy) are your view while you swim.

“How Alexander Calder’s Wee Circus was Brought Back to Life,” Vulture, 07/03/2019

Last Friday, American artist Alexander Calder’s beloved Circus reemerged at the Whitney Museum of American Art. Made between 1926 and 1931, it had been falling apart and had been in storage. But now it’s back in all of its wee glory.

On a June afternoon three weeks earlier, Calder’s cowboy and acrobat were still backstage — in the Conservation Room at the Whitney. Eleonora Nagy, conservator of three-dimensional art, is the ringmaster of the restoration of Calder’s Circus, along with archivist Anita Duquette and art historian Joan Simon, who have worked for the past six years to restore the piece.

Overseen by Carol Mancusi-Ungaro, associate director for
conservation and research at the Whitney, the team researched the
to the public, in the building built in
1885 as a “cathedral of the arts”, where The Night Watch occupies the
“high altar” in the museum’s gallery of honour, but will be livestreamed to
millions around the world.

Beyond conserving the painting for generations to come – it
was last restored in 1975 following a
knife attack by a Dutch teacher – it is
hoped that an initial 10-month research
stage using the most sophisticated
technology will bring new insights
into how Rembrandt van Rijn made
his masterpiece in 1642, whether he
did, as is believed, make a preparatory
sketch across the vast canvas and what
changes he made along the way.

On Monday morning, Dibbits
will offer the gathering crowds and
online viewers an introduction to the
team working on the masterpiece.
“And then we will let them get to
work,” he said. “What we will do over
the coming 10 months [is] map it layer
by layer and pigment by pigment, and
then on the basis of that we will make
a plan for the conservation and then
after that the conservation will start,”
Dibbits said.

“Brilliant Assemblage: Pratt
Practitioners and Students Help
Restore Louise Nevelson’s NYC
Landmark”, Pratt News, 07/12/2019

Over the past five years, Pratt
chemistry professor Cindie Kehlet,
conservator Sarah Nunberg—whose
teaching at Pratt introduces topics
that relate to conservation, such as
materials degradation—and Pratt
students, have worked on a project
that has required partnership across
a range of fields and practices: the
restoration of Louise Nevelson’s
Chapel of the Good Shepherd, the
artist’s immersive sculptural work at
Saint Peter’s Church in Manhattan.

Nunberg, Kehlet, and, most
recently, student Lauryl Sandman have
helped in the effort to painstakingly
peel back the accumulated years from
the 42-year-old Nevelson Chapel, as
it is known today, while Pratt alumna
Jane Greenwood, BArch ’87, Principal
of Kostow Greenwood Architects, has
led renovations to the architecture of
the space.

Since the chapel opened in
1977, the cut wood sculptures, covered
with white alkyd paint, have degraded badly. The humidity and temperature

AYMHM, continued

A specially constructed
seven square metre glass chamber, a
team of 12 experts will work to bring
back to its former glory one of the
world’s most spectacular paintings:
The Night Watch by Rembrandt. The
process will not only be performed in
front of the public, in the building built in
1885 as a “cathedral of the arts”,

Vladimir Putin, in 2015.
The Red Square facility,
which will house new exhibition
galleries, conservation workshops and
part of the collections, is scheduled for completion in late 2022, Gagarina
says.

“Like a Military Operation’:
Restoration of Rembrandt’s Night
Watch Begins,” The Guardian,
07/05/2019

The restorers, data experts and
art historians at the Rijksmuseum call it
Operation Night Watch. “Because
it is like a military operation in the
planning,” said Taco Dibbits, the
museum’s general director.

In a specially constructed
museum’s general director.
planning,” said Taco Dibbits, the

art historians at the Rijksmuseum call

It is like a military operation in the

art historians at the Rijksmuseum call

The restorers, data experts and
art historians at the Rijksmuseum call
it Operation Night Watch. “Because
it is like a military operation in the
planning,” said Taco Dibbits, the
museum’s general director.

In a specially constructed
seven square metre glass chamber, a
of the space fluctuated over the years and, making matters more difficult, the sculptural objects were repainted and touched up with a different type of paint several times since the 1980s.

Pratt student Laura Sandman, an art history major who joined the project last year, worked extensively with Nunberg and Kehlet on the investigative and hands-on work of restoration. She worked to carefully remove the water-soluble PVA overpaint to reveal Nevelson’s original alkyd paint using a special cleaning gel created at and imported from the University of Florence.

In addition to installing a dedicated HVAC and humidification system, this work also entails the construction of a new environmental and acoustical envelope and a new lighting system with smart technology. The art and environmental restoration of Nevelson Chapel is expected to be completed in December.

**“Conservation of “Still life with Bust” (1936) by Mark Gertler from Southampton City Art Gallery,” True Vue**, July 2019

Still life with Bust, painted by British artist Mark Gertler in 1936, was acquired by Southampton City Council in 1953. The gallery is located in a major port in the southern shoreline of England.

The painting recently came to the Department of Conservation and Technology at The Courtauld Institute of Art for study and conservation treatment. While the structure was in good condition, the surface of the painting was covered by a layer of dirt that obscured the colours and gave the image a flat matte appearance. There were also white crystalline deposits on the surface.

Technical examination of the painting was undertaken to help determine the artist’s techniques, paint analysis, and identification of the white deposits before deciding on an approach to the conservation treatment. Analysis revealed that the white deposits were composed of epsomite, a degradation product of magnesium carbonate added to the paint by the manufacturer.

The formation of epsomite probably occurred when the painting was exposed to air containing the pollutant gas sulfur dioxide from diesel combustion. This is likely to have been produced by ships in the port, which is very close to Southampton City Art Gallery, where the painting was stored. Cruise ships release 1000 ppm of sulphur dioxide at idle, that is 60 times more sulphur dioxide than eighteen trucks.

Epsomite is water-soluble and could be removed from most areas of the painting relatively easily using a cotton swab. However, the surface of some paints were sensitive to water swabbing. In these areas special methods had to be developed to remove dirt without affecting the paint.

As part of the conservation of the painting a plan was made to prevent further deterioration and preserve the work for future generations. This included display of the work in a frame with Tru Vue 6mm Optimum Museum Acrylic® sheet.

**“A Wall Street Lobby Restored to its Former Glory,” The Art Newspaper, 07/19/2019**

For 18 years it has been sealed off from the New York public: a soaring mosaic-clad lobby that represents the pinnacle of Art Deco design in a 1931 office tower that invites comparisons with the Chrysler Building or Empire State Building.

Now, after a yearlong $1m restoration, developers are planning to feature the 33-foot-high lobby as a selling point in a mammoth conversion of the 51-storey Wall Street structure from office building to residential tower.

Known as the Red Room, the floor-to-ceiling mosaic stretching from floor to ceiling in oxblood red, orange and gold-leaf that attests to a striking design collaboration between the architect Ralph Walker and the often-overlooked muralist Hildreth Meière.

The restoration team scrubbed the tiles with a nonabrasive cleaning solution, and all of the metal weaving through the lobby was striped to make way for a new lacquer. Pieces of brass were refabricated, and window handles in the lobby that had disappeared were replaced.

There was a bit of serendipity: before the restoration, when workers were emptying the office building, they discovered two big boxes of unused tile dating from the 1930s. Restorers used them to replace tile that had degraded. Once the building is occupied, the lobby will function as a retail space, and will be open to the public.

**“The Iconic Murals of Millard Sheets are Disappearing from L.A.,” LA List, 07/31/2019**

On June 17, scaffolding went up at 2600 Wilshire Blvd. in Santa Monica to begin the meticulous process of removing “Pleasures Along the Beach,” a mural that has adorned the Home Savings Building since its construction in 1970.

Depicting the history of Santa Monica’s seaside pleasures, the 16.5-foot by 40-foot glass mosaic was assembled by artist Nancy Colbath on behalf of the Sheets Design Studio. Both the mural and the building were designed by Millard Sheets, an artist and architectural designer who created some of California’s most recognizable public art fixtures.

His works include the Scottish Rite Masonic Temple (now Marciano Art Foundation) as well as the “Angel’s Flight” painting at LACMA.

Over the last three decades, his murals have been removed from buildings in Beverly Hills, Pasadena, San Jose and San Antonio. In Long Beach and Redwood City, they’ve been painted over.

The Santa Monica mosaic’s removal, overseen by Brian Worley, an art and restoration expert who Sheets mentored, should take more than two months. Then, it begins the journey to its new home, the Hilbert Museum of California Art at Chapman University.
To many, the mural’s removal marks the end of a hard-fought battle to preserve the Home Savings Building, a Santa Monica landmark from an era when banks weren’t just interchangeable stucco boxes but civic edifices meant to connote security, stability and a bedrock faith in capitalism. The mural was the exterior centerpiece of Sheets’ 25th Home Savings Building.

“Santa Monica as a beach city is the theme of the artworks — the colorful mosaic on the facade, the sculpture of a child riding on a dolphin at the east entrance and the stained glass,” a press release from the Santa Monica Conservancy explains. The building remained a bank until 1998 when it was taken over by a retail tenant.

The trouble began in 2013 when the building was approved for landmark designation by the Landmarks Commission, but the City Council reversed the decision in 2016 on a technicality. The Santa Monica Conservancy appealed that decision. The City Council again granted the site local landmark status in 2017 but revoked it in September 2018.

Instead, Santa Monica paid the owner $250,000 in damages, and he agreed to remove the artwork and donate it to a nonprofit or the city. The city, it seems, never intended to take the art, hence its new home in the city of Orange. That fact is cold comfort to historic preservationists in Santa Monica.

“Before it’s too Late,” National Geographic, September 2019

Eric Breitung works at the intersection of art and science—literally. A conservation scientist at New York’s Metropolitan Museum of Art, he uses analytical chemistry to help preserve priceless artwork. But where others concentrate on specific paintings or sculptures, Breitung—a lifelong art lover and former General Electric research scientist—takes a broad approach: “My focus is the environment of the whole museum.” That means preparing the Met for some 60 exhibitions each year, in spaces that range from 100 to 20,000 square feet.

Design elements for each exhibit contain chemicals that could be damaging, depending on the art. For instance, acetic acid in a fabric display-case liner might be safe for a clothing exhibit but would corrode metallic art. Breitung and his three-member team are trying to develop a first ever “Rosetta stone of volatile chemicals that are in modern materials, so we can determine what levels are problematic for different types of art.”

Breitung’s lab is at the forefront of preventive conservation in the museum world. “Conservation started by looking at how to treat objects that have been damaged... Now we’re thinking about how to set up displays and storage so that kind of damage doesn’t happen in the first place.”

The concept isn’t new, says Breitung. But the focus is. “We’re sharing everything we’re learning on the web in hopes that others will apply the same principles to their cultural heritage.” That goes for anyone with art, whether it’s in a museum or a home.

“Saint Louis Art Museum is Almost Finished Restoring 169 Year Old Painting After 8 Years of Work,” Knox Radio, 08/05/2019

In 2018, when artist Saju Thuruthil, head of the Fine Arts Department, Sree Sankaracharya University of Sanskrit (Kalady), saw the canvases hanging in the series, the condition of the University’s 31 oil paintings based on the life of Adi Sankaracharya, he was shocked.

“College had re-opened after the floods, and we had opened the Kanakadharau auditorium. Cleaning was being done and we had opened it for classes. That’s when we discovered the paintings — some had fallen off, the frames of some had broken. It was a very sad spectacle,” recalls Saju.

A trained art conservationist and art restorer, from the National Museum Institute (Delhi) Saju offered to restore the paintings as was possible. On getting the go-ahead from the University VC, Dr Dharmaraj Adatt, he embarked on an eight-month long effort to restore the 6ft by 4ft paintings.

The oil paintings by Thiruvananthapuram-based artist JR Palakkal, in the hybrid Indo-European style called ‘company painting’, were done 25 years ago for the University. The series has 32 paintings (32 is symbolic of the years the philosopher lived).

He hadn’t expected the restoration to take so much time. “I thought, at the most, it would take two months, but I had misjudged the damage. There were several layers of dirt and fungus on the paintings. The restoration had to be executed carefully; in this case it was more conservation. The 51-year-old artist explains, “We had to first remove mud and dust from the paintings, only then did we remove the paintings from the frame.

After which we dried the canvas in the sun, not under direct sunlight which was followed by rubbing the paintings with onions, to remove fungus and bacteria. Then wiped with isopropyl alcohol (diluted in water) and also acetone — these don’t damage the works.” He offers as an interesting nugget that they used 40 kilos of onion for the conservation. Primarily a mural artist, Saju has restored murals in 14 temples across the State.

“40 Kgs of Onions were Used to Restore Paintings on the Life of Adi Sankaracharya,” The Hindu, 08/02/2019

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“Saint Louis Art Museum is Almost Finished Restoring 169 Year Old Painting After 8 Years of Work,” Knox Radio, 08/05/2019

The Saint Louis Art Museum has nearly completed its conservation project of a massive panorama painting after eight years. The painting is called the “Panorama of the Monumental Grandeur of the Mississippi Valley,” and is the only known Mississippi River panorama that exists today.

It was in a state of disrepair until the museum began its conservation in 2011, and since then has slowly been restored. The work
The coffin is part of a set of three, nestled within one another, that were discovered in Tutankhamun’s tomb. The innermost coffin, which is mummy-shaped and made of solid gold, and the middle coffin, which is made of gilded wood, were removed soon after their discovery and taken to Cairo’s National Museum of Egyptian Civilisation, where they remain on display today.

When conservation on the outer coffin is complete and the new museum opens some time next year, the three pieces will go on show together for the first time since 1922.

“Louve Abu Dhabi Undertakes First Artwork Restoration On-Site,” The National, 08/06/2019

Montaine Bongrand, who specialises in the conservation of tapestries and fabrics, is currently conducting the first on-site artwork restoration at Louvre Abu Dhabi.

Inside the museum’s heavily guarded conservation centre, Bongrand and her assistants are carefully restoring a large-scale tapestry that dates back more than three centuries. The piece is one of a series of 12 works, woven onto which are scenes from the hunting parties of Maximilian I.

Produced by Gobelins Manufactory, a tapestry factory in France, between 1665 and 1673, each large-scale piece corresponds to a month of the year. Of the dozen in the series, only four are known to still exist, all of which were acquired by Louvre Abu Dhabi last year. Two of these pieces, depicting the months of August and September, are currently on display at the museum.

In line with preserving these works, a timeline was devised to ensure that their exposure to damaging elements is limited. At present, Bongrand is restoring The Month of January, which depicts hunters and their hounds gathering around a bonfire, preparing their captured game. She and her team work once a week and require 500 hours to complete each tapestry.

The decision to bring this restoration endeavour to the UAE hints at Louvre Abu Dhabi’s aim to expand its conservation and restoration programme. The museum is also gearing up to launch its research and development centre, which will include a library, in November. It will serve as an educational resource for those in the field of museum studies, along with preservation, restoration and assessment of endangered collections.

“Afghans Restore Art Destroyed by Taliban as Peace Deal Nears,” CBS News, 08/20/2019

The Taliban fighters arrived with hammers and hatred. What they left behind is laid out on tables at the National Museum of Afghanistan, 18 years later: shattered pieces of ancient Buddha figurines, smashed because they were judged to be against Islam.

Museum workers in Kabul have been trying to fit them together again as a nervous country waits for the Taliban and the U.S. to reach a deal on ending America’s longest war. The agreement is expected to lead to intra-Afghan talks in which the extremist group would play a role in shaping Afghanistan’s future.

As the workers pick with gloved hands through hundreds of neatly arranged shards labeled “ears,” “hands,” “foreheads” and “eyes,” that future feels especially fragile. Sherazuddin Saifi remembers the day the Taliban arrived at the national museum in 2001, a period of cultural rampage in which the world’s largest standing Buddha statues in Bamyan province were dynamited, to global horror.

For several days, the Taliban set upon the Kabul museum’s trove of artifacts from Afghanistan’s millennia-old history as a crossroads of cultures: Greek, Persian, Chinese and other. They selected offending items that showed human forms, even early Islamic ones, shattered them with hammers or smashed them against the floor.

“We could not prevent them. They were breaking all the locks,
AYMHM, continued

entering each room and smashing all items into pieces,” said Saifi, who is part of the restoration team. Much of the museum’s holdings, thousands of pieces, were looted and the building was shelled, though some treasures were hidden in the presidential palace in Kabul and elsewhere.

The museum’s recovery began in earnest in 2004, during the period when the defeated Taliban quietly began to regroup. A few hundred objects have been restored in recent years.

Now the museum and the University of Chicago’s Oriental Institute are compiling as complete an inventory as possible in the hope of tracking down missing artifacts - and saving a digital record of the collection in case of further threat.

That database is more than 99% complete, with more than 135,000 surviving pieces, the Oriental Institute says. For the missing artifacts it hopes to create digital “wanted” posters with their images to post online, “so that these objects can be spotted, and ideally recovered and repatriated.”

Experts and advocates of Afghanistan’s rich history have expressed dismay that cultural preservation apparently has not been on the agenda in the U.S.-Taliban negotiations, which have been focused on a U.S. troop withdrawal and Taliban guarantees that the country will not be used as a launching pad for global terror attacks.

“Suzanne Deal Booth Gives University of Chicago $1 Million for Art Conservation,” Art Forum, 08/06/2019

The University of Chicago’s department of art history has received a $1 million gift from activist, philanthropist, and Napa Valley vintner Suzanne Deal Booth in support of its art conservation program. The funds will be used to establish an endowment that builds upon the university’s five-year conservation initiative, which launched in the spring of 2018. The pilot program created a new professorship, courses, and other opportunities for students to learn about art conservation and conservation science on campus and includes an annual internship in the field.

Open to both undergraduates and graduate students, the conservation courses—called the Suzanne Deal Booth Conservation Seminars—focus on the research and treatment of objects in the collections of the university and the Art Institute of Chicago. They also draw upon available resources from UChicago’s Pritzker School for Molecular Engineering, an interdisciplinary research institute.

Maria Kokkori, an associate conservation scientist for scholarly initiatives at the Art Institute of Chicago, taught the first class offered by the university, titled The Material Science of Art.

“Preserving Art Through Tech: Conservators can now Adjust Museum Conditions Remotely,” Hypopotamus, 08/26/2019

Museums have the high-pressure task of keeping the world’s most-valuable art in pristine condition for current and future visitors to enjoy. To preserve their charges, museum curators must stay on top of humidity, vibration, temperature, and lighting factors and adjust them using a drop-down menu.

The platform operates on a freemium revenue model, so if a museum already has its own sensors, they can enroll with Conserv to just use the platform. The Birmingham, AL-based team has been beta testing with 10 customers, including large art institutions and organizations across the country. They will publicly launch at the end of September.

“The Chemistry of Art: Scientists Explore Aged Paint in Microscopic Detail to Inform Preservation Efforts,” Lawrence Berkeley National Laboratory, 08/29/2019

They identified one network with advantages like excellent range and great power performance, and founded Conserv to commercialize the technology. Conserv combines proprietary radio frequency sensors with a real-time digital dashboard to identify and flag sub-optimal environmental conditions and provide insights to fix them.

Rather than on-boarding each individual piece of art, Conserv approaches environmental monitoring from a high view, on a per-room basis. Conservators can see overall humidity, vibration, temperature, and lighting factors and adjust them using a drop-down menu.

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“The Chemistry of Art: Scientists Explore Aged Paint in Microscopic Detail to Inform Preservation Efforts,” Lawrence Berkeley National Laboratory, 08/29/2019

The formation of metal soaps in artwork composed with oil paints can cause “art acne” which poses a pressing challenge for art conservation around the globe.

To learn more about the chemical processes involved in aging oil paints in microscopic and nanoscale detail, an international team led by researchers at the National Gallery of Art and the National Institute of Standards and Technology (NIST) conducted a range of studies that included 3D X-ray imaging of a paint sample at the Advanced Light Source (ALS), a synchrotron at the Department of Energy’s Lawrence Berkeley National Laboratory (Berkeley Lab).

“An estimated 70 percent of oil paintings might already have or will have these metal-soap problems,” said Xiao Ma, Charles E. Culpeper
Fellow at the National Gallery of Art who was the lead author of the team’s study, published in the journal Angewandte Chemie International Edition.

“We’re trying to get a handle on the very beginning processes to understand where the soaps might be forming and where they might be moving – if they’re moving,” said Barbara Berrie, who leads the Scientific Research Department at the National Gallery of Art and served as a co-leader of the study.

Dula Parkinson, a staff scientist at the ALS who participated in the study, said the X-rays revealed the size, shape, and distribution of tiny spots resembling bubbles in a paint sample that measured just a couple of millimeters across. Besides the X-ray exploration of a paint sample at the microscale, the team also used a technique known as photothermal induced resonance (PTIR) that exceeded the magnification limits of conventional light-based microscopes.

PTIR couples infrared (IR) lasers with an atomic force microscope to provide a nanoscale window into the paint’s chemistry at a scale much smaller than is achievable with conventional IR microscopes.

Andrea Centrone, a project leader for the Nanoscale Spectroscopy Group at NIST who co-led the study with Berrie, noted that the PTIR technique provides chemical mapping with resolution similar to that of atomic-force microscopy – which offers a scan of the sample via a process that is similar to a record player’s needle moving over a surface and mapping it.

“We are able to capture very small details down to 10 or 20 nanometers,” or billionths of a meter, Centrone said. “We were able to detect which kind of metal soap had formed in the paint samples.”

“Does Art Restoration Risk Erasing the Past?,” Frieze, 08/30/2019

When Paris’s Notre-Dame cathedral became engulfed in flames earlier this year, its timber spire split into pieces, sparking a debate about how best to approach its restoration.

Pitching his design for a replacement roof, leading British architect Norman Foster noted the building’s long evolutionary history. Originally completed in the 13th century, Notre-Dame was ravaged by fires several times in subsequent centuries, prompting experimental 19th century architect Eugène Viollet-le-Duc to design the now-ruined spire in 1844.

His version, which shaped the image of the cathedral as we know it today, differed from the original, being taller, sharper, and more decorative. Viollet-le-Duc did not seek to replicate the original; instead, he aimed for, as Foster described it in an interview with the Guardian earlier this year, ‘a combination of the dominant old with the best of the new’.

In stark contrast, French architect Roland Castro called for an identical reconstruction of the spire, claiming: ‘Parisians just want it to be the same.’

The argument touches on questions of identity: if an object’s parts are replaced over time, does it remain the same object? If restoration is merely replication, then does it not become an act of enshrining, fictionalizing or even fetishizing the past – a nostalgic theatre of authenticity? Or, rather, in merging the old with the new, can it provide us with a teleological understanding of time, whereby the present improves the past as much as the other way around?

“130-Year-Old Painting Will Hang Again Following Restoration,” US News & World Report, 09/02/2019

After spending more than half a century in storage, a massive oil painting will once again hang in the Ringling Museum of Art after undergoing major restoration made possible by a grant awarded to the museum.

“Emperor Justinian,” created by Jean-Joseph Benjamin-Constant in 1886, is a towering 13.3- by 22-foot oil on canvas piece depicting the Byzantine Emperor atop his throne in the company of his consuls. Barbara Ramsay, the chief conservator at The Ringling said the painting was on display in The Ringling museum in the 1940s, but has spent most of the past few decades tightly rolled with the painted side facing in, causing cracking and lifting.

The Getty Foundation awards grants to museums directed toward many areas of need, including specific aspects of conservation. The Ringling was invited to submit a proposal in the “Conserving Canvas” initiative. The project targets conserving artwork painted on canvas, with an educational focus of providing new teaching experiences for mid-career painting conservators in structural treatment.

The Ringling Museum of Art Foundation was awarded a grant of $176,800 to combat the deterioration and structural damage the painting experienced over the years and to provide training residencies for several museum conservators.

The restoration will include structural treatment such as repairing tears; attaching canvas edge strips to fortify the fragile tacking edges; lining the original canvas; and mounting the lined painting onto a new stretcher.

An integral aspect of the “Conserving Canvas” grant is the focus on educating mid-career conservators on the technical processes such as tear repair and application of a lining canvas to promote structural integrity.

Over the years, a trend toward minimal intervention methods adopted by conservators internationally has created a knowledge gap for many younger conservators who have not had much opportunity to line or remove the lining of a painting.

What I learned was ... part of how you can win, and deserve to win, is to know what’s worth more to you than winning.

Pete Buttigieg