

President's Letter

Laura Downey Staneff

Who knew serving on a Board could be fun?

When I was elected to the WAAC Board, I knew it was something I believed in and wanted to do, but I didn't realize how much I would enjoy working with the other Board members, or how proud I would feel about the way we are able to work together and accomplish good things for the organization. This year we continue to work out new ways to distribute an extra-special *Newsletter* (the September issue packed with emergency response information); we're planning a workshop to be held just before our Annual Meeting (Spot Tests for Materials Characterization, co-sponsored by AIC); and updating our website to be more useful to both the membership and the Board (most of this credit goes to Walter Henry). We're also paying attention to the WAAC

finances, cutting costs where we can, including keeping our mid-year Board meeting in January economical but enjoyable. The fun comes, I think, from the way we can work together to generate ideas, solve problems, and make decisions together--as much friends as colleagues. And though some of us have known each other for a long time, every year there are newcomers to the Board and individuals who may never have met before. I like to think of the collegial tendency of the Board as reflecting the friendly and inclusive – as well as professional – nature of our organization as a whole.

I've come to realize that not many WAAC members are very aware of the Board positions or what they involve – indeed, it seems you only discover these things once you've been on the Board. With this year's Board nominations and election coming up, it seems a good time to discuss what the different positions entail.

The Board consists of both elected and appointed positions. Appointed positions serve indefinite terms and technically are appointed by the President; they may receive modest stipends to reward what otherwise appears to be a labor of love. These positions include the Treasurer (currently Tania Collas, but will be changing next year), Membership Secretary (Chris Stavroudis), *Newsletter* Editor (Carolyn Tallent), Web Editor (Walter Henry), Fulfillments Officer (Donna Williams), and Secretary (Teresa Moreno).

The Secretary position has evolved over the last few years; now serving for one year it is usually someone the President can work with closely in getting the Annual Meeting together. The Secretary also fields questions from both members and the public, sometimes passing them along to other Board positions such as the Treasurer or President depending on the matter at hand. The Membership Secretary manages the membership database (an understatement--Chris created it and continues to improve its functionality) and generates the Directory. The Fulfillments Officer manages back issues of the *Newsletter* and other publications, filling orders as they come in and keeping the inventory up to date. Predictably, the *Newsletter* Editor is responsible for putting together the *WAAC Newsletter*; and the Web Editor maintains and improves the WAAC website. The Treasurer handles all money transactions and ensures that our organization continues, as is said, "in sound financial health."

Elected officers are the President, Vice President (VP), and four Members-at-Large (MaL). Each year, we elect two MaLs and a VP. After being VP for a year, that person becomes President. Each MaL serves for two years, so that every year we have two new ones and two continuing who are about to finish their term. All elected officers as well as the Treasurer are eligible to vote on matters before the Board; the other appointed positions can state opinions but do not vote.

The Members-at-Large are essential to the Board, but don't have many specifically defined duties. They participate and vote in Board discussions, both at the twice-yearly Board meetings and via our email conversations – which sometimes become quite extensive. MaLs also help with specific projects as needed and asked by the President – for instance, this year Scott Carrlee is the co-ordinator for the upcoming Spot Test Workshop (as well as being co-instructor) and Leslie Rainer was instrumental in organizing our mid-year Board meeting, which was

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President's letter, continued

hosted by the Getty Conservation Institute. And, of course, all of the Board members are available and helpful when it comes to getting the Annual Meeting put together and going smoothly. Mostly, though, I have found all our Members-at-Large to be essential to the decision-making process of the Board. They take their responsibility to the membership very seriously, give thoughtful comments to the issue at hand, and ultimately reach a consensus and/or vote on the issue, depending on the specific situation.

The Vice President comes to the Board with a lot on his or her mind – because of the knowledge, initially quite intimidating, that in a year she or he will be President with all that the position entails. For me at least, this pre-occupation made it a little difficult to concentrate at first on the very specific tasks of the VP, until I realized how important they are in their own right. I also realized that I had a year to observe and learn how to be President, actually just the right amount of time to prepare myself to assume the bigger job.

So what *does* the WAAC VP do? He or she is primarily responsible for editing the Regional News column in the *Newsletter*, naming and heading the Nominating Committee, and managing the annual election. All three are tasks essential to the organization but ones that few people outside the Board, or the VP position, give much thought to – unless for some reason they aren't done.

To elaborate, when you open your *WAAC Newsletter* to the Regional News column (I for one count it as one of my favorite parts of the *Newsletter*), the news you see was gathered by the Regional Reporters (volunteers who deserve applause for their efforts!) and then sent by them to the VP for consolidation into the formatted column that you read. I understand this particular task has been made a great deal easier by computers and email – often there is very little reformatting to be done whereas in the past they were often handwritten and had to be typed or entered onto the computer. I really enjoyed having this contact with the Regional Reporters – and gained a new appreciation for what they do throughout the year to make that column happen. My only disappointment was that, once I got the *Newsletter*, I had already read one of my favorite parts!

Getting the election slate together was more challenging than I anticipated – but then I think last year was just a difficult one when so many people were too busy to contemplate running for volunteer office. Even so, in the end I felt the Nominating Committee (myself, Jill Sterrett and Susanne Friend) achieved a good slate that certainly has produced excellent Board members. One innovation last year was a surprise success--the Nominations Postcard which generated much more response from the membership than we had ever had before.

The final thing the VP does is not official, but definitely necessary – you think a lot about the meeting you will be planning for the next year, and likely go so far as to pick a location so that it can be announced at the preceding Annual Meeting. That's just the initial preparation, but it's a good way to get your feet wet before diving in to the Presidential year.

Besides the meeting planning, the President is responsible for writing three letters for the *Newsletter*, leading the Board meetings, fielding non-routine questions from outside the organization, and generally keeping Board discussions on track. Planning the meeting, though the largest task, is not as scary nor as much work as it sounds. The biggest problem, I think, is to keep track of all the details – like in planning a big party, which is essentially what you're doing, with a couple of days of talks thrown in. Once I had the location lined up, I decided to make a list of all the things that needed to happen and, with the help of the Board, organized it into a calendar. As this goes to press, we have registration and general Tucson information on the website, as well as materials about the Spot Test Workshop which will take place in Tucson the week prior to the meeting.

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

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Deadline

Contributions for the *September* Newsletter should be received by the Editor before **July 30, 2006**.

Western Association for Art Conservation

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

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

Internet

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

2006 Annual Meeting – October 20-22 Center for Creative Photography – Tucson, AZ

The **2006 WAAC Annual Meeting** will be held in the auditorium of the Center for Creative Photography (CCP) on the campus of the University of Arizona, which is in central Tucson. Talks will be held all day Saturday and Sunday, Oct. 21-22. There will be an opening reception at the Arizona State Museum (also on the campus) the evening of Friday October 20. A tour of the Western Archaeological and Conservation Center of the National Park Service has been arranged for Friday afternoon. Also of note is the workshop **Spot Tests for Materials Characterization**, co-sponsored by WAAC and AIC, which will be held in Tucson October 17-20, very convenient to the meeting. Registration and information materials for both the meeting and the Spot Tests Workshop can be found on our website.

Talk submissions are being accepted as of now!

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Weather in Tucson at that time of year should be pleasant—warm, but with the worst of the summer heat over. Average highs can be expected in the 80s, lows in the upper 50s; but it also could be a bit warmer or cooler (up to a high of 100° F or down to a low of 40° F). Rain is unlikely, but possible—more likely the sun will shine as it does so beautifully in Southern Arizona. So, bring both an umbrella and sunscreen.

We have not selected a specific hotel for the conference, preferring to let our members make their own choices. See the list on page 16. (An expanded list is available on the Annual Meeting webpage). Please make your reservations early! The University's Family Weekend coincides with our meeting (though we scheduled first), and this is likely to affect rates and availability, especially near campus. Also on the website is a page of information about getting to and around Tucson, including a link to the UA campus map page.

Finally, we expect this to be another interesting, fun meeting, and we hope many of our members find it possible to attend. Please spread the word to colleagues (conservators or not) who may or may not be members but might enjoy an introduction to WAAC. And, for those of you who were at the Cody meeting, be sure to bring your bolos!

President' letter, continued

In short, being President and planning the meeting *is* a big responsibility, but it really isn't that bad. And once you're in the position you realize that you're not in it alone--there's an ample Board of your friends and colleagues ready to help spread the load, give you constructive feedback on anything you're not sure about, and to participate by discussing and voting on the occasional bigger issues. I feel honored and proud to be serving with our Board, as well as very grateful to the members. Working with them and for you, the WAAC Membership, has been much more enjoyable for me--yes, it's fun!--than it has been onerous.

So, if you've been a member for a while, enjoyed going to the meetings, maybe have already served as a MaL or Secretary, I hope you will consider running for Vice President. If you're not quite ready for that, perhaps for Member-at-Large. (In that case, though, remember that we often have half a dozen or more people running for just two positions. If winning matters, you have much better odds if you run for VP – hint, hint!) And, if you're happy just being a WAAC member, I hope you'll come to the Annual Meeting in October to see some good professional talks and have some fun with a lot of friendly colleagues.

Regional News

SILENT AUCTION

WAAC will be hosting a Silent Auction benefit again this year. Last year's auction was particularly fun and successful because we had so many great contributions – so please think about bringing or sending any unwanted or unused items of any kind – books, tools, kitsch, what-have-you. To donate, simply bring items along to the first day of the meeting – a little earlier than the talks begin, please! Or, if you can't or don't want to carry them, send them ahead of time to:

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ALASKA

In addition to her usual Art Bank Curator position, **Emily Ramos** is giving a ½ day lecture/workshop in April on the basic preservation practices for records managers for the Greater Anchorage Chapter of ARMA (the Association of Records Managers and Administrators).

In Juneau, a tragedy occurred when the city's second oldest church burned to its foundations on March 12th. The church, built in 1896, was known for the 6 large oil paintings by Francis Davis, which adorned the walls of the main altar. **Eli** and **Scott Carrlee** had removed the paintings in the fall and shipped them to the Western Center for the Conservation of Fine Art in Denver to be conserved by **Carmen Bria** and his crew. Although the church was a total loss, the parishioners are grateful that the paintings had not yet been returned. They are now all that remain of the 108-year-old church.

Monica Shah has been working on the conservation and installation of the new Alaska Art gallery, part of the new University of Alaska Museum of the North expansion project. The expansion on one of the hills of Fairbanks creates a spectacular building along the skyline (www.uaf.edu/museum/expand/index.html), evoking images of glaciers and ice break-up. The new Rose Berry Alaska Art Gallery will open on May 7.

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ARIZONA

Nancy Odegaard continues to be busy as President of AIC working with Heritage Preservation and the National Hurricane Task Force. Nancy is co-teaching a graduate seminar in Heritage Conservation Science with **Pam Vandiver**, Director of the new PhD program in Heritage Conservation Science at the University of Arizona (UA). Nancy and **Teresa Moreno** will be teaching an introductory course in the UA pre-summer session on the Principles of Archaeological Conservation, geared towards archaeology students.

Nancy and Teresa continue to advise on the design and construction of the new Arizona State Museum Pottery Vault and Conservation Lab. Construction is proceeding on schedule, and it is hoped that it will be largely completed in time for the meeting in Tucson. **Chris White** is continuing work on the Save America's Treasures Pottery Project and preparing for a major move of the Museum's Native American ceramics into the new vault.

Private conservator **Odile Madden** continues to make progress towards a PhD in Materials Science with her research into pesticide residues on artifact materials. Likewise, **Caitlin O'Grady**, **Lesley Frame**, and **Dan Jeffery**, also doctoral students in the Heritage Conservation Science program, are all continuing with their own research while working on various projects in the ASM conservation lab.

Caitlin and Lesley are also busy coordinating a session entitled "Conservation Studies and Ephemeral Remains" as part of the Second Archaeological Sciences of the American Symposium to be held in Tucson at the UA on 13-16 September 2006. The symposium was conceived to address and discuss issues pertaining to the science of prehistoric and historic materials. For more information on this symposium contact Caitlin O'Grady at cogrady@email.arizona.edu.

Western Archeological and Conservation Center conservator **Brynn Bender** continues her work with historic riverboats at the Grand Canyon. She recently completed treatment of the "WEN."

Brynn, **Gretchen Voeks**, conservation assistants **Audrey Harrison**, **Maria Lee** and **Angie Brock**, and pre-program intern **Alix Deymier** worked with Shoshone elder and bead worker **Laine Thom** over a two week period learning to do beadwork and quillwork in the traditional manner. Laine will be assisting the conservators with the treatment of objects in the Grand Teton David P. Vernon collection.

Gretchen participated in a collection management planning effort at Golden Spike National Historic Site in Utah. Brynn assisted Kalaupapa National Historic Park in Hawaii with moving collections into their new curatorial facility.

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HAWAII

Larry and **Rie Pace** have been working on-site on Maui and the Big Island. In the lab are paintings by contemporary artists, including Franz Kline, Ralph Iwamoto, and Donald Sultan which have provided interesting challenges. Larry gave a talk to the docents of the Honolulu Academy of Arts regarding the 25 Medieval and Renaissance panel paintings in the collection, which were examined for the rehanging of the remodeled Western Art Galleries.

Valerie Free is traveling to Beijing, China to prepare Qing Dynasty Empress Dragon robes for an upcoming exhibition, *Celebrating Chinese Women*, at the Bishop Museum. Conservation intern **Vaimua Muliava** is working in the objects lab for the next 3 months. Vai hails from Uvea via New Caledonia and will complete his graduate degree in conservation from Universite de Paris at the Sorbonne this year. All hands are preparing for closure of Hawaiian Hall in July. The historic building will be renovated, and all new exhibits will be installed. Valerie has been working with **Steve Weintraub** over the past few years to develop environmental and lighting improvements for the galleries and Victorian style exhibit cases.

Thor Minnick is continuing work on the four Kawaiaha'o Church koa entrance doors and is in the process of repairing a broken King Kalakaua koa calabash lid. He has also submitted a treatment proposal to Mission Houses Museum for items of furniture in their collection.

The Honolulu Academy of Arts welcomed **Janice Schopfer** for a week in early March. Janice is working with the Asian Art department to continue the Lange Foundation Project on the conservation and exhibition of the Michener Collection of Japanese Woodblock prints. She will come to Honolulu on a quarterly basis to work with staff, as well as conserve Academy prints in the Western Regional Conservation Paper Conservation Lab at the Palace of the Legion of Arts in San Francisco. Janice's project will focus on upgrading the Academy's digital photography and conservation documentation procedures and colorimetry to determine rarity

and quality in the collection. She will conduct hands-on conservation training for staff. The Academy is fortunate to have Janice's expertise, as well as the participation of **Debra Evans** on this important project, now in its 12th year.

The Honolulu Academy of Arts brought Bay Area paintings conservator and writer **Will Shank** to consult on collections for three days at the end of February. Will reviewed key elements of the European paintings collections, plans for a paintings conservation laboratory, and provided expertise on preservation management.

Over 40 days of heavy rain hit Honolulu, Oahu, and Kauai when **Lynn Davis** resumed her sabbatical that was interrupted October 2004 by the University of Hawaii Library Disaster. She has a particular propensity towards drawing attention to the importance of disaster response and recovery planning. Fortunately there were no major disasters at any of the cultural organizations on Oahu or Kauai. The Kahala mall on Oahu got flooded... but malls can be classified as replaceable ephemera with insurance.

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LOS ANGELES

Jennifer Koerner, Chail Norton, Soko Furuhata, and **Chie Ito** have been busy preparing for *LACMA at 40: Gifts in Honor of the Museum's Anniversary* and *Contemporary Project 10: Mrzyk & Moriceau and Félicien Rops – You Only Live 25 Times* exhibitions. In Feb., Chail Norton and Chie Ito attended the "Photographs and Preventive Conservation: Theory, Practice and Implementation" workshop held at the Library of Congress.

Andrew Hare from the Freer & Sackler Galleries will be visiting LACMA in March to give a workshop: "Asian Screen and Scroll Handling" for staff members.

Christian Fischer joined the conservation department at LACMA as a consultant last November, to conduct a study on sandstone sculptures from Southeast Asia in the museum's collection. In collaboration with **Pieter Meyers** and the science laboratory, Christian is carrying out research with a range of analytical techniques, including petrography, infrared spectrometry, SEM, and other techniques to determine how scientific investigations can support the findings and interpretations of art historians and scholars regarding authentication issues. Christian is also a research associate at the Cotsen Institute of Archaeology at UCLA and teaches at the UCLA/Getty-sponsored archaeology conservation program.

Steve Colton is working on contract with objects conservators at LACMA on a number of projects in preparation for the reinstallation of the museum's permanent collection and for the upcoming opening of the Broad Contemporary Art Museum, scheduled for 2007. Among his projects, Steve is devising a treatment for Donald Judd's concrete sculpture *One of Five* and is also consulting on the treatment of Judd's *Bullnose* and an Egyptian stele. LACMA objects conservators are working on the permanent collection in preparation for future reinstallation of the galleries.

Natasha Cochran has been promoted to associate conservator at LACMA. **Bettina Leppin** began a six-month volunteer internship in the Textiles Conservation Department at LACMA on March 1st. Projects Bettina is working on include the treatment of costumes in preparation for the exhibition *Breaking the Mode* which opens in September. Bettina is a current student in the Cologne Conservation Program. She will finish the program in 2008.

Tania Collas, Conservator at the Natural History Museum of Los Angeles County, will be on maternity leave from June through September, 2006.

The Antiquities Conservation Department of the J. Paul Getty Museum moved into their new and renovated facilities at the Getty Villa in late November 2005 after the installation of the Villa galleries was completed. Working in temporary

Regional News, continued

facilities the conservators had spent the last nine years preparing objects for the Villa galleries. The new facilities, which double the available square footage for conservation, include two new laboratories, two renovated laboratory spaces, a lab for microscopy and documentation, and a large radiography room as well as office space for each of the Department's eleven members. The conservators are now busy preparing for several upcoming loan exhibitions.

These include *Colors of Clay*, an exhibition of Attic vases of unusual techniques coming this June. Another loan show will focus on mosaics from Tunisia. Both of these exhibitions include collaborative conservation projects with the lending institutions. Several ancient vases are now under treatment from the Antiken Sammlungen in Berlin and the Nelson-Atkins Museum in Kansas City for the *Colors of Clay* exhibition, and three Roman floor mosaics will be completed in partnership with the Bardo Museum and the Museum of El Jem in Tunisia.

The Department will be hosting an international symposium on the protection of museum collections from earthquake damage on May 3rd and 4th at both the Villa and the Getty Center. Speakers from Japan, Greece, India, and Turkey, as well as the United States, will present state of the art approaches and research aimed at protecting collections.

The new mailing address for **Jerry Podany**, **Jeffrey Maish**, **Eduardo Sanchez**, **Marie Svoboda**, **Erik Risser**, **Susan Lansing Maish**, **McKenzie Lowry**, **B.J. Farrar**, intern **Janis Mandrus**, and senior staff assistant **Stephanie Prabulos** is 1200 Getty Center Drive, Suite 1000V, Los Angeles, CA 90049-1745. The phone extensions remain the same.

Sue Ann Chui joined the Paintings Department at the J. Paul Getty Museum as an Assistant Conservator in October. She is presently conserving a large painting of a Madonna and Child by Nosadella that belongs to the Norton Museum in Florida. **Laura Rivers**, the department's postgraduate intern, is conserving an Annunciation by Tommaso del Mazzo. **Tiarna Doherty** and Laura Rivers have begun retouching the large Oudry painting of the Lion.

Tiarna Doherty and **Chris Stavroudis** ran a cleaning workshop using the Modular Cleaning Program at the Museum of Modern Art in New York in November.

Yvonne Szafran has recently finished the treatment of Simon Denis' landscape painting on paper, which is now on view in the galleries. Yvonne has also finished the treatment of the recent acquisition of Francesco Guardi's *Grand Canal*. She is also working on an Oostanen's *Circumcision* for the Portland Museum of Art. **Mark Leonard** has recently completed the restoration of one of Bouguereau's large-scale paintings, *Song of the Angels*, from the Forest Lawn Museum of Art in Glendale. It went on view at the Getty in early January as the centerpiece of a small focus exhibition, alongside Bouguereau's preparatory sketch for the picture and his autograph replica of the composition. **Gene Karraker** gave a paper titled "Framing the Northern European Collection at the J. Paul Getty Museum" at the "Frames: The Northern European Tradition" conference in Dresden.

Robert Aitchison of Aitchison and Watters, Inc. and **Lisa Forman** of Hudson Conservation Studios recently removed six large 18th-century Dufour wallpaper murals from the grand staircase of the Huntington Art Gallery in preparation for the complete renovation of the building. **Mark Watters** supervised the installation and deinstallation of two Paul Noble works at the Museum of Contemporary Art. Each work is composed of sixteen drawings with total dimensions of 13' x 18'. Aitchison and Watters is working with the Norton Simon Museum to examine and treat a collection of Fragonard drawings.

John Griswold is serving as a consultant advisor to the American Foundation for the Study of Man at the archeological site of Mahram Bilqis in Marib, Yemen. John is reviewing and coordinating initial investigations into the limestone and its deterioration, and helping to develop a plan for reinstallation of 30 monolithic columns in the Peristyle Hall. John is also heading a team to reconstruct the Daffodil Terrace and other elements from Laurelton Hall, Louis Comfort Tiffany's estate, now lost. Work is also continuing on a condition survey of 100 sculptures at

the Norton Simon Museum in Pasadena. John worked closely with artist George Herms in preparing his seminal assemblage, *The Librarian*, for travel to the Pompidou Center in Paris.

Dave Harvey, Senior Associate Conservator at Griswold Conservation Associates, is coordinating an investigation into original paint and stucco on three historic buildings at the Marine Corps Recruiting Depot in San Diego, California. Dave has also supervised treatments of agricultural equipment and historic light fixtures at Will Rogers State Historic Park. **Denyl Cloughley**, GCA's Assistant Conservator, recently performed on-site condition assessments of collections at the Dallas Historical Society and supervised a team treating the historic windows at the Sonoma Mission in Sonoma, California, along with **Stacey Nelson** and **Andy Smith**. **Stefanie Griswold** is supervising the initial survey of the art collections at Cedars Sinai Medical Center. **Bridget Bray** is assisting the GCA team. **Chris Stavroudis** and **Antoinette Dwan** are serving as consultants to the project.

Viviana Dominguez, along with the staff of Sculpture Conservation Studio has uncovered an art deco mural on the ceiling of the lobby of the Desmond Building in mid-Wilshire district of Los Angeles. SCS is also cleaning the Caen stone walls of the lobby, metal grillwork, and bas-relief on the exterior of the building. SCS has been busy reproducing 3 light fixtures, along with cleaning the existing light fixtures for the Adamson House in Malibu.

Viviana and **Andrea Morse** just came back from Mission La Purisima where they restored the walls of the chapel to their original historic plaster and paint. **Rosa Lowinger** and Andrea have submitted the final sculpture assessment to the city of Ventura and will be speaking at a Ventura public art workshop on May 18th on "Materials, Construction and Maintenance for Artists."

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Regional News, continued

NEW MEXICO

Jamie Hascall has joined the staff of the Museum of New Mexico in Santa Fe as a preparator in the Exhibits Central division. He is closing his mountmaking practice in Seattle and making the long trek to drier climates with his wife Betsy. They are looking forward to becoming a part of the conservation community of New Mexico.

Bettina Raphael continues to work part-time on contract for the Wheelwright Museum in Santa Fe, currently preserving their collection of Navajo Folk Art. She also makes regular visits to the Heard Museum in Phoenix where she helped prepare artifacts for the opening last May of their permanent exhibit on Southwest Indian Cultures. She is currently working with them to prepare for the opening of a new branch facility, Heard West, in Surprise, AZ.

The Conservation Department of the Museum of New Mexico System welcomes textile conservator **Rebecca Tinkham** to the lab. Rebecca will work for three years on the 4000 artifacts in the costume and textile collection of the Palace of the Governors under a generous Save America's Treasures grant.

Mina Thompson and **Larry Humetewa** are working on the exhibit *Spider Woman's Gift*, a collection of Navajo textiles from the Museum of Indian Arts and Culture. Larry and **Conor McMahon** continue to treat artifacts from the Palace of the Governors, all in preparation for the new history museum that will open in two years behind the site of the historic Palace of the Governors on the Santa Fe Plaza.

Conor, in partnership with **Maureen Russell**, is working with Lincoln State Monument to retrofit and seal historic buildings as part of larger IPM, climate monitoring, and state monument outreach programs.

The Conservation Department attended a 3-day, custom-designed Adobe Photoshopping workshop at Santa Fe Workshops in February. The entire department learned useful techniques and software to enhance their capabilities in managing their increasing archive of digital images.

Steven Prins & Company has moved. Their new address is: 1570 Pacheco, Suite D-4, Santa Fe, NM 87505. Phone and e-mail remain the same.

Jo Anne Martinez-Kilgore of Cariño Conservation in Albuquerque, recently completed a training workshop for records managers from the Office of Trust Records in Emergency Management. The course included discussions of Vital Records Programs, Risk Management, Developing Disaster Preparedness and Response Plans, but also focused on preservation fundamentals such as Care and Handling, Environment, and the technology and structure of records materials.

In the past year, Jo Anne also completed a large project of treatment and stabilization of close to 400 ledgers from the Lincoln Monument in southern New Mexico. Lincoln was the center of the Lincoln County Wars of the late 19th century in which Billy the Kid played a major role. The ledgers document the transactions of the Tunstall Store which operated for close to 80 years and remains part of the Lincoln Monument.

M. Susan Barger is the technical services director for Museum Development Associates. This non-profit was set up to serve small, rural, and emerging museum in New Mexico and surrounding states. MDA has moved to a new office and the new contact information is: Museum Development Associates, PMB # 170, 7 Avenida Vista Grande, Suite B7, Santa Fe, NM 87508, 505-466-3480.

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PACIFIC NORTHWEST

J. Claire Dean spent 3 months over the winter in various parts of Africa. She carried out conservation work on two rock images sites (one in Swaziland, the other in Kenya) as part of rural community development projects aimed at helping local im-

poverished communities gain economically from tourism in their areas. Claire also spent several weeks in Johannesburg helping the Rock Art Research Institute open their new Origins Center which includes a new home for their research archives and collections as well as the first museum dedicated to the rock art of Africa.

Marie Laibinis-Craft of MLC Objects Conservation, recently completed the restoration of two of Portland's oldest fountains, the Shemanski and Skidmore fountains. The Shemanski fountain is a drinking fountain built in 1928 and is located in the park adjacent to the art museum. The Skidmore fountain, built in 1888, is Portland's first fountain and outdoor sculpture and was created by Olin Warner, the sculptor who designed the doors for the Library of Congress building.

The treatment was completed with the assistance of **Tom Fuller** of Northwest Objects Conservation, Inc. Marie and Tom are currently working on the cleaning of the granite of the Water Cascades fountain located in Pioneer Courthouse Square in downtown Portland. The fountain restorations were initiated by the Regional Arts & Culture Council and the City of Portland Water Bureau and have been funded by grants from the City of Portland.

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ROCKY MOUNTAIN REGION

Laura Downey Staneff has been busy with surveys at the Center for Creative Photography and the Museum of Texas Tech University in Lubbock, as well as with planning for WAAC's 2006 Annual Meeting in Tucson, AZ.

Judy Greenfield will be attending the Metals Conservation Summer Institute at the Worcester Polytechnic Institute, Worcester, MA, May 27-Jun 7.

Regional News, continued

Mark Minor, and his assistant, Jeremy Petersen, have been working on the stabilization of the choir loft of the Santa Ana de la Joya church in the Mexican state of Chihuahua. It is a late 17th-century structure, with a beautiful painted and carved choir loft. They expect the work to be finished in early May.

The Denver Art Museum is pleased to announce that the Andrew W. Mellon Foundation has awarded a \$1.75 million challenge grant to fund the Museum's art conservation efforts. This gift is the largest donation specific to conservation in the Museum's history and will support the institution's mission to safely preserve and exhibit its collection, which currently contains more than 60,000 objects. Of the total \$1.75 million, \$1.5 million is designated to create an endowment to support the Museum's position of Chief Conservator.

This grant requires the Museum to raise an additional \$1.5 million over the next two years in matching funds, bringing the future total of the endowment to \$3 million. The additional \$250,000 was a cash donation used to increase the Museum's conservation staff and purchase necessary equipment for that department's laboratory.

Jessica Fletcher, Associate Conservator, announces the birth of her second daughter, Nola Christine.

After treating over 600 pieces of art, DAM conservators **Kristy Jeffcoat**, **Carl Patterson**, **Paulette Reading**, and **David Turnbull** report that art installation has begun in the new 140,000 sq. ft. addition to the museum. They are excited to add that the new building includes a satellite conservation lab designed to treat a wide range of collections found in that building.

Denver-based conservator **Gina Laurin** has again joined the DAM conservation staff on contract to help prepare material for the new addition. She has spent most of her time recently working on a large 150 piece ceramic installation by Betty Woodman.

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SAN DIEGO

Beverly Perkins traveled to Natchez, Mississippi to teach "Conservation: Do it Yourself vs. The Pros." The workshop was presented by the Federation of Mississippi Historical Societies in cooperation with the Historic Natchez Foundation. Beverly spent a week in Louisiana with **Hilary Kaplan** of NARA and **Mary Striegel** of NCPTT. Hilary and Beverly taught a workshop entitled, "After the Storm: Recovery of Wet Collections" in New Orleans, Baton Rouge, and Natchitoches. Mary arranged the workshops and wrangled Hilary and Bev.

The workshops were presented by AIC, FEMA, LAM, and LDCRT and funded by the Samuel H. Kress Foundation. Mary, Hilary, and Bev spent one day visiting sites in New Orleans and helping with the recovery of collections at Dillard University, the Back Street Museum, the evidence room at the Orleans Parish court house, and at the residence of jazz musician Dr. Michael White.

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SAN FRANCISCO

Meg Geiss-Mooney (textile/costume conservator in private practice) recently completed a site visit to one of California's oldest missions still serving as a Roman Catholic church. Having left her part-time position at the Asian Art Museum of San Francisco after 7-1/2 years where she conserved a wide variety of textile objects that were once used in worship, she continues to expand her practice into these religious realms.

At the Fine Arts Museums of San Francisco Textile Conservators **Sarah Gates** and **Beth Szuhay** welcome new intern **Joy McCallister**. Joy is a recent Bay Area transplant and is volunteering in the lab three days a week in preparation for applying to conservation programs. In Paintings Conservation we welcome **Mareike Lintelmann** who is with us for a 6-month internship. Mareike comes to us from the Cologne Institute of Conservation Sciences in Germany where she is in her second year of studies.

Will Shank is pleased to announce the publication of his first book, *Celluloid San Francisco: The Movie Lover's Guide to Bay Area Film Locations*, co-authored with Jim Van Buskirk. The book launch took place in April at the San Francisco Public Library, followed by a series of book signings and a presentation at the San Francisco International Film Festival in Japantown's Kabuki Theaters. Will has relocated to the south of Spain with partner U.B. Morgan and daughter Stassa, but retains the mailing and e-mail addresses in San Francisco that are listed in the current WAAC directory.

Anne Rosenthal is now working from her new 1700 sq. ft. studio in Novato, despite a permanent mailing address in San Rafael. Last fall, Anne and colleague **Gregory Thomas** from Rockport, Texas, lined and mounted a new 9'x14' mural, an ambitious technical copy painted by Gregory. Greg is a former instructor of painting conservation in Cooperstown, NY and several years ago moved his private practice from Hawaii to Rockport. The mural was begun in his home studio, but was transported for finishing at Anne's after Hurricane Rita.

Anne continues working with Greg on a series of five murals to be conserved and re-housed in a newly renovated performing arts center, an on-going project expected to continue for about 5 years. Anne is working on smaller paintings and works on paper, including master drawings from the collection of the Crocker Museum and privately owned Japanese prints. Anne will work in the state capitol in Lincoln, NE, in May, doing scheduled maintenance and repair of murals in the rotunda and entry vestibule.

Regional News, continued

On May 25, Cantor Arts Center at Stanford University is hosting a BAACG program with **Tom Stone** of CCI. The general topic is durability of conservation treatments and impact on the value of art objects. Details forthcoming.

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TEXAS

Gregory Thomas continues his private practice, dba Art Care, in Rockport, Texas in paintings and paper conservation. Most recently he completed seven, early 20th-century oil on canvas paintings by A.R. Gurrey for the Kauai Museum in Hawaii. Having completed a survey in 1998 for the museum on Kauai, the conservation treatment proposals were recently funded and the paintings shipped to the Art Care conservation studio for treatment. Greg also continues to provide conservation services for clients in Texas; works include an impressionistic landscape, oil on canvas, by G. Ames Aldrich and an oval 19th-century pastel portrait by an unknown artist.

Barbara Brown notes that **Camille Moore**, graduate student in the Institute of Fine Arts, New York University, will be fulfilling her 4th-year internship in photograph conservation at the Harry Ransom Center, working with Barbara for nine months starting in September. Barbara also says that she may perhaps have a bit more news after June when she gets back from Ukraine.

Olga Kondyuk, the book conservator from the Library and Archives of the National Preserve of Tauric Chersonesos in Ukraine is here at the Harry Ransom Center working in the book lab interning with **Olivia Primanis** for two months. Olga's husband, Andrei, is also in Austin. He is working with **Joe Carter** and **Adam Rabinowitz** at UT's

Membership

Chris Stavroudis
membership secretary

WAAC welcomes the following new members. New member information will be printed in the 2006 *WAAC Membership Directory* and the new members are listed here by name only.

Sara Bisi; Liz Brown; Benjamin R. Caguioa; Rebecca Cashman; Daniela Cocco; Robert Datum; Jennifer Evers; Emily Gardner; Kevin Gleason; Lauren Paige Isaacs; Sonya Issaeva; Dawn Jaros; Daniel Jeffery; Allen R. Kosanovich; Tina Mason Seetoo; MOW (Attn: Larissa Goloubova); Anne Murray; Julie A. Page; Rachel Penniman; Steven Pickman; Colleen Snyder; Crystal Stevenson; Jamie Turner; U.S. Army Heritage and Education Center (Attn: Amber Tarnowski); Pamela Vandiver; and Werner S. Zimmt.

Institute of Classical Archaeology (ICA) on 3-D computer imaging of the archaeological site in Chersonesos in Ukraine. ICA staff initially contacted the Conservation Department at the Ransom Center last year and requested their help in a project to train local staff in conservation and preservation methods for library collections. Ransom Center conservators,

Jim Stroud, Stephanie Watkins, Barbara Brown, and Olivia Primanis all worked at Chersonesos last year. Jim and Barbara have been asked to come back for three weeks this June. Barbara will be working with the archivists to continue training and guidance in basic preservation and conservation of photographs and perhaps helping with housings for broken glass plate negatives. Jim will be there training staff in paper conservation and preservation techniques.

Regional Reporter:

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WAAC Publications

Handling Guide for Anthropology Collections

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

Price, postpaid:

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

Loss Compensation Symposium Postprints

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

Price, postpaid:

\$12.50

Back Issues of WAAC Newsletter

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

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

Donna Williams
Williams Art Conservation, Inc
6234 Afton Place
Los Angeles, CA 90028

Tear Repair of Cotton Canvas: A Variation of the Heiber Technique

At the Tear Repair Workshop at the J. Paul Getty Museum in 2004, Professor Heiber kindly discussed with me in some detail the specific process of thread by thread tear repair for unpainted cotton canvas. There are some distinct differences in the technique compared to that for repairing linen – and the WAAC Editor thought it useful to disseminate them more widely.

The aim of the technique for repairing a tear in unpainted cotton is to create a join that is not, when viewed from the front of the painting, visibly saturated with adhesive. This is definitely easier said than done! Below, in point form, is Professor Heiber's advice.

Use water alone to groom the threads prior to joining, rather than 5% isinglass. Cotton is highly absorbent and thus stains very easily if the glue is used. It quickly absorbs the adhesive, and in doing so can also become quite stiff.

Pull the threads to the reverse of the canvas. One may need to lengthen the threads a little more with moisture and heat in order to be able to join them in the fashion described below.

Using tweezers twist the threads together perpendicular to the canvas, and apply the adhesive (Heiber's starch/isinglass mixture) between the first twist. In this way, the adhesive join is above the plane of the back of the canvas, and is thus undetectable from the front.

Do not release the tweezers as the threads will untwist. Instead, apply the heated spatula to the tweezers; this then transfers the heat to the join whilst the threads are still being held together.

Finally, you may need to loosen the tweezers with a dental probe, as they tend to stick.

These instructions came at a good time, as I was working on a tear in a 20th-century painting on a medium weight basket-weave cotton duck. The tear was L-shaped, measuring 23 cm. horizontally by 10 cm. vertically.

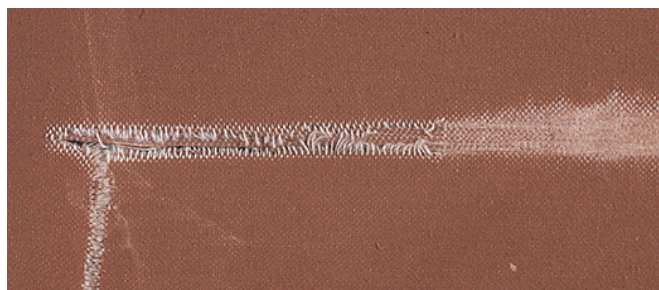


The paint layer consisted of lightly bound dry pigment, merely rubbed and scrubbed into the support. Thread-by-thread tear repair was the only way one could reinstate the canvas, given that the weave was entirely visible and such an integral part of the painting. I repeatedly practised my technique for both tear mending and inpainting on a number of mock-ups prior to working on the original.

I endeavoured to use the twisting/tweezer technique above, but found that I simply did not have the skill to do it as Professor Heiber had described. (Professor Heiber mentioned that even he found it difficult to obtain an invisible repair.) I did, though, spend much time manipulating and lengthening threads in order to place the joins at the back of the canvas over the opposing thread below.



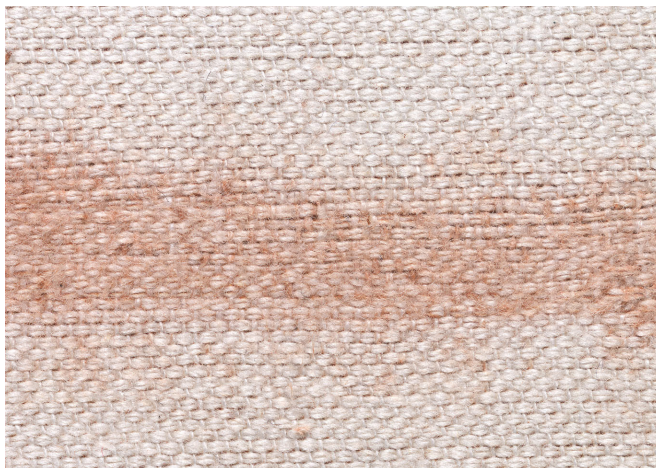
The tear was held together during treatment by masking tape sutures, the center of the adhesive side covered with Japanese tissue to keep it from sticking to the loose threads.



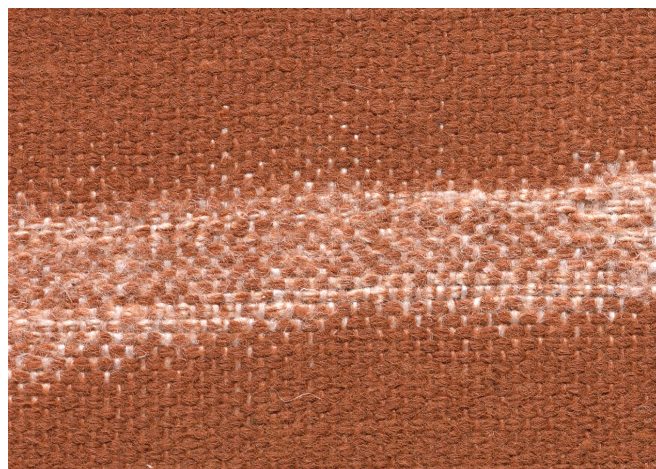
The extra manipulation of the threads inevitably meant the occasional breakage occurred. I dealt with this by the incorporation of another length of thread, the join for which was once again, strategically placed so as to be hidden from the front.

The cotton fibres for canvas are heavily beaten and are therefore quite short - you find yourself pulling out the occasional tuft of short fibres that have not withstood manipulating! The warp and weft threads had quite different characteristics – the weft was a fatter but less dense thread, and the warp, thinner and stronger, and each demanded a slightly different way of handling.

I found that all threads became quite fluffy with prolonged reweaving and manipulation, and that initial grooming with very dilute starch paste instead of water alone worked extremely well. This held the fibres in each thread



The pigment was mobile in water and travelled along the threads when they were wetted for grooming, staining the back of the repair.



The original pigment was almost imbibed in the fibres. The misalignment of the pigmented portions of the threads is partly due to having stretched them for reweaving,

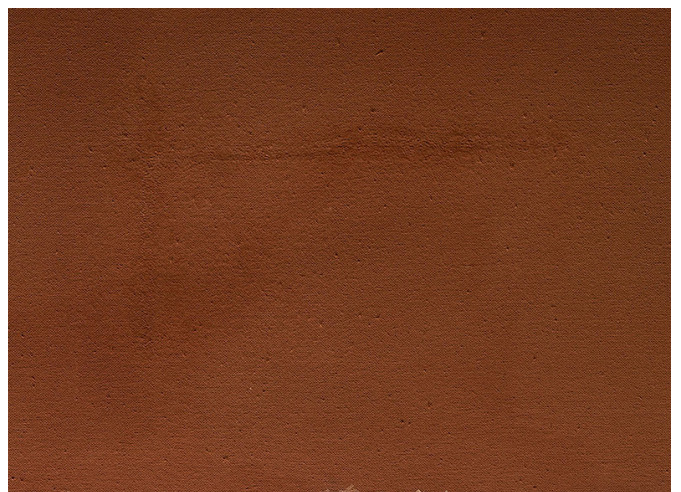
together beautifully, such that they could then withstand the localised friction from reweaving, and also the later inpainting with dry pigment.

I constantly used a thread-counter to check my progress as I worked. The tear was L-shaped and quite large, and having started from the end of each side I was able to complete the repair at the corner relatively easily.

As for the inpainting, the dry pigment sat both within and on top of the canvas, making it very hard to emulate the surface. After much trial and error – and discussion with colleagues from other conservation disciplines; always a good thing! – I used a mixture of fine bole and ground pastel applied with a tamping motion using a very fine, broad, stumpy, worn sable brush. The nature of the brush was so critical; this one held enough material, both fine and coarse, to allow me to transfer it easily onto the canvas threads, and then work it in a little to achieve a result similar to the original paint/stain.

My technique developed as I worked, as is the nature of things, even whilst working on the original. It was during inpainting that I discovered the beneficial effects of having started using the starch paste to ‘consolidate’ the fibres. Those areas coated with starch were less disrupted by the necessary vigour of the action I used. It was disheartening to see one’s careful repair work become more visible as inpainting progressed.

However, the end result means the painting is displayable, and with careful lighting, even I have trouble finding the site of the repair. *(I've seen this repair and it is stunningly good. Depressing, actually. Life was easier when you could tell yourself that a repair like this was not humanly possible. Ed.)*



Note: During the treatment a colleague and I developed a variation of Prof. Heiber's trekker that pushes rather than pulls, which allowed me an unobstructed work area. This will be described in a later *Newsletter*.

Linda Waters is a paintings conservator in Melbourne, Australia.

Cultural Considerations in the Care of American Indian Objects

As a conservator and consultant, I occasionally have been asked to provide assistance in the care of American Indian items. The methods and techniques I suggested were always based on standard museum practice. But often, it seemed, my suggestions did not meet the cultural needs of the items and were impractical given the situation in which they existed. I was glad that tribal methods of care were still practiced.

Yet there appeared to be a need for additional practical information, especially as tribal museums and cultural centers grew in number. So, one thing led to another, and in collaboration with many people, I edited a book intended to fill this need. The title is *Caring For American Indian Objects: A Practical and Cultural Guide* (edited by Sheryl Ogdén, St. Paul, MN: Minnesota Historical Society Press, 2004.) The book is based on standard museum practice and includes a section on cultural considerations, which is written by American Indian people. It was during this project that I became aware of how important cultural considerations are.

This article explores cultural considerations as they relate to why items are preserved and how they are used, handled, and displayed. Because I am discussing cultures different from mine, I use the words of American Indian people as much as possible, quoting extensively from American Indian contributions to the book. The numbers that follow quotations refer to pages in *Caring for American Indian Objects: A Practical and Cultural Guide*.

It should be noted that no individual receives royalties or makes money from this book. If any profits are made, they will go to the Minnesota Historical Society to support its programs. Also, the book was distributed to nearly 300 tribal institutions nationwide. This distribution was made possible by grants from the Bay and Paul Foundations and the George A. MacPherson Charitable Trust.

I would like to acknowledge at the outset the American Indian people who provided gracious and patient guidance to me in the preparation of the book, and whose wisdom is reflected in the words I quote. I would also like to point out that I am new to this topic, and I recognize this. There are conservation professionals who have worked closely for years with American Indian people and who have a much deeper understanding of cultural issues than I do. Also, some of these individuals are American Indians and deal with cultural issues in all aspects of their lives, not just professional ones.

I begin the consideration of cultural issues with the concept of preservation. It seems to me as a conservator trained according to standard museum practice, that many conservation professionals tend to see all types of cultural items as objects or artifacts, that are often created as works of art, beauty, or craftsmanship, and that have some special value in and of themselves. Each item is experienced as an individual object of study or of visual beauty, separate and even isolated from human society. Proper care of an item often means finding a way to preserve it forever so that it can be seen and studied, but not used or handled, and the conservator's primary

responsibility is to preserve the item's artifactual or physical integrity. In short, preservation is all about the object.

American Indian people, on the other hand, tend to see a cultural item not as an object but as a functional item that is part of a human society and useful to it. In fact, the choice of words here is revealing. When collaborating on the book, Joe Horse Capture (A'Aninin/Gros Ventre) indicated that he was uncomfortable with the use of the word object. He explained that the more that word is used, the more an item becomes "an object" and the less it is seen as what it is – a part of everyday life. For American Indian people, the item is seen as part of the culture from which it comes and is inseparable from it. Proper care is seen as a way of preserving the lifeways of a people, not of preserving objects. Preservation is all about people and human societies.

So, whereas the goal of non-American Indians primarily is to preserve the item, the goal of American Indian people is to preserve the culture of which the item is just one part. And this culture is an oral one rather than one with written records. This basic difference is especially apparent when considering why items should be preserved. Kathryn "Jody" Beaulieu (Anishinabe/Ojibwe) explains that "American Indians have been viewed as a vanishing people. What if our cultural objects had not been preserved? Memories are sparked by them, and we learn through the oral history of our elders. Objects assist in having memories flourish. Elders see objects, and then stories flow from them, and younger Indians learn." (p.3)

Faith Bad Bear (Crow/Sioux) points out the importance of these items in teaching the culture to Indian children: "Our cultural items from the past are important. They tell us why things were done back then. It's important that the children of the Tribes understand this. It is important for the children to learn from us.... Some items are meant to deteriorate and should be left to deteriorate naturally. Some are not. Those that are not should be used to educate our children." (p.82) Dr. Sven Haakanson, Jr. (Alutiiq-Sugpiaq) describes items as "clues to our cultural past" and sums up their importance in preserving the culture. He says:

American Indian cultural items are more than objects of art or representations of primitive peoples. They are cultural links between the past, present, and future for specific groups of people. Additionally they may be the only history we have for these Native peoples. The items contain implicit information about how traditional materials were made into objects that were used everyday to fulfill both practical and ceremonial needs. What we can learn from these items is how our ancestors viewed their world, how they treated animals, and how they respected their ancestors. Most important, we can use these items to preserve our culture and to bring this knowledge into a living context that continues to be passed on from generation to generation, rather than tucked away in a book, archived, or hidden in a museum collection.(pp.5-6)

Understanding some of the reasons why American Indian people believe objects should be preserved clarifies cultural differences related to the use of them. Whereas non-American Indian conservators try to restrict use, which is usually limited to research or display purposes, American Indian people may wear, eat from, smoke, or make music with cultural items.

On the subject of use, Laine Thom (Shoshone / Goshiute / Paiute) explains that "...because Native American culture is dynamic and always changing, Native ways of thinking in the past, present, and future are connected. Items used in ceremonies from the past are still utilized by contemporary Native American people today. Whatever the item is, it is 'alive' and full of spirit. These items connect past, present and future," and he notes "when most non-Native American persons view ... items behind glass [in a display], they think that what they are looking at is from the past and frozen in time. However, they aren't, because much of the time many of the items are still used by contemporary Native people. People who own heirloom pieces often bring out the pieces and use them for social gatherings and for religious purposes...." (p.16)

Another important cultural difference is the value placed upon respect and the interpretation of this concept. As Bad Bear explains, "everything about us --- how we were raised, how we were talked to, how we were taught--- everything revolves around respect,"(p.82) and Char Tullie (Diné / Navajo) points out that "when working with cultural objects, the number one thing is to have respect."(p.57) This value, which is deeply held by American Indian people, is central to their culture and needs to be brought to bear in all aspects of museum work, including preservation. It affects the way items are used, handled, and displayed. It is not enough to employ the best museum practices; museum professionals need to seek information on how to handle items in a manner that is compatible with the appropriate tribal practice.

Joan Thomas (Kiowa) suggests "with regard to storing objects and handling them, always try to find out as much as you can about their origins. Even if you know only the general area or cultural group from which a particular object originates, this will give you a better idea of how to interact with it."(p.8) It is important, however, for non-American Indians to recognize that cultural practices differ from tribe to tribe. If possible, "always contact the tribe of an item's origin to determine the appropriate way to handle it. By going to the source in a respectful way, you will usually get the accurate information you need."(pp.9-10) She advises further that "the museum and collector should always be aware when adding to their collections that the items they are handling are from a living and vibrant culture. No object exists within a cultural vacuum. There are people who care deeply about how you are handling, displaying, and storing the cultural material in your care." (p.10)

The concept of respect in the care of cultural items may be most challenging for non-American Indian conservators when it involves sacred items. As Alyce Sadongei (Kiowa / Tohono O'Odham) asks, "how should these objects be cared for while in museums, and who prescribes the care?"(p.17) In her chapter (*which follows this article. Ed.*) Sadongei points out that "Sacred objects...often require special care that cannot be

reduced to a list of "do's and don'ts." The very notion of sacred is not static and, in fact, is subject to change. While having such a list or guidelines is appealing, it simplifies the profound nature and purpose of these objects."(p.19)

Perhaps the concept of respect is violated most often in the display of cultural items. For example, it is not unusual for items that have special meaning for American Indian people, such as sacred ones, to be placed on display. Polly Nordstrand (Hopi) points to "the conflict between culturally sensitive information protected by Indian communities and a museum's role as a public institution. In many Indian communities, some knowledge is seen as a privilege for the few, not a right for all. Objects as well as images are integral to this knowledge, especially in ceremonial use. Too often museums have not respected this tradition and have recklessly displayed sensitive items that were never created for public view."(p.12) In other words, quoting Bad Bear, "museums should know that there are aspects of our lives that we want to keep to ourselves and not put on display. They should respect that."(p.82)

Another issue related to display and the concept of respect is displaying items out of the context of how they were used originally or without appropriate supporting information. Laine Thom believes that "American Indian cultural items should be combined with historical and contemporary photographs and graphic text of Native peoples, narrative and commentarial, relevant to the themes of the exhibit. The result of such an exhibit would be an important method of ...[demonstrating] the ways of life of native peoples, historically and now. It is important to display items in such a way that their past history and current use are understood in the context of the lifeways of Native peoples."(p.15) Nordstrand suggests that "when beginning an exhibit project, you may want to approach the selection of objects by first analyzing your own point of view. Do you see this object as a work of art? As a historic artifact? As a living being? What was the maker's intention in creating this object? Did he or she intend for it to be displayed? Or even preserved beyond its original use? You may also want to consider how your point of view influences the story you are telling the audience. If a ceremonial item is displayed for its aesthetic qualities, are you providing accurate information to the audience?"(p.12)

Respectful display of items probably cannot be accomplished by non-American Indians without the guidance of members of the appropriate Tribe. Felton Bricker, Sr. (Mohave) suggests that "museums should invite Native people to visit their institution when they are installing a show that represents their Tribal group. This would be the best way to get the 'Native voice' and to be sure you have accurate representation of their people. NAGPRA has taken us to new places, but museums still have a long way to go."(p.97)

To summarize, the care of American Indian items presents special challenges. It raises questions about the spiritual and cultural nature of the items and how to ensure that this aspect of them is protected. Issues of use, respect, and display need to be considered within the context of American Indian concepts of preservation. A general understanding of various cultural practices and points of view, and a respect for these on the part of everyone involved is key to the appropriate care of these items.

What about Sacred Objects?

The presence of American Indian sacred objects in museums continues to raise questions about their preservation and care for museum professionals and American Indian communities. These questions, which relate to standard collections management and conservation, speak to the diversity of tribal cultural practice and acknowledge the tensions that exist between predominately Western standards of collections care and tribal cultural practices. How should these object be cared for while in museums, and who prescribes the care?

In the years following the passage of the Native American Graves Protection and Repatriation Act (NAGPRA), museum professionals have become increasingly aware of the significance that some cultural objects have for American Indian communities. Through consultations, museums have had the opportunity to hear directly from tribal representatives about their preferences for storing, displaying, and caring for tribal objects. The steady growth of tribal museums and cultural centers over the past ten to fifteen years has also presented these organizations with similar challenges of how to care for objects. In this chapter I discuss some of the issues regarding the care of sacred objects in museum collections.

Museums by their very nature, isolate objects from human societies in order to preserve them for future generations. Some may argue that museums are changing, especially in light of the collaborations and increased communication that NAGPRA had led to among tribal communities and museums. And the unique methods of museum practice that tribes are employing in their own cultural institutions. The removal of objects from their original contexts, however, is key to this discussion, and it continues to be an underlying tenet of the museum field. Sacred objects in museum collections have been lifted from their original context to further the museum's goal of preservation or education, not to further their fulfillment as sacred objects.

Recent research into the nature of sacred collections suggests that it is possible to view sacred objects in light of their original purpose by using the following general categories of use: Physical Use, Symbolic Use, and Life Ending Use. Physical use implies that the sacred object requires handling or physical touch by a knowledgeable religious or cultural practitioner to engage the object's sacred attributes. Symbolic Use suggests that the object may not possess sacred attributes but is culturally significant to the tribal community base on its age, association with a ceremony or a historic tribal leader, or even craftsmanship. Life Ending Use is employed by religious or cultural practitioners to ritually end the life of an object in order to cease its sacred attributes.

Undoubtedly tribal and non-tribal museum professionals have been able to observe some of these different categories of use in the museum, especially if they have engaged

in consultations with tribal representatives. Tribal museum professionals may recognize these types of special use from their own tribal traditions. The categories are very simple and are outlined here to provide a minimal sense of the different uses or contexts sacred objects have for tribal communities. Museum professionals may find the conceptualizations of use helpful in clarifying different care practices.

Some non-tribal museums have elected to apply tribal cultural practices to their existing collections care policies. In some instances, tribal religious leaders have carefully instructed these museums about the care of objects. In other cases, museum staff have observed or witnessed the practices of tribal representatives who have offered to care for the objects. Regardless of how these practices have been learned, it is important for non-tribal museums to know the difference between *active practice* and *passive accommodation*.

Active practice is reserved behavior that only a knowledgeable religious or cultural practitioner can engage in with regard to formal interactions with the sacred object. It is important to remember that the handling of sacred objects is not arbitrary for tribal communities. Generally, only certain individuals with the proper training and authority can handle objects that are imbued with great religious or supernatural attributes. *Passive accommodation* allows the museum staff to accommodate the active practice of a religious or cultural practitioner.

For example, a group of tribal representatives accompanied by one of their recognized religious leaders asks to see an object in the museum's collection that they consider to be sacred and imbued with its own life essence. Upon seeing the object, the religious leader reaches for it, opens it, and begins to use the contents. Before the object is put away, the practitioner may ask the museum staff if an offering, provided by the practitioner, can be placed near the object for a period of time.

The key to this scenario is that the practitioner, not the museum staff, engaged the object or employed active practice. Also, the offering is specifically made by the practitioner to the object. The offering is not made or provided by the museum staff. If the museum staff choose to leave the offering on or near the object, they are passively accommodating the request of the practitioner.

During the past several years, numerous articles and presentations at professional meetings have suggested guidelines for methods of ritual care, such as feeding, the placement of an offering, gender restrictions, and handling guidelines, which can be codified and used by museums. It is appropriate for museums to consider that by incorporating ritual elements of care into existing collections management practices, museum staff are essentially prescribing religious practice that should be relegated to

*by Alyce Sadongei
(Kiowa/Tohono O'Odham)*

Jobs

individuals who have knowledge of such rites. In most cases, tribal representatives are requesting that museums offer passive accommodation; they are not asking museum staff to conduct rituals on their behalf once they leave the museum.

Given the wide variety of tribal religious practices and worldviews, it is essential that museums refrain from applying what they learn from specific tribal representatives to other objects in the collection that have not been the focus of consultation. Further, museums should not second-guess the authority or recommendations of the tribal representatives they are consulting in regard to learning the best way to care for sacred objects. On the other hand, museums should not incorporate tribal methods of care or indicate their willingness to do so if the museums lack the resources to carry out recommendations.

Tribal museums that are created by and for their communities are in the best situation to provide tribally specific methods of care to sacred and significant objects in their collection. Usually, tribally specific museums hold collections with which they are directly associated, thus eliminating the need to generalize on the nature or purpose of an object. Tribal protocols can prevail and can dictate other methods of museum practice, such as using the tribe's language in accession and catalog records. Consultation with tribal religious leaders and practitioners is the most effective method that museums, tribal and non-tribal can use to determine what special care an object may require, should it stay in the museum.

Since the passage of NAGPRA, museums have sought to "do the right thing" by engaging in repatriation consultations and opening the door to dialogue that offers alternatives to collections care. Sacred objects, however, often require special care that cannot be reduced to a list of "do's and don'ts." The very notion of sacred is not static and, in fact, is subject to change. While having such a list of guidelines is appealing, it simplifies the profound nature and purpose of these objects.

For virtually all sacred and significant objects in museum collections, tribal or non-tribal, the type of care is subject to the context in which the objects are currently situated. In the post-NAGPRA years, neutrality can be the most important form of respect that museums can demonstrate.

Neutrality takes into account the diversity of human belief and cultural expression and acknowledges that no single belief is privileged over another. For museum professionals, this means providing effective museum standards of care. In those cases where a relationship is established with knowledgeable religious and cultural practitioners and where resources are available, museums should also passively accommodate tribal cultural practice, until such time when the object returns to the community where its purpose is activated and fulfilled.

Fine Art Conservation Group

PAPER CONSERVATOR

PAINTINGS CONSERVATOR

Fine Art Conservation Group LLC, a private studio located in Manhattan, is seeking to employ one paper conservator and one paintings conservator for full-time positions. We treat primarily 20th-century and contemporary paintings and are now expanding into the conservation of works on paper. Our clients include galleries, art dealers, museums, auction houses, and private collectors nationwide. Candidates require an advanced degree from a recognized conservation program, must be fluent in English (verbal and written), and be capable of working independently. Candidates with at least three years of work experience post-graduation are preferred. Salary will be commensurate with qualifications and experience. For further information, please contact us via e-mail at info@fineartconservationgroup.com.

Illinois State University's Milner Library

CONSERVATOR

Illinois State University's Milner Library seeks a Conservator for its expanding Preservation Department. Position: As head of the Conservation Unit, the Conservator establishes priorities for treatment and performs a variety of repairs and treatments in accordance with national guidelines and standards. The Conservator also trains technician-level staff, interns, student assistants, and volunteers and will direct the Unit's workflow consisting of Illinois State University materials as well as additional materials from Illinois libraries in need of conservation assistance. The Conservator will serve as the principal person for the efficient assessment of conservation of materials received through Milner Library's Center for Conservation and Preservation.

Qualifications Required: A Bachelor's degree accompanied by certification from a recognized conservation program OR a Bachelor's degree plus successful completion of a formal apprenticeship program OR a Bachelor's degree with 2-3 years advanced training and/or benchwork and significant experience in book conservation are required. All applicants must possess extensive knowledge of conservation ethics, principles, practices, and procedures. Manual dexterity, extraordinary attention to detail, and strong analytic skills are necessary. Candidates must have excellent communications skills and the ability to impart knowledge to others.

To Apply: Please visit the Illinois State University Career Opportunity Website at www.ilstujobs.com. To be considered applicants must use this online application and apply by February 17, 2006. When searching for this position, please refer to job title "Coordinator, Public Service Programs" and working title "Conservator." Applicants selected for an interview will be required to bring a physical portfolio of work to the interview. For more information contact Victoria Heiduschke Preservation Librarian Illinois State University Milner Library (309) 438-7463 vheidus@ilstu.edu. Illinois State University is an equal opportunity/affirmative action university encouraging diversity.

Tucson Hotel List

Make your reservations early! The University's Family Weekend coincides with our meeting (though we scheduled first!), and this is likely to affect rates and availability, especially near campus. As a tourist destination, Tucson has a wide variety of hotel/motel possibilities to fit any budget. Check locations on a map for proximity to the campus and our meeting.

Sites for information:

arizona.edu/home/lodging.php – for links and descriptions, as well as information about getting around the university campus.

visittucson.org – The Metropolitan Tucson Convention and Visitors Bureau

These hotels are within blocks of the WAAC Meeting site, the Center for Creative Photography (CCP):

Peppertrees Bed & Breakfast Inn
724 East University Avenue (520) 622-7167
peppertreesinn.com

Located just west of campus, a 1905 Victorian territorial house in the West University Historic District and a favorite amongst researchers at the CCP.

Catalina Park Inn B&B
309 East 1st Street (800) 792-4885
Catalinaparkinn.com
Built in 1927, a little further from campus but still walkable.

A bit further away (a mile or so from CCP on the other side of the campus) but still walkable, if you like to walk:

Four Points Sheraton
1900 East Speedway (877) 508-0173
Starwoodhotels.com
Located just outside the NE corner of the campus; large with a number of amenities, but not the newest of buildings.

Sam Hughes Inn (B&B)
2020 East 7th Street (560) 861-2191
samhughesinn.com
Located just SE of the University of Arizona campus in the historic Sam Hughes neighborhood.

Adobe Rose (B&B)
940 North Olsen Avenue (520)318-4644
Aroseinn.com
Also located in the Sam Hughes neighborhood.

Casa Alegre B&B Inn
316 East Speedway (520) 628-1800
Casaalergainn.com

La Posada del Valle
1640 N. Campbell Avenue (520) 795-3840
bbonline.com/az/laposada/

Also walkable, but the neighborhood is not as good:

Best Western Royal Sun Inn
1510 North Stone Avenue (520) 622-8871
bestwestern.com

Located about one mile NW of the campus:

University Inn
950 North Stone Avenue (520) 791-7503
Budget accommodations, you probably get what you pay for.

Further afield, but worth looking into if you have a car:

Arizona Inn
2200 East Elm Street (520) 325-1541
arizonainn.com

An “award-winning 1930 Resort Hotel”, elegant buildings and rooms with quiet atmosphere nestled within an upscale centrally-located residential district. Priced accordingly!

Doubletree Hotel
455 South Alvernon Way (520) 881-4200
doubletree.com
Reportedly a great deal for “full service;” free shuttle from/to airport, rental car agency on site, and free high speed internet connection in all rooms.

Clarion Hotel Randolph Park
102 North Alvernon Way (800) 227-6086
choicehotels.com
Similar location to the Doubletree, similarly lots of amenities.

Downtown hotel, not very far from meeting, very close to the Dinner Buffet location. Lots going on in the way of clubs and weekend evening action:

Hotel Congress
311 East Congress Street (800) 722-8848
hotelcongress.com
Historic building, but don't stay here unless you know and like the atmosphere and can sleep through live music on the ground floor.

Also look for chains such as:

Econo Lodge, Holiday Inn, Days Inn, La Quinta or Super 8, located along the I-10 freeway. These will be closer to the meeting and possibly have better rates than chains at the airport or near the Tucson Mall (addresses on Oracle Rd). Avoid older, non-chain motels on Stone Avenue.

If you'd like to get a suite:

Varsity Clubs of America Suites Hotel
13855 E. Speedway Blvd. (520) 318-3777
Reportedly has exercise-related amenities; located relatively close to campus and a straight shot down the road to CCP.

InnSuites (I-10 at St Mary/Speedway)
475 N Granada Avenue (520) 622-3000
stmarys.innsuites.com
Shameless plug: this is where Laura stays if she can't get a room with family. Facilities are showing some wear but usually a good deal for what you get, which includes an adequate breakfast and an Olympic-size pool. Definitely go for a suite, they also have regular rooms but they're not as nice.

Getting to Tucson – and Getting Around Once You Are There!

Day Trips around Tucson

By Air

Tucson International Airport (TUC) hosts 10 domestic airlines: Alaska Airlines, America West/US Airways, American, Continental, Delta/SkyWest, Frontier, Northwest, Southwest, and United. Sometimes it is more convenient or less expensive to fly in/out of Phoenix rather than Tucson—so it's usually worth comparing flights in both airports. The Sky Harbor Airport in Phoenix (PHX) is approximately a 1.5 hour drive from central Tucson.

Rental cars are available at the airport, in terminal.

Or Arizona Stagecoach, a door-to-door airport shuttle (520) 889-1000 azstagecoach.com.

Or Arizona Shuttle (800) 888-2749 arizonashuttle.com. Shuttle goes to shuttle stop located on the edge of campus. Fares depend on whether you have a reservation or not; made within a week of travel costs \$29 one-way and \$58 round-trip; 7-day advance is less expensive and same-day more costly.

By Train or Bus

Not the most common means of arriving in Tucson, but Amtrak and Greyhound both have stations downtown, thus within a couple of miles of the meeting location. Rental car facilities would require a taxi ride.

By Car

The I-10 freeway runs through Tucson, roughly skirting it from the northwest to downtown, then curving eastwards to skirt the southern part of the city (or vice-versa, if you approach from the east). Thus the freeway is a way to get to Tucson, but not usually an effective means of getting around once there.

A major construction project will affect the I-10 freeway in central Tucson for much of 2006-2009, including during our meeting. Current information (February 2006) suggests that exits in the downtown area will remain open during the time of the WAAC meeting; however it is worth checking the ADOT website for current information: i10tucsondistrict.com.

Getting Around Tucson

Unless you stay at one of the few hotels within walking distance of the University, you will probably want a car when in Tucson.

The city also has a bus system, SunTran. More information (including maps, schedules, and fares) is available at suntran.com or by calling (520) 792-9222.

Parking for the Meeting

A campus parking garage is located at Park and Speedway Blvds., across from the Center for Creative Photography. Parking is free on weekends, \$7/day on weekdays.

Kartchner Caverns State Park (Reservations required) pr.state.az.us/Parks/parkhtml/kartchner.html
The park is located nine miles south of I-10: exit # 302 State Hwy 90. Fee to enter park as well as to tour the Caverns. Driving distance from U of A: apx. 55 miles (1 hour). Kartchner Caverns is a wet living cave system into which water still percolates from the surface above and calcium carbonate features are still growing. It has an unusually wide variety of brilliantly colored cave formations, including the longest known Soda Straw stalactite formation in the world.

Kitt Peak National Observatory

noao.edu/kpno/
Located on Tohono O'odham Reservation 56 miles SW of Tucson. Open daily from 9 am to 3:45 pm, guided tours at 10 am, 11:30 am, and 1:30 pm; information about nightly observing programs on website. Modest fees for tours. Driving time from U of A: 90 minutes. The observatory is a working research station, observatory, and planetarium situated on Kitt Peak. Elevation is 6,875 feet and temperatures average 20 degrees cooler than Tucson.

Amerind Foundation Museum

amerind.org/
Tuesday through Sunday, 10 a.m. to 4 p.m., Adults \$5.00, Seniors (60 and up) \$4.00, Youth 12-18 \$3.00, Children under 12 free. Picnic area but no restaurant; free parking. South of Tucson, distance from U of A: apx. 60 miles (1 hour). Private anthropological and archaeological museum and research center, founded 1937, dedicated to the preservation and interpretation of Native American cultures and their histories.

Bisbee, Arizona

bisbearizona.com
South of Tucson, driving distance from U of A: apx 95 miles (2 hours). Historic mining town featuring a large open pit copper mine (inactive) as well as historic sites, museum, and galleries.

Tombstone, Arizona

cityoftombstone.com
South of Tucson, driving distance from U of A apx. 70 miles (1 ½ hours). Yes, the actual Tombstone of Wild West fame, now existing primarily on tourism.

Tubac, Arizona

tubacaz.com/
South of Tucson, distance from U of A: apx. 50 miles (1 hour). Established in 1752 as a Spanish presidio (fort); now an artist's colony with some galleries. State Historic Park.

Tumacácori National Historical Park

nps.gov/tuma/
Driving distance from University of Arizona: apx. 45 miles (1 hour). Easily combined with a visit to Tubac, AZ and/or Nogales AZ (borders with Nogales, Mexico). The Park contains the abandoned ruins of three ancient Spanish colonial missions.

Articles You May Have Missed

“This Could be Monumental,” *Los Angeles Times*, 01/06/05

Motivations get tangled as countries tussle over the return of artifacts. A telling case in point: the Obelisk of Axum. The Obelisk of Axum is an elaborately inscribed stone monolith, 78 feet from base to tip, that spent most of the 20th century in the middle of a busy Roman piazza.

In the eyes of many an Ethiopian, it's 180 tons of evidence that 20th-century Italy snapped up treasures in Ethiopia, then resisted their return for half a century with the same lawless zeal that Italian leaders accuse U.S. museums of displaying. Then in 2002, lightning struck.

Amid a Roman storm, a bolt from the sky struck the obelisk, which had no lightning rod attached, breaking off several feet of granite in chunks. This substantially undercut the argument that the Italians could better care for the artifact than the Ethiopians could.

In early 2005, after nearly 60 years of promises deferred, Italian leaders delivered the obelisk back to its homeland, where it awaits reconstruction.

“Statue’s Restorers Hope to Repair Greco-Italian Rift,” *The Guardian* (UK), 01/03/06

Italian restorers are working to try to repair a priceless ancient Greek statue, and the results of their work will have diplomatic consequences. In an incident that went almost unnoticed at the time, the authorities in Athens last year suspended all further digs by Italian archaeologists in Greece and slapped a five-year ban on an Italian lecturer.

The sanctions were imposed after officials learned that the 4th-century BC statue, found in an Italian dig on Crete, had fallen and been smashed in transit.

“Hammer Blow,” *Financial Times* (UK), 01/27/06

It's not a new development, but increasingly, it has become impossible to ignore the fact that the world of high art (and the acquisition of large amounts of it by private collectors) has expanded well outside its traditional Western borders. A milepost will be planted this spring, when Christie's opens its newest auction house - in Dubai.

“Stressed Workers Enjoy Art for Heart’s Sake,” *The Guardian* (UK), 01/09/06

Visiting a museum is a good way to relieve stress, says a new study. Analysis of 28 City high flyers who spent their lunch break viewing art found their stress levels fell by 45% after 40 minutes at the Guildhall art gallery in London.

“Where’s that 38-ton Serra?” *Los Angeles Times*, 01/22/06

The Reina Sofia Museum in Madrid has lost a 38-ton steel sculpture by American artist Richard Serra, the museum said. The museum, one of the Spanish city's largest and most popular, commissioned the work - four stark, steel slabs - in 1986 and acquired it a year later for about \$220,000.

After being exhibited, it was placed in a warehouse in 1990 with a company that specialized in storing large-scale artworks. But that company was dissolved in 1998, said daily newspaper ABC. When the museum's director, Ana Martinez de Aguilar, decided a few months ago to display the sculpture again, no one could find it, the museum said. Police are investigating.

“Shoelace Costs Museum Dear as Vases are Shattered,” *The Guardian*, 01/31/06

It must be a curator's sweatiest nightmare. Beyond the collection being swiped by thieves, the museum burning to the ground or, of course, your funding being withdrawn, there is always the dread possibility that some malign, clumsy, or plain unlucky member of the public might destroy a prize holding.

That has happened at the Fitzwilliam Museum in Cambridge. According to witnesses, an unfortunate visitor tripped over his shoelace and fell on to three Qing dynasty vases, shattering them. The vases had been placed - rather optimistically, perhaps - on a windowsill on a staircase.

“Sewer Gas Linked to Museum Blast,” *Los Angeles Times*, 01/25/06

The explosion inside Finland's National Museum on Monday may have been caused by methane gas from Helsinki's sewer system, the Finnish news agency STT reported Tuesday. The news outlet quoted police as saying that

the gas apparently flowed into a store-room next to the silverware exhibition from a floor gully and was ignited by a spark from an electricity switchboard there. STT said the explosion damaged doors and windows but no one was hurt. The museum is closed Mondays.

“Lost Treasures of Constantinople Test Turkey’s 21st-century Ambition,” *The Guardian* (UK), 01/25/06

Working on an ambitious train tunnel to connect Asia and Europe, workers stumbled on the original port of Constantinople, a maze of dams, jetties and platforms that once was Byzantium's hub for trade with the near east.

Metin Gokcay, Istanbul city archaeologist, is intrigued and baffled by the subterranean stone tunnel which, measuring 1.8 metres by 1.5 metres, is too big to have been used for sewage or as an aqueduct. But if Mr. Gokcay remains in the dark as to the function of the ancient tunnel, his excavations have led to a stunning discovery that could jeopardize Turkey's most ambitious engineering project - a new rail and underground system traversing the Bosphorus and connecting Europe to Asia via a high-speed railway.

“Delight at Caravaggio Discovery,” *BBC*, 01/26/06

Two paintings in a French church have been declared Caravaggios. It is thought the paintings were probably bought by a French ambassador to Rome, and friend of Caravaggio.

The works were kept under the organ loft in the church of Saint Anthony in Loches, until in 1999 a curator expressed an interest in a coat of arms on the works. It turned out to belong to Philippe de Bethune, a minister of France's King Henry IV, an enthusiastic art collector who befriended Caravaggio in Rome. Caravaggio specialist Jose Freches spent seven years investigating the paintings.

“A whole series of technical clues plus the pictorial quality of the works were enough to convince me without any doubt that these are originals,” said Mr. Freches. “Scientific tests have shown that the linen canvasses are identical to those used by Caravaggio, and the same goes for the pigments,” he told the French AFP news agency.

“Scientists Disagree over Feasibility of Raising Venice by Pumping Water,” *The Art Newspaper*, 01/26/06

Scientists are about to test a theory to raise Venice 30 cms by pumping water back into the soil. The idea is to pump water down 700 metres. “We have calculated that if we pump in 18 million cubic metres of clean sea water 24 hours a day for 10 years, we will raise Venice 30 cms.” Critics aren’t so sure: “This is science fiction. It is too difficult and expensive to find out what the layers of the subsoil are really like at that depth, and raising the city would not be the same as the city subsiding; it would behave quite differently and could rise unevenly, doing untold damage.”

“Amid Flap, van Gogh back on Display at the DIA,” *Detroit Free Press*, 01/27/06

The Vincent van Gogh masterpiece at the heart of a brewing controversy at the Detroit Institute of Arts will be back on view starting this weekend. But the fight over the painting’s rightful ownership, with its charged accusations of Nazi-era plunder, is far from over. The DIA filed a lawsuit in federal court Tuesday to argue that van Gogh’s *The Diggers*, worth an estimated \$15 million and willed to the museum by a Detroit collector in 1970, should remain in the museum’s collection. But heirs of a Nazi-era Jewish collector, Martha Nathan, claim that the painting should be returned to them because Nathan sold the work as a result of Nazi persecution and did not receive a fair-market price.

“Prehistoric Cave Art Discovered,” *The Guardian*, (UK) 02/08/06

An amateur caver has discovered prehistoric human remains and cave art in western France believed to date back 27,000 years, several thousand years older than the world-famous paintings at Lascaux. As well as wall markings including that of a hand in cobalt blue, Gerard Jourdy, 63, said he had found animal and human remains in the cave in the Vilhonneur forest, 12 miles east of Angoulême. The discovery was made in November but kept secret while the site was sealed and the find examined and verified. Mr. Jourdy said he also saw a sculpture of a face made from a stalactite, though experts are still verifying this claim.

“Welcome to the Machine,” *The Guardian*, (UK) 02/08/06

Moscow has been tearing down much of its Soviet-era architecture. But now Moscow is seeing a rash of cool industrial conversions that draw inspiration from projects like London’s Tate Modern. It has yet to turn the tide of destruction but embattled preservationists believe it’s a sign of hope for the future. The idea is to transform the shells of dilapidated industrial buildings that are dotted across the capital into galleries, arts centers, and design bureaus. Pre-eminent among them is the magnificent new State Centre for Contemporary Art, a former theater-lamp factory tucked on a side street near the city zoo.

“Rocked to our Foundations,” *The Times* (UK), 02/22/06

The wanton destruction of culturally important buildings is now a war crime.

Genocide, crimes against humanity, religious persecution: Slobodan Milosovic isn’t short of charges to face at his trial in The Hague. But one charge in particular is intriguing: “The intentional and wanton destruction of religious and cultural buildings of the Bosnian Muslim and Bosnian Croat communities.”

“Computer Analysis Suggests Paintings Are Not Pollocks,” *Los Angeles Times*, 2/10/06

A physicist who is broadly experienced in using computers to identify consistent patterns in the drip paintings of Jackson Pollock has determined that half a dozen small paintings recently discovered and claimed by their owner to be original Pollocks do not exhibit the same patterns.

The finding, by Richard P. Taylor, a physics professor at the University of Oregon, does not prove that Pollock did not paint the works, among a cache of 24 paintings found in 2003 in Waincott, N.Y., by Alex Matter, whose father, Herbert, and mother, Mercedes, were friends of Pollock. In previous years Dr. Taylor examined 14 indisputably authentic Pollock paintings by using what is known as fractal geometry, or looking for patterns that recur on finer and finer magnifications, like those in snowflakes.

He found that despite the seemingly chaotic nature of the drip paintings, they exhibited remarkably consistent

fractal patterns, both in the fluidity of the paint and in the way Pollock applied it as he stalked around a canvas on the ground.

“Villagers Claim Church Fresco is Lost Michelangelo,” *The Guardian* (UK), 02/25/06

That the residents of the Italian town of Marcialla have long believed that a fresco in their local church was painted by a young Michelangelo would come as no surprise to many scholars in the art world. That the villagers may be right, however, is a shock of the highest order. At the end of last year, a stone slab forming part of the altar was heaved aside to reveal the first visible evidence for the claim: a monogram with the letters M, B, and F intertwined.

“RDA to Buy Mural Plot,” *Los Angeles Times*, 02/28/2006

A mural on The Promenade in Long Beach, California that preservationists have been fighting to keep public will not become part of a condominium project as planned. The 1938 Works Progress Administration mosaic at Third Street and The Promenade took center stage in a debate among preservationist Ana Maria McGuan, developer Urban Pacific Design and the RDA. It was commissioned by the federal government and Long Beach in 1936.

At 38 feet tall and 23 feet wide, it is the largest art of its kind and has since been named a historical landmark. The piece, which contains 460,000 separate tiles, depicts Long Beach in the 1930s and portrays a variety of beach activities. When it was built in 1938, the mosaic required 40 artists to assemble.

“Destroyed: The Untold Story of the Grozny Museum of Fine Art,” *The Art Newspaper*, 02/23/06

In 1994 in Grozny, Chechnya, the city’s Museum of Fine Art was obliterated during the war. The destruction has gone unreported, despite the fact that it is the first museum in Europe to be destroyed since 1945. A delegation found that about 90% of buildings in the city, once home to 500,000, have been partially or totally destroyed, mostly as a result of Russian bombing. The Museum of Fine Arts, which housed a collection of more than 500,000 artifacts and works of art, was one of them.

“Boy, 12, Gums Up Pricey DIA Art-work,” *Detroit Free Press*, 02/28/06

At the Detroit Institute of Arts on Friday, a mischievous 12-year-old boy visiting the museum with a school group took a piece of barely chewed Wrigley’s Extra Polar Ice out of his mouth and stuck it on Helen Frankenthaler’s 1963 abstract painting *The Bay*, damaging one of the most important modern paintings in the museum’s collection and a landmark picture in the artist’s output.

Completed in 1963, *The Bay* is a landmark Frankenthaler because it was her first stained picture done with acrylic paint, a new medium at the time. Luckily, the gum stuck to the painting’s lower left-hand corner and had not adhered to the fiber of the canvas. But it did leave a chemical residue about the size of a quarter. The conservation department was researching the exact chemicals in the gum to determine which solvent should be used to clean the painting. Once a solvent is chosen, the picture would be placed on a vacuum table that would pull the solvent through the canvas, removing the stain.

“Valley of the Queens Gets a Getty Assist,” *Los Times*, 03/08/06

Egypt’s Supreme Council of Antiquities and the Getty Conservation Institute have entered into a six-year partnership for the conservation and management of the Valley of the Queens, one of the world’s most important archeological sites. Building on an earlier collaborative effort — which conserved wall paintings in the tomb of Nefertari — the new project calls for a methodical approach to long-term preservation of a broader area on the west bank of the Nile at Luxor.

“Boy’s Gum is Plucked from Valuable Art,” *Detroit Free Press*, 03/11/06

The saga of the \$1.5-million abstract Helen Frankenthaler painting defaced two weeks ago at the Detroit Institute of Arts by a 12-year-old boy who stuck gum on it during a school outing is heading for a happy ending.

After intensive research, experimentation, and surgical work with high-performance tweezers, hand-rolled Q-tips, and a fast-evaporating solvent — plus some purposeful fooling around with gum — the quarter-sized residue on Helen Frankenthaler’s *The Bay* is gone.

It’s not often you see a 53-year-old professional play with his gum, but on Friday morning at the Detroit Institute of Arts, paintings conservator Alfred Ackerman picked up a wad of chewed Wrigley’s Extra Polar Ice and stretched it like taffy, flipping it around his finger to create a second disgusting strand.

“I chewed it to get a sense of what this was like in terms of stickiness and tackiness and the amount of moisture we would be dealing with when we lifted it off,” said Ackerman.

“LACMA to Show Klimts,” *Los Angeles Times*, 03/16/06

Five multimillion-dollar paintings by Austrian artist Gustav Klimt — looted by the Nazis and recently returned by the Austrian government to the family of Maria Altmann in Los Angeles — will go on view at the Los Angeles County Museum of Art [this April]... The exhibition was initiated by Stephanie Barron, LACMA’s senior curator of modern art, in January after an Austrian arbitration court ordered its government to turn over the paintings to Altmann, whose family fled Vienna in 1938.

“Picasso’s Daughter Says Drawing Is a Fake,” *The New York Times*, 03/18/06

Maya Widmaier-Picasso, the artist’s daughter, who authenticates his work, says that drawings sold by Costco are not by him. Those two works, photographs of which were shown to her by *The New York Times*, were offered by the dealer with certificates in French saying that Ms. Widmaier-Picasso had authenticated them. Pointing to anomalies in the certificates — grammatical errors, wording that departed from her style, handwriting that did not match hers and the placement of words on the page — the artist’s daughter said both documents were forgeries.

“After the Wisdom Moment, Time to Tape over the Cracks,” *The Guardian (UK)*, 03/30/06

Conservators at the Fitzwilliam Museum in Cambridge are working restore Qing vases that were shattered when a museum visitor tripped and smashed into them. What will happen when they’re glued back together? They’ll go back on display. “These vases were given to us in the 1940s and have been in the same place for 50 years. Some 9 million

people have walked past them and this is the first time they have been damaged. We have to look at the risk in perspective.”

“No Flattery Is Found in an Imitation of a Rockwell,” *The New York Times*, 04/06/06

For years, art experts have noted that the original copy of Norman Rockwell’s painting, *Breaking Home Ties*, appears to be lighter in color than the prints that appeared in the Saturday Evening Post in 1954. The discrepancy has long been blamed on an overly aggressive cleaning of the work. But now, the truth has come out: cartoonist Don Trachte, who owned the painting for years, apparently made a sophisticated copy in the 1970s and hid the original in a secret compartment in his Vermont home, in an effort to avoid losing the Rockwell in a bitter divorce. It wasn’t until last month that Trachte’s sons discovered the genuine article, right where their father had left it.

“Italy’s Special Carabinieri Unit Fights Art Looting,” *OpinionJournal.com (Wall Street Journal)*, 04/10/06

Italy has a huge antiquities theft problem. In an average week, carabinieri fly helicopters over archaeological sites taking aerial photographs to reveal illegal diggings. They go on offshore dives to prevent unauthorized underwater excavations. Still other officers in their stylish black-and-red uniforms show up unannounced at antique shops, auction houses, and outdoor markets, to videotape items for sale to match against the more than 2.5 million missing objects cataloged in the art squad’s vast database.

“Babylon Awaits an Iraq Without Fighting,” *The New York Times*, 04/18/06

Babylon, the mud-brick city with the million-dollar name, has paid the price of war. It has been ransacked, looted, torn up, paved over, neglected, and roughly occupied. Archaeologists said American soldiers even used soil thick with priceless artifacts to stuff sandbags. But Iraqi leaders and United Nations officials are not giving up on it. They are working assiduously to restore Babylon, home to one of the Seven Wonders of the World, and turn it into a cultural center and possibly even an Iraqi theme park.