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# Deeply Felt Losses

## Scott Carrlee

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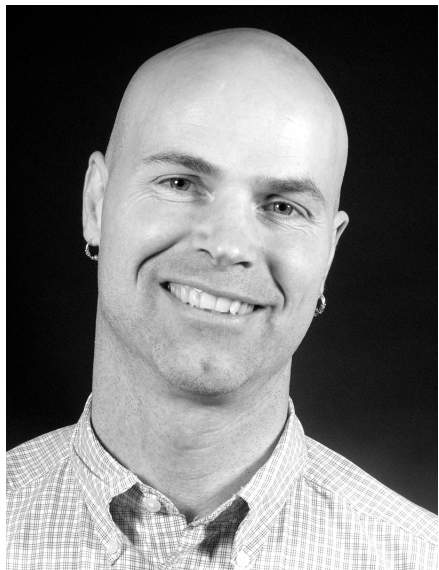
Scott Allan Carrlee passed away peacefully on the morning of April 3rd at his home in Juneau, surrounded by loved ones. He didn't choose pancreatic cancer, but he faced it bravely, openly, and with every bit of his incredible strength, humor, and fortitude.

Scott had friends and family around the world. He climbed mountains from Alaska to Nepal, cared for artifacts in Turkey, advised museums in Argentina and Japan, pursued PhD fieldwork in Costa Rica, and traveled frequently in Europe. Scott was as much at home on a mountain as at the bridge table. He had a knack for storytelling and would describe his adventures and friendships with unbridled enthusiasm. He was instantly recognizable both for his appearance and his gregarious, bright-eyed enthusiasm that could recharge anyone around him. Scott was the kind of person who commanded every room he was in without anyone minding.

Scott spent his childhood in rural Indiana, attended high school in Rochester, NY, studied German literature as an undergraduate, and lived in Germany for several years with the Wepler family of Würzburg, with whom he formed a lifelong bond. He returned to the US to earn an MA in art conservation from SUNY Buffalo. Subsequent work included the Arizona State Museum, the Carnegie Museum, the Smithsonian's National Museum of the American Indian, and archaeological work at Kaman Kalehöyük in Turkey.

Scott came to Juneau in 2000 and immediately took to the city, and all of Alaska, with his trademark energy. Scott loved the people, places, and quirks of life in Alaska. Fellow conservator Ellen Roblee eloped with him at Skater's Cabin on Mendenhall Lake in Juneau in 2001, and they combined their last names (Carroll + Roblee = Carrlee). They have a 10-year-old son, Carson.

Colleagues and emerging museum professionals alike found Scott an "instant legend" and gravitated to his gregarious personality and willingness to share his encyclopedic knowledge with anyone who might need it. He had a special passion for small museums and the amazing ability to help those he worked with feel more confident. He created an internship program that launched many careers with Alaskan institutions, helped design and build the new Alaska State Library, Archives, and Museum building in Juneau,



and ran a Statewide Services program that won several national awards for the Alaska State Museum.

A celebration of Scott's life will be held in early August, and a fund will be established in his name to help bring student interns to Alaska for museum work. Contributions to the fund can be sent to the Juneau Community Foundation.

## Scott Carrlee and Me - Nancy Odegaard

Many are mourning the passing of our conservation colleague Scott Carrlee and the various obituaries clarify that his all too short life was filled with outstanding achievement. Scott got a lot out of life because he put a lot into it. He worked hard to satisfy his thirst for knowledge, skills, experience, adventure, family, and friendships that in turn made his life rich.

I met Scott in 1991 when he asked to complete his third-year internship from the Buffalo Art Conservation program in our tiny Arizona State Museum Conservation Lab. I'd had interns before but Scott was the first graduate conservation program intern to ask to come. Within months of his arrival I wrote that "I have found him to be particularly agreeable in disposition and [he] has become quite a favorite among the Collections, Exhibitions, and Public Programs staffs." During his internship, Scott worked on a CAP assessment, participated in an archaeological excavation, lectured to chemistry classes, and worked on our major ethnology hall installation. He delivered his first presentation (based on his internship research) to AASLH, an organization he later worked with extensively. Scott left the ASM to work at the Carnegie Museum of Natural History. Conservator Joan Gardner (I recommended Scott to Joan) sent me a short note in October of 1992 to say "Scott is such a joy! Thank you, thank you, thank you."

Knowing Scott to be conscientious, capable, and skilled, it was easy to seek his help in compiling the *Materials Characterization for Objects of Art and Archaeology* book (2000, 2nd ed 2005). Scott was working in Turkey at the Kaman-Kalehöyük for half-year field seasons so during the winter months in 1996-1998 he agreed to work with Werner Zimmt, Dave Spurgeon, and me in Tucson to run trials of all the tests that would be included in the book and to assist with the final product. Those were particularly wonderful times in the lab, full of conservators, scientists, and interns working on everything from fibers to mentoring programs. Everyone who knew Scott (we referred to him as Spot) during those years enjoyed his kind and generous personality.

Scott went on to work in Pittsburgh, Buffalo, New York City, Washington DC, and Juneau. His breadth of knowledge, skills, and experience were always expanding, if only to match the incredible outreach and service he gave to our profession. We developed a spot-testing workshop to compliment the book and taught it together 17 times at venues worldwide. With this workshop, and the many, many more he developed on other topics, his teaching impact in this format alone reached over a thousand people.

In addition to our book, I have estimated that Scott authored on 11 journal articles, 3 chapters, 5 conference proceedings, 1 Field Note pamphlet, and numerous newsletter articles. Scott gave many professional and public lectures in his career, mentored many interns, and served on numerous organizational boards, task forces, and committees.

His professional and personal partnership with wife Ellen Carrlee expanded his ability to convey the message of conservation and collections care even further. They truly exemplify the power of what two great minds and spirits can do together. I know that my life is both privileged and a lot richer for knowing him, working with him, and being his good friend and mentor for 27 years.

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## Andrea Rothe

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It is with great sadness that we announce the passing of Andrea Rothe, who served as Senior Conservator of Paintings at the Getty Museum for over twenty years.

Born in Italy of German parents, he studied conservation in Florence and Vienna, and was an assistant to the artist Oskar Kokoschka before becoming a private conservator for the Italian state. He worked on a number of important paintings at museums and churches across Italy, and eventually became head of the prominent paintings conservation studio housed at the Pitti Palace.

Equally notable, his role in saving many paintings damaged in the Arno flooding as well his presence at many professional conferences made him an international figure in the conservation field. He was hired by the Getty in 1981 and worked on many of the Getty's greatest acquisitions of that time, including paintings by Titian, Dosso Dossi, Fra Bartolomeo, Mantegna, Rembrandt, and Renoir.

His prior professional experience and global reputation meant that his impact at the Getty was profound. He was instrumental in bringing many international conservation leaders to the Getty to weigh in on important policies being developed at that time, and he was involved in a great number of diverse Getty activities, including the 1995 Museum/GCI The Structural Conservation of Panel Paintings Symposium (a forerunner of the Panel Paintings Initiative), the acclaimed Dosso Dossi exhibition, and research on climate controlled show-cases.

His close working relationships with curators, conservators, scholars, scientists, and students, and his incredible sensitivity to the artists whose work he was conserving, made him an outstanding colleague. Everyone who worked with him, including all of the many guest conservators and graduate interns, would agree that Andrea's remarkable professionalism was equaled by his great sense of humor and comedic talent, and his zany view on the world will be remembered and missed by all who knew him.

Yvonne Szafran

### A remembrance by Marco Grassi

Andrea's personal background is fascinating and helps to explain the remarkable wisdom and perception with which he was to practice his profession. He spent most of his childhood and adolescence in New York, returning to Europe with his family only after the war. The Rothes settled in Florence renting a small villa above the city in a locality called 'La Gressa.' Andrea, an artist at heart, began painting and eventually joined the circle of Oskar Kokoschka in Salzburg. By the time our paths crossed early in 1959, Andrea had returned to Florence and was already on his way as a restorer/apprentice at the Uffizi. At that time the conservation facilities of the Florence Soprintendenza were scattered in several locations: at the "Vecchie Poste" (the former Central Post Office at the rear of the Loggia dei Lanzi), at Palazzo Pitti, and in a large space at the ground level of the Uffizi Gallery's northern wing. Andrea worked at the latter location under the supervision of Leonetto Tintori who had achieved fame as a conservator of affresco wall paintings.

It would take the disastrous 1966 flood for the Soprintendenza to completely upend and re-invent its conservation undertaking.

Where before we occasionally had to go to the nearby pharmacy to buy out-of-pocket some cotton-wool rather than wait for the bureaucracy to procure it for us, there were now virtually unlimited funds to create and equip an entirely new and consolidated facility in the spacious former military garages of the 'Fortezza da Basso,' the Michelangelo-designed bastions near the Central Station.

As Florence was recovering from the 1966 catastrophe - and with Andrea part of those heroic efforts - J. Paul Getty was still alive and well in London. Meanwhile, Andrea stayed on at the Uffizi with Tintori, working primarily on easel paintings. He would have greeted with total disbelief any thought that he might one day emigrate to California and that his and Getty's paths would intersect. And yet that's what destiny had in store when, one day in 1976 or '77, I received a call from Burton Fredericksen, a scholar and administrator who had been associated with Mr. Getty's art interests since Fredericksen's days as a graduate student in the 1950's. He inquired whether I knew Andrea and what my thoughts might be about his personal and professional profile. Getty's mock-Pompeian Santa Monica villa had been recently completed, but it was long before anyone could imagine how that enterprise would be transformed into one of the world's richest and most acquisitive museums.

Although I don't recall my exact words, I know that Fredericksen got from me a most positive and enthusiastic account of Andrea. I have never for a minute imagined that my opinion closed the deal, but I hope it might have helped. At all events, the story has a happy ending - one that we all know: Andrea went on to become one of the new museum's greatest assets, starting in 1981, deftly resolving some of the thorniest problems of its growing collection. One memorable example is the large, ex-Northampton Dosso Dossi. The mystery of its arcane mythological subject is nothing compared to the complications that the painting's surface presented: extensive re-workings by the artist himself, 'corrections' nearly contemporary to the original and, of course, abundant restorations dating from various periods. 'Reading' such a surface is nearly as daunting a task as actually devising and implementing an adequate conservation strategy.

The Dosso project, in fact, exemplifies a central aspect of the process: the fact that conservation is not an exact science but a compendium of constant compromises. In order to successfully navigate such muddy waters the conservator must bring to bear not only consummate technical and manual skills, but a sure aesthetic and art-historical 'eye.' Andrea's natural, artistic disposition was the indispensable ingredient; the rest he acquired thanks to his intelligence and perception.

Andrea's tenure at the Getty Museum, retiring in 2002, was undoubtedly the culmination of a brilliant career, one that confirmed him as one of the most respected and influential professionals in the art world. Despite this, Andrea never lost his easy and congenial manner and, above all, his wonderful slightly self-deprecating sense of humor. His English was pure New York, whereas his fluent Italian sported a clearly affected Florentine accent about which I teased him to no end.

Our profession will not soon see another practitioner of Andrea's character, talents, and skills.