

MIDWEST REGIONAL CONSERVATION GUILD



2010 SPRING NEWSLETTER

VOLUME XXIX , NUMBER 1 FEBRUARY, 2010

MESSAGE FROM INTERIM PRESIDENT-BARBARA HELLER

Dear Colleagues,

Detroit Institute of Arts (DIA) is pleased to host the Midwest Regional Conservation Guild's Spring 2010 Meeting, March 19 - 21. The general meeting topic is **Shifting Sands: Changes in the Perception of Ethics in the Implementation of Conservation Treatments**, which was inspired by the English Heritage's *Wheel of Integrity*. The wheel was reproduced in the Spring 2009 Newsletter for those who were not able to attend the 2008 meeting hosted by the Nelson-Atkins Museum of Art. In addition to the half-day workshop on acrylic paints, the focus of the talks is on the redefinition of what constitutes ethical treatments--history, changes in standards, controversies etc. from the perspective of each specialty. The response of the membership to this topic has been outstanding. We would like to thank everyone who has agreed to give a presentation and encourage others who might like to give one to please contact Christine Young and me as soon as possible. We are looking forward to an exceptional program and successful meeting.

Due to the bad economy and since we postponed the 2009 annual meeting, our treasurer Peter Mecklenburg and I agreed to suspend the 2009 dues. You will need to pay your 2010 dues prior to the meeting and no later than 5 March to be included in the Directory. Pre-registration includes catered lunch, on-site registration will not.

Hotel Accommodations and Meeting Logistics:

A block of rooms is reserved for Friday and Saturday evenings at the Historic Westin Book Cadillac Detroit <http://www.bookcadillacwestin.com/>. After the completion of a \$180 million renovation in late 2008, the Italian Renaissance style building was restored to its original splendor and reclaimed its position as Detroit's premier lodging and social gathering destination. If there is interest, we might be able to have someone give us a tour. We have secured a greatly discounted rate of \$109 with \$15/night parking (24-hour in/out valet service). Please call 1-888-627-7150 to book a room and ask the agent for the Midwest Regional Conservation Guild group rate. We have also established a direct web link from the hotel website for our group reservations where you can learn more about the meeting and to book, modify, or cancel a reservation from February 01, 2010 to March 22, 2010: <http://www.starwoodmeeting.com/Book/midwestreg> . Please be sure to register by March 5, 2010 in order to receive our special discounted rate. (Note: Their normal discounted rates range from \$119 to \$199.)

For transportation from the airport, DIA has a discounted rate for taxi service through Metro Airport Taxi (www.metroairporttaxi.org), which is approximately \$40 - \$45 one way. Please call Metro Airport Taxi 800-745-5191 to make a reservation in advance and prepay using a credit card. The driver will be waiting for you at the arrival area—look for your name on a sign. There is no direct bus service to either the museum or the hotel from the airport.

NEWS COORDINATORS

For Spring 2010

- Andrea Chevalier
- Thomas Edmondson
- Barbara Heller
- Dawn Heller
- Nancy Heugh
- David Marquis
- David Miller

OUR WEB ADDRESS IS:

<http://mrcg.wik.is/>

MRCG Officers for Spring 2010:

Barbara Heller, President
313-833-7834

Marissa Racht Ryan,
Vice President,
216-231-7880

Kathryn Campbell, Secretary
312-944-5401

Peter Mecklenberg, Treasurer
651-450-8954

Please note that there is limited free parking at the museum. On Friday evening, if you arrive after 4:00 p.m. there might be free parking in the DIA Staff and International Institute lot across the street on Kirby but you must park in the non-reserved spaces within the yellow lines. The white lined spaces belong to our neighbor and you risk having your car towed at your own expense. Metered spaces may be available directly behind the museum on JohnR. Otherwise secured self-parking is available in the Cultural Center Lot further down on JohnR (across from the museum loggia/circle drive) \$5/day or \$3 after 4:00 p.m. On Saturday and Sunday, the Kirby lot gate should be open and you can park there—again within the yellow lined spaces only. If there aren't enough spaces, please use the Cultural Center Lot. We are currently investigating the purchase of parking vouchers for Saturday. ADA parking is available on Farnsworth and Kirby streets.

The Loggia (circle drive off JohnR) has been established as the entrance for MRCG. Please tell the security officer that you are attending the Midwest Regional Conservation Guild meeting. They will give you directions to Conservation Friday evening and someone will be there Saturday and Sunday mornings to show you to the Holley room located in the Wayne and Joan Webber Learning and Interpretation Center, where the meeting will take place.

Please let your Guild officers know if you need transportation to and from the hotel to the museum Friday, Saturday or Sunday.

Our warmest thanks are extended to the Detroit Institute of Arts for hosting the MRCG Annual Meeting, with deep appreciation to Christine Young for organizing the talks and to my DIA colleagues and the Board of Directors of the Freer House for local arrangements.

Welcome back to Motown and *let yourself go!*

SPRING 2010 MIDWEST REGIONAL GUILD MEETING **MARCH 19-21**

The Midwest Regional Conservation Guild's Spring 2010 Meeting will be held at the newly reinstalled Detroit Institute of Arts (DIA) the weekend of March 20, 2010. The Guild last met at the DIA in 2003, while 2/3rds of the museum was closed and under major construction and renovation. Since then, the museum completed its 6-year \$158.2 million Master Plan Capital Improvements, Renovation and Building Expansion Program designed by Michael Graves & Associates with the SmithGroup. The galleries are arranged according to the thematic stories the art has to tell. An introductory overview tour of the gallery reinstallation will be offered Saturday afternoon. We suggest you leave enough time in your schedules to be able to visit the collections and current exhibitions. For more details see: www.dia.org

Friday evening 5:00 - 6:30 p.m. there will be an Open House & Reception in DIA Conservation department. The museum is open from 10:00 a.m. until 10:00 p.m. and the *Friday Night Live!* programming starts at 6:00 p.m. You can participate in activities such as live music, art-making workshops, drawing in the galleries, guided tours and much more. Free wireless internet, Starbucks coffee and light fares are available in Kresge Court until 4:00 p.m. CaféDIA is open for dinner until 9:00 p.m. or you can have a drink and listen to music in the Great Hall or see a movie at the Detroit Film Theater (\$) .

Saturday morning, please arrive at the museum at 8:30 a.m. and enjoy coffee and pastries during registration. Presentations will begin promptly at 9:00, beginning with a half-day workshop by the incomparable Mark Golden. We will break at noon for

lunch and with chicken or vegetarian options can be chosen the on registration form. Be sure to mark your registration form accordingly. The business meeting will take place during lunch with more talks scheduled in the afternoon and Sunday morning.

Directly after Cathy Selvius DeRoo's talk we will walk over to the historic Charles Lang Freer House for a guided tour, reception and discussion. The Director and Board members of the Freer House will share their renovation and reinterpretation project with us. You will be able to see the paint test cleaning areas, locations of the current Dewing/Tryon paint samples, see the replicated works of art plus gain valuable input from Joyce Hill Stoner who worked on the Peacock Room at the Freer Gallery. We hope this interaction will create lots of synergy about the recreation of the original rooms at the Freer House. Dinner will be at a local restaurant for anyone who is interested.

On Sunday, coffee will be provided at 8:30 a.m. with presentations starting at 9:00. Remember that we will also be having a tips session. The talks will conclude by noon, and you will have another opportunity to see the reinstalled galleries and explore the museum or local attractions.

A more detailed schedule of events will be available at registration, and don't miss the other pre- and post- conference opportunities that are listed on pages 3-5.

The partial list of presentations for this year's meeting includes the following:

Mark Golden, President Golden Artist Colors, Inc, New Berlin, New York, *Workshop on Acrylic Paints*. Samples and materials will be provided for this half-day workshop.

Keynote speaker: **Joyce Hill Stoner, Ph.D.**, Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture and Paintings Conservator Winterthur/UD Program in Art

Conservation and Director, Preservation Studies Doctoral Program, University of Delaware, *A Brief History on the Cleaning of Paintings*. Controversies about how far to clean a painting can be traced from the first to the twentieth centuries, from Pliny the Elder about the cleaning of a painting by the Greek artist Aristiedes of Thebes, to James Beck and others about the removal of smoke, grime, and overpaint from the Sistine Chapel ceiling. The lecture will consider varying philosophies and approaches to the cleaning of paintings. Research about lead soaps in oil paints and surfactants in acrylic emulsion paints continues in the twenty-first century, alerting conservators to ever-present challenges in safely separating pictures from discolored coatings and grime.

Suzanne Davis, Curator of Conservation and **Claudia Chemello**, Senior Conservator, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, *Beyond the Artifact: Re-defining Archaeological Field Conservation*. The Kelsey Museum of Archaeology supports multiple archaeological excavations. Changing standards in several areas of vital importance for conservators who work on archaeological projects will be discussed. Collections management, documentation, information management, integration of conservation at projects and site management will be presented through the lens of two of the Kelsey's active field projects. Suzanne will talk about Tel Kedesh, Israel and Claudia will talk about the Abydos Middle Cemetery, Egypt.

Cathy Selvius DeRoo, Ph.D., Conservation Research Scientist, DIA, *The Freer House: Peeling Back the Layers*. Thomas Wilmer Dewing and Dwight Tryon were directly involved in creating the interior environment for their paintings commissioned by Charles Lang Freer. The preliminary results of pigment analyses of interior wall surfaces will be presented. (A tour of the Freer House and reception is scheduled in conjunction with this talk.)

Katie Etre, Andrew W. Mellon Objects Conservation Fellow, DIA, *Wheel of Heritage Values: Devising Ethical Treatments*. Although the Wheel of Heritage Values – designed by English Heritage – was intended for Historic Environments, such values are universal for all pieces of art. This talk will discuss the wheel and its possible uses in forming ethical treatment decisions.

Thomas Edmondson, Heugh-Edmondson Conservation Services, Kansas City, Missouri. This work by Chinese photographer and performance artist Zhang Huan required treatment to correct a welt or area of detachment of the photographic print from its mount board. This presentation discusses the treatment process starting with the initial and misleading examination that led to mistaken conclusions regarding the course of treatment, describing the various steps of the treatment and the difficulties and complications that were encountered, and concluding with observations and commentary about the experience. About Huan from *3 Quarks Daily*: "In China, people thought I should be in a mental hospital," says Zhan, smiling. "In New York, they understood what I was doing as art."

Gersil N. Kay, Conservation Lighting International Ltd, You

Did WATT with your Lighting. The presentation will cover the history of artificial illumination, established standards for lighting requirements, through implementation which involves time, budget, and attracts supporters and visitors.

Melinda H. (Mindy) Keefe, Ph.D., Research Scientist, Dow Coating Materials, The Dow Chemical Company, Midland Michigan (presenter) *A High Throughput Approach to Identifying Cleaning Formulations for Acrylic Paintings*. Melinda H. Keefe, Alan Phenix, Thomas J. S. Learner, Bronwyn Ormsby (The Dow Chemical Company/ Getty Conservation Institute/ Tate, London).

Harold Mailand, *More like a tapestry or a brocade?*. Research from Samuel H. Kress Conservation Publication Fellow grant for a book title, *While Not in Use* will be presented. The talk will focus on the traditions of preserving textiles and costumes before they become "objects" in collecting institutions; and the divergent training avenues that trace the field of Textile Conservation in the United States during the last quarter of the 20th century.

Henry Travers Newton, a Consultant at the Cleveland Museum of Art, together with Chief Conservator Marcia Steele, will present research on Van Gogh's repetition paintings of *The Postman Joseph Roulin*.

Kewei Wang, Conservator, Asian Conservation Laboratory, University of Michigan Museum of Art, *Methodologies of Conserving Asian Screens and Scrolls*.

Christine Young, *Replication in the Service (?) of Conservation*. Subjects will include non-artist produced replicas, facsimiles and updates.

OTHER DETROIT CULTURAL ATTRACTIONS

While you are in the Detroit area, pre- or post- MRCG meeting, you might take advantage of visiting nearby museums or any number of our 60 sister institutions that form part of the University Cultural Center in Midtown Detroit. A complete listing is available at <http://detroitmidtown.com/05/culevents.php?msub=3>.

For general orientation, south is downtown towards the river.

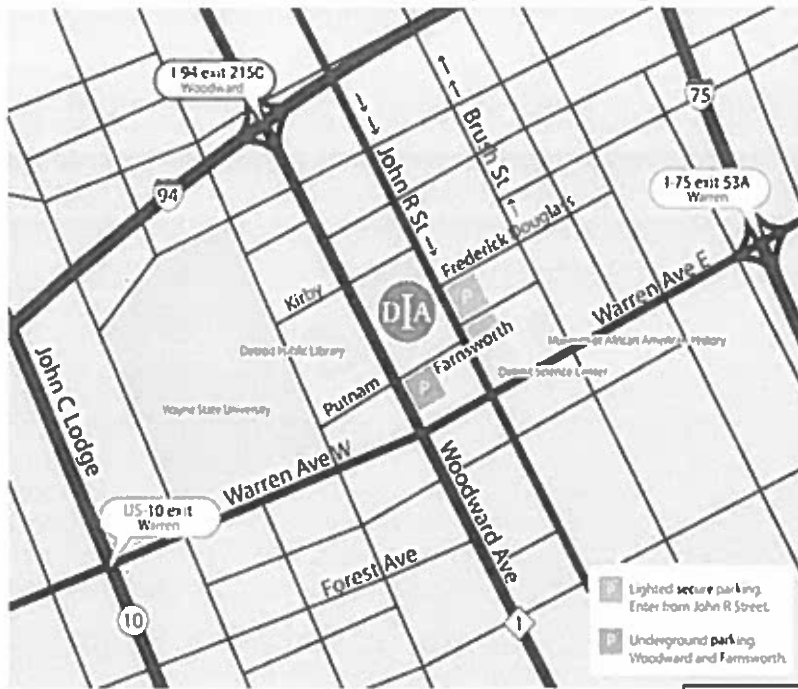
Motown Historical Museum is located one mile north of the DIA at 2648 West Grand Boulevard: www.motownmuseum.com/.

College for Creative Studies/Center Galleries at 201 E. Kirby, entrance off Frederick Douglas between JohnR and Brush behind the DIA: www.collegeforcreativestudies.edu/center_galleries.

Scarab Club at 217 Farnsworth, corner of JohnR behind the DIA: www.scarabclub.com.

(Continued page 4)

Directions to the Museum: http://www.dia.org/museum_info/general_information/directions.html



I-94 (FORD Freeway).

Westbound: Exit Woodward/John R St. Turn left (south) on John R St. Four blocks.

Eastbound: Exit Woodward/John R St. Turn right (south) on John R St. Four blocks.

I-75 (CHRYSLER Freeway).

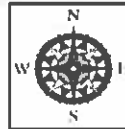
Northbound: Exit Warren. Left (west) on Warren. Turn right (north) on Woodward. One block.

Southbound: Exit Warren. Right (west) on Warren. Turn right (north) on Woodward. One block.

IIS-10 (LODGE Freeway).

Northbound: Exit Forest/Warren. Right (east) on Forest. Turn left (north) on Woodward. Three blocks.

Southbound: Exit Forest/Warren. Left (east) on Forest. Turn left (north) on Woodward. Three blocks.



Other Cultural Attractions— continued

Detroit Science Center at 5020 JohnR Street at Warren Avenue, between the DIA and the Charles H. Wright Museum of African American History: www.detroitsciencecenter.org/.

Charles H. Wright Museum of African American History at 315 East Warren Avenue located next to the Detroit Science Center and within one block walking distance of the DIA: www.maah-detroit.org/.

Detroit Historical Museum at 5401 Woodward, in front of the DIA with entrance on Kirby has 19th century "Streets of Old Detroit" and an authentic auto assembly line: www.detroithistorical.org.

Elaine L. Jacob Gallery, Wayne State University at 480 W. Hancock St: www.art.wayne.edu/jacob_gallery.php.

Detroit Artist's Market (DAM) is at 4719 Woodward two blocks south of the DIA: www.detroitartistsmarket.org.
MOCAD - Museum of Contemporary Art Detroit is a five blocks south of the DIA and three blocks beyond DAM at 4454 Woodward: www.mocadetroit.org.

Pewabic Pottery at 10125 East Jefferson Avenue. Woodward dead ends downtown at Jefferson turn left (east) 3.5 miles: www.pewabic.com/

Cranbrook Art Museum, located at 39221 Woodward Avenue in Bloomfield Hills, is currently under construction. The galleries are closed through Spring 2011. The construction project will result in the complete renovation of the landmark 1942 Eliel Saarinen-designed museum, including the installation of climate control and the addition of a new state-of-the-art collections wing: www.cranbrookart.edu/

Other Cultural Attractions— continued

If you are interested in architecture, we highly suggest seeing the following buildings including their interiors: **The Main Detroit Public Library**, designed by noted New York architect Cass Gilbert, is located directly across the street facing the DIA at 5201 Woodward and Kirby and has Pewabic tile arches, fireplaces, murals and more: www.detroitpubliclibrary.org.

The Guardian Building, an art deco building designed by Wirt C. Rowland, at 500 Griswold Street is located downtown flanked by Woodward, West Congress, Griswold and Larned Streets: <http://www.guardianbuilding.com/> & <http://apps.detnews.com/apps/history/index.php?id=131>.

Wayne County Courthouse, a 1897 Beaux-Arts landmark designed by John and Arthur Scott, is located at 600 Randolph Street (exterior only). From the Guardian Building continue on Larned past Woodward (east) two blocks: http://en.wikipedia.org/wiki/Wayne_County_Building.

The Fisher Building, an Albert Kahn designed art deco building in Midtown, at 3011 W Grand Blvd is at the NW corner W Grand Blvd & Second, west of Woodward Ave (across from Motown Museum): <http://apps.detnews.com/apps/history/index.php?id=32>.

C. Howard Crane, a Detroiter who had once worked for Albert Kahn, designed acoustically perfect movie houses and theaters in Detroit as well as 250 across the US and Canada. Many of his Detroit theaters have been restored and renovated over the past few years:

DIA's Detroit Film Theatre (1927) Crane was asked to collaborate with DIA's architect Paul Phillip Cret on the DIA's theater, which is one of the first in the country to be purpose-built for sound projection: <http://www.dia.org/dft/history.asp>.

Detroit Symphony Orchestra Hall (1919) is one mile south of the DIA at 3711 Woodward: www.detroitssymphony.org.

Fox Theater is at 2211 Woodward just south of the I-75 freeway on your way downtown: <http://apps.detnews.com/apps/history/index.php?id=63>

Michigan Opera House (1922 - previously the Capitol Theater), is located downtown at 1526 Broadway and Grand Circus Park one block east of Woodward: www.motopera.org/.

MESSAGE FROM VICE PRESIDENT-MARISSA RACHT RYAN

This is the last newsletter I will be producing as the Vice President of the MRCG. It has been a great four and a half years. I am grateful for what has been a wonderful opportunity to work with such an amazing group of people.

I am proud to have been a part of the past four successful, informative, and enjoyable meetings and look forward to the future of the MRCG.

Technologically we have come a long way in the past few years; with our wiki page, the new newsletter format and now the digital distribution of the newsletters, and I am eager to help and to watch it continue to evolve.

As the meeting approaches, we need to consider the election of new officers to fill the outgoing posts. I know I speak on the behalf of the entire guild to extend our

sincere thanks to Barbara Heller for stepping in to act as the interim president.

We need to fill the positions of President and Vice President. So, please start thinking about nominations and election which will take place during the business meeting. If you would like to nominate anyone please contact me or Barbara Heller.

Thank you again!

NEWS FROM THE MEMBERSHIP AND REGION-INDIANA**Indianapolis Museum of Art**

Dr. Gregory Dale Smith has begun his tenure as the IMA's first Senior Conservation Scientist and is busy designing his new 2,000 square foot analytical and research laboratory and selecting instrumentation and equipment. The facility is expected to be completed by the end of August 2010.

The IMA's new website, launching at the end of January, will feature pages on the Conservation Department and its specialty areas, with links to past and present projects. <http://www.inamuseum.org/art/conservation>

INDIANA— CONTINUED

Linda Witkowski and Christina O'Connell will be transitioning over the next year and a half from solely doing work on paintings for Regional clients into working primarily on the IMA's paintings collection.

Richard Mc Coy attended the Salzburg Global Seminar *Connecting to the World's Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage*, and blogged about the sessions on IIC's website <http://www.iiconservation.org/news/?m=200910>, and also attended *The Conservation of Modern Materials in Applied Arts and Design* conference in Munich.

A Zeiss OPMI Pico 99 Microscope was purchased using grant funds from Lilly Endowment for upgrading examination and treatment equipment. Its integral video camera can be connected to a high definition video monitor to produce stunning images.

Opening June, 2010 will be *100 Acres: The Virginia B. Fairbanks Art & Nature Park*. Adjacent to the Museum and located on 100 acres that includes untamed woodlands, wetlands, meadows and a 35-acre lake, it will be one of the largest museum art parks in the country, and the only one to feature the ongoing commission of site-specific artworks. 100 Acres will present art projects, exhibitions and discussions designed to strengthen the public's understanding of the unique, reciprocal relationships between contemporary art and the natural world. Atelier Van Lieshout, Kendall Buster, Alfredo Jaar, Jeppe Hein, Los Carpinteros, Tea Mäkipää, Type A, and Andrea Zittel, have created temporary, site-specific works that explore and respond to the varied environments of the Park. <http://www.imamuseum.org/art-and-nature-park>

Former IMA staff and MRCG members Marty Radecki and Hélène Gillette-Woodard have moved on. Marty has relocated to Asheville, North Carolina, and Hélène is the new Head Objects Conservator at the Williamstown Art Conservation Center. We miss them and wish them well in their new endeavors.

Exhibitions:

Tara Donovan: Untitled

April 4 - August 1, 2010

Allen Whitehill Clowes Gallery in Wood Pavilion / FREE

This exhibition will highlight MacArthur Genius Award-winner Tara Donovan's layered landscape-like installations made from common everyday materials, such as plastic cups, tar paper, cut electrical cable, pencils and Elmer's glue. The exhibition will include a number of existing works along with new sculptures commissioned by the IMA.

Free admission to *Tara Donovan: Untitled* is made possible by a grant from Eli Lilly and Company Foundation.

Body Unbound: Contemporary Couture from the IMA's Collection

April 10, 2010 - January 30, 2011

Paul Textile Gallery / FREE

Body Unbound will examine the many ways designers have manipulated, transformed, and liberated the female form since 1960. The exhibition will feature iconic pieces, many recently added to the IMA's growing fashion collection, including designs by Rudi Gernreich, an American visionary whose unisex ensembles, topless bathing suit for women, and unstructured knitwear challenged the traditional rules of construction and shape dictated by the couture establishment. *Body Unbound* will also highlight the influence of Japanese designers such as Issey Miyake and Junya Watanabe in the 1980s. Their designs sent another round of shock waves through the fashion establishment by rejecting the established Western ideals of shape and proportion, instead drawing on the androgyny of the kimono, which drapes and wraps around the body, concealing its contours and silhouette. Other featured designers such as Jean-Paul Gaultier, Thierry Mugler and Gianni Versace challenged this Japanese notion of "universal beauty." Examples of their seductive designs throughout the 1980s and '90s express an eroticism and body-consciousness directly opposed to the newly introduced Japanese aesthetic. The exhibition includes a range of groundbreaking fashions dating from 1960 to 2007 by these and other avant-garde designers, many on view at the IMA for the first time.

Shots in the Dark: Photos by Weegee the Famous

April 17, 2010 - January 16, 2011

Golden Gallery / FREE

For this exhibition, forty-eight works have been selected from the recent major acquisition of 240 photographs by Arthur Fellig, (1899-1968), the father of New York street photography who was better known as Weegee the Famous. The exhibition will follow

INDIANA— CONTINUED

his career from 1931 to 1965, when he mixed with the crowds and chronicled their daily dramas. Crime scenes in the thirties, Harlem jazz clubs in the forties, Greenwich Village coffee houses in the fifties, burlesque houses and portraits of the famous-- shot through distorting lenses of his own devising-- defined his work.

Indiana University E. Lingle Craig Preservation Lab, IUB Libraries, Bloomington, IN

Indiana University Paper Conservator **Douglas Sanders** and Conservation Technician **Nicole Wolfersberger** completed a condition survey of the Leonard Bernstein collection recently gifted to IU School of Music <http://homepages.indiana.edu/web/page/normal/10367.html>. Several hundred items range from prints, drawings and awards, to furniture, lp's, and even a box of Nicorette gum. They have also begun a much needed project to re-house a large collection of illuminated manuscript fragments for Lilly Library. Work will involve documenting condition, inlaying individual fragments to provide better support and handling, and creating custom fitted folders and boxes. Finally, the Preservation Lab will be collaborating with the Office of the President to create five albums and housings for ephemera reflecting accomplishments during IU President McRobbie's tenure.

Jennifer Hein, Textile Technology & Historic Objects Specialist, Indianapolis, IN

Jennifer Hein visited 4 historic sites this summer and fall. The IMLS-CAP guidelines were discussed as a learning tool for Long Term preservation plans. The sites in Illinois, Indiana, Michigan, and Kentucky were diverse but were all determined to preserve their portion of history. Jennifer also continues with painted lettering stabilization on Civil War silk flag grounds for the Indiana War Memorial. State funding cuts are affecting the completion but the curators are pleased to have one dozen flags for exhibition use.

NEWS FROM MICHIGAN

Detroit Institute of Arts

Conservation department: **John Steele**, **Christopher Foster** and **James Storm** are working on the next rotation for the Fluxus gallery installation. **Howard Sutcliff**, **John Steele**, **Katie Etre** and **Christopher Foster** are preparing the final objects for installation in the new Islamic Gallery. Many of the objects have never been studied, conserved or on view including a very large, rare, early Ottoman mosque candlestick from around 1500, and a 15th-century Timurid cut-tile panel in the shape of a star. **Alfred Ackerman** and **Cathy Selvius DeRoo** are working on pigment analysis from wall surfaces painted by **Thomas Dewing** and **Dwight Tryon** in the Freer House. They are also working on technical analyses of group of paintings for an exhibition *Fakes, Forgeries and Mysteries*, that will be on view from November 21, 2010 to April 10, 2011.

Barbara Heller is working on two collection storage upgrade projects funded by the IMLS, several DIA collection tours, and will be conducting conservation assessments for two museums.

New on View:

Islamic Art Gallery. The long-awaited new gallery of Islamic art, which opens to the public on February 28, 2010, contains works of art from the Mediterranean region, the Middle East, Central Asia and India, and spans the 7th-early 20th centuries. Initially to be part of the museum's renovation and reinstallation project that was completed in 2007, the gallery was delayed until funding could be secured.

There are seven major themes expressed in the gallery: The Silk Road; Masterpieces of Carpet Weaving; Art of the Great Empires: Ottoman, Safavid, and Mughal; The Medieval Islamic World: Urban Settings and Goods; Art of the Mamluks; Mediterranean Trade and Spanish Lusterware 1250-1500; and Sacred Writings from the Islamic World.

Exhibitions:

Government Support for the Arts: WPA Prints from the 1930s November 18, 2009 - March 21, 2010, in the Schwartz Galleries of Prints and Drawings. The exhibition features around 100 prints created under the Federal Art Project, a unit of the Works Progress Administration (WPA) created in 1935 to provide economic relief to Americans during the Great Depression.

In conjunction with and just outside the WPA print show *John Sloan's painting, Fourteenth Street at Sixth Avenue*, is installed. Sloan was known for capturing the energy and essence of neighborhood life in New York City. The painting vividly depicts bustling crowds dealing with the commute to work, school and shops after a snowstorm on a busy street.

The Neighborhood Project through March 28, 2010, Walter Gibbs Gallery. Artists **Mitch Cope** and **Gina Reichert**, aka *Design 99*, illustrate how art can transform neighborhoods, both visually and socially, by looking at how public space and aesthetics can be integrated. The installation features photographs, maps, and a video. The artists are "in residence" for a day every week to talk with people and draw them into thinking about socially interactive art, and the importance of aesthetics in the public sphere. During our meeting, they will be there both Saturday and Sunday from 10 a.m.-5 p.m.

Through African Eyes, April 18, 2010 to August 8, 2010 and at the Nelson-Atkins Museum of Art, September 25, 2010 to January 9, 2011. The exhibition explores

MICHIGAN— CONTINUED

the diverse relationships between Africans and Europeans from the sixteenth century to the present day through approximately 100 African works of art. It will illustrate how African artists reflected their particular cultures' wide and shifting range of ideas about Europeans—from stranger to colonizer to the more inclusive Westerner—in sculpture, paintings, photographs, furniture, and other media. These works are drawn from the DIA, American and international museums and private collections. This

exhibition has been organized by the DIA and is the opening venue. Generous support has been provided by the Friends of African and African American Art, the DTE Energy Foundation, the National Endowment for the Humanities and the National Endowment for the Arts. Additional support has been provided by the Michigan Council for Arts and Cultural Affairs and the City of Detroit.

Any views, findings, conclusions or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Detroit Experiences: Robert Frank Photographs, 1955, March 3-July 3, 2010. Over 50 rare black-and-white photographs, many never-before-seen, taken in Detroit by legendary artist Robert Frank are the subject of this exhibition. The work was created while Frank traveled throughout the United States in 1955 to take photos for his ground-breaking book *The Americans*, published in 1958.

Serena Urry is pleased to let MRCCG members know that the altarpiece reconstruction project she has worked on for

the past several years has now been published: *Sassetta: The Borgo San Sepolcro Altarpiece*, ed. Machtelt Israels, Primavera Press: Leiden, 2009. The two-volume hardcover set contains a number of beautifully illustrated articles that will be of interest to conservators who work in the field of technical art history. Editor's note: The book can be purchased through several booksellers in the US for ~\$99.99 + \$3.99 shipping.

Thomas Dickinson has been working together with Doug Peters, Freer House board member and DIA volunteer, to mount the reproduction paintings for the Charles Lang Freer House.

University of Michigan Museum of Art (UMMA)

Kewei Wang would like MRCCG membership to know that there is an open storage gallery across the hall from the Asian Conservation Laboratory, which is worth visiting. They also have works of art in the collection donated by Charles Lang Freer.

The Henry Ford

Frances Faile

Conservation department continues to accept outside work from other institutions and the income generated is part of their budget.

Mark Gervasi has been conducting a survey of DIA's furniture collection.

Current exhibitions:

Good Design: Stories from Herman Miller, February 6-April 25, 2010. Herman Miller, Inc. revolutionized the way we work. Based in Zeeland, Michigan, the company gave the world some of the most iconic objects of the century: Charles and Ray Eames's molded plywood Lounge Chair, George Nelson's Marshmallow Sofa and Bill Stumpf and Don Chadwick's Aeron Chair – and dozens of others. For these legendary designers, it wasn't enough for furniture to be beautiful. It had to be practical. It had to make the workplace a better place. For other exhibitions and directions 20900 Oakland Blvd, Dearborn (about 20 minutes from DIA off the I-94): <http://www.thehenryford.org/collections/current.aspx>.

Venus Bronze Works, Inc.

Giogio Gikas and team completed the treatment of the Quadrigas, *Victory* and *Progress* by New York sculptor J. Massey Rhind, which were reinstalled on top of the historic Old Wayne County Building in December 2009.

Rivers Conservation & Preservation Services (RCPS)

Ronna Rivers is celebrating the one year anniversary of expanding and moving her practice to 440 Burroughs, Suite 360, Detroit, MI 48202. Her new contact information is PaperConservation@earthlink.net. **Michelle Mantua** has joined RCPS as lab technician.

NEWS FROM MINNESOTA

Midwest Art Conservation Center (MACCH)

Elizabeth Buschor, Senior Paper Conservator and **Dianna Clise**, Associate Paper Conservator at MACC are spending three weeks at the Walker Art Center in Minneapolis, doing a Condition Survey of the prints of five American artists, Jasper Johns, Robert Motherwell, Roy Lichtenstein, Ellsworth Kelly, and Sol LeWitt. The project is funded by a grant from the Luce Foundation.

This spring Elizabeth and Dianna will travel to Kingston, Jamaica, to work with the National Library of Jamaica. The Library houses the papers of former Anglican Archbishop Enos Nuttall, who was active between 1863 and 1916. Approximately 40 storage boxes contain the Archbishop's personal and professional correspondence, letterbooks, and diaries. The library plans to digitize this special collection after treatment.

Minnesota Historical Society

The conservators are involved in a sizable project to preserve the Society's collection of fifty eight rare Civil War and Spanish-American War battle flags. To support this project the Society has received nearly \$500,000 in funding from several sources including

MINNESOTA- CONTINUED

the Tawani Foundation, Save America's Treasures, the Minnesota State Legislature, and private donors. Work on the flags is expected to continue through the next two to three years.

Textile Objects Conservation

Patricia Ewer, Textile Conservator in Minnetonka, along with Frances Lennard, senior lecturer and leader at the Textile Conservation Center (U.K.), has edited a new book titled, *Textile Conservation, Advances in Practice*, published by Elsevier. The book focuses on the major factors which have influenced development in textile conservation practice since the 1980's.

Rebekah Njaa began working part time as Museum Preparator at the Goldstein Museum of Design, of the College of Design at the University of Minnesota, the first week of January, 2010. The position is funded through a grant from IMLS for the project "Design for Everyone: Increasing Access to Collections". The project has two components: creating digital images of the collection and replacing the current outdated collections database with Re:discovery Proficio. The grant afforded the Goldstein to hire a photographer as well, so both are working with the Goldstein's Registrar and Curator to take images of items in the collection and make them available on line. She also continues to work with her husband, Charles Schaffer at Schaffer Fine Art Services, Inc.

NEWS FROM MISSOURI

Heugh-Edmondson Conservation Services, LLC, Kansas City

Although 2009 started off at a slow pace with the possibility of erasing a sometimes-burdensome backlog, it turned into quite the busy year. The end of spring was a whirlwind wrapping up **Lisa Duncan's** internship, and this was followed with a wild summer finishing **Saori Kawasumi's** preprogram time here and getting her off to Buffalo. Saori is having a wonderful time in school and couldn't be happier right now.

In March (after 14 months of negotiations and.....) Heugh-Edmondson Conservation was finally awarded a National Park Service contract to conserve selected wallpapers in the Harry S Truman Home in Independence, MO. This is being coordinated with a total HVAC upgrade and installation of a dry-pipe fire suppression system. The papers are damaged from extensive settling of the structure that resulted in failed plaster and expanded corners. After the removal phase has been completed the papers will be

cleaned, repaired, and lined, and re-installed after the plaster walls have been treated. This project is scheduled for completion later in the fall.

Nancy Heugh continues working at the St. Louis Art Museum during the week, and returns to Kansas City to work on selected projects.

Tom Edmondson is also pleased to announce that **Tessa Gadomski** was hired as the new Conservation Technician and Preprogram Trainee. Tessa graduated from the University of Delaware Undergraduate Conservation Program last spring, and began working in November. It is hoped that she will be ready to apply to the graduate programs for admission in 2011.

Groundbreaking News from the Saint Louis Art Museum

Groundbreaking for the new David Chipperfield-designed addition at the Saint Louis Art Museum took place on January 19, 2010. The expansion project was delayed

for one year due to the economic downturn but is now moving forward with an anticipated completion in 2012.

The Conservation Department has been involved with vibration studies, dust monitoring and evaluating lighting plans in the new galleries. The new galleries for contemporary art will have natural light with various light reduction layers installed to help balance aesthetically pleasing illumination with adequate protection for the artwork. Cumulative light level readings have been recorded for the last seven months in a mock-up building constructed by local contractors. These readings will be compared to the lighting architect's statistical predictions. Also, the conservators are reviewing the selection of materials such as flooring tile and window mesh, as well as MSDS that are provided.

Go to www.slam.org for updates as this project moves forward. If any of our colleagues have useful insight from their construction experiences, please contact us!

NEWS FROM OHIO

Cincinnati Art Museum (CAM)

Per Knutås has begun his position as Chief Conservator at the Cincinnati Art Museum. They welcome volunteer **Nalini Kishore**, an Indian-trained conservator who is working with us on paintings, objects, and paper. A graduate of the conservation and museology program at Delhi Institute of Heritage Research & Management, Nalini is sharing traditional Indian conservation techniques with the Museum conservators while learning techniques common in the United States. The Museum recently closed the exhibit *Roaring Tigers, Leaping Carp: Decoding the Symbolic Language of Chinese Animal Painting*. The exhibit, seen only in Cincinnati, brought

OHIO— CONTINUED

together Chinese paintings and objects from museums around the United States, Taiwan and China. The CAM stall was pleased to work with several MRCG members during the planning, installation and deinstallation of the exhibit: **Claire Hoevel, Nancy Heugh, and Monika Jankowiak**. It was great to be able to spend time with them during installation and deinstallation and to share with them what we have learned about exhibiting Asian paintings and objects.

The Cleveland Museum of Art

The Conservation department at The Cleveland Museum of Art is primarily involved in projects for the re-installation of the lower level of the 1916 building, part of which will open in June. Conservators and technicians are also involved in preparation for special exhibitions, including the next major exhibition *Art of the American Indians: The Thaw Collection* from the Fenimore Art Museum. An article on the working methods of F.H. Lane by **Marcia Steele and Travers Newton** was published by Centro Di in a book dedicated to the memory of Emil Bosshard, painting conservator. **Moyna Stanton**, paper conservator has written and published two articles on the materials and methods used by the artist in the exhibition catalogues for Paul Gauguin: *Paris, 1889* and *Mabel Hewit Prints*. **Dean Yoder** has been working at the Getty as a guest conservator with Sue Ann Chiu on CMA's panel painting by Savoldo, *Christ with Joseph of Arimathea*. The lab for Asian paintings has been designed by Jennifer Perry and has now been outfitted for her work.

Cristina Maggiora of Carlo Maggiora LLC., Museum Mount Makers is now offering web design services that cater to the needs of arts related businesses, ranging from large institutions and non-profits to small private studios. They are currently offering a special price of \$500 for a 5 page website. To check it out go to: www.cristinamaggiora.com or e-mail at design@cristinamaggiora.com.

NEWS FROM TENNESSEE

Heller Conservation Services

Transplanted MRCG members in Philadelphia, **Tom and Dawn Heller**, are moving back to Nashville, TN, hopefully in June 2010. They are planning on re-establishing their private practice under the name of Heller Conservation Services as well as pursuing the formation of an internet subscription networking/scholarship based site for decorative arts and antiques. In addition to conservation, they are starting a "hobby" farm with some friends; complete with chickens, a few pigs and a maybe a cow (or two?). Dawn has

also been learning web design/development. Dawn and Tim Vitale are in the process of developing a 4-day workshop, *Digital Imaging for Conservators and Museum Professionals*, based on *The AIC Guide to Digital Photography and Conservation Documentation* (2008), published by the American Institute of Conservation (AIC). It will be offered April 19-22, 2010, through a partnership with the University of Delaware at their Wilmington, DE campus. This program is designed for conservators and museum professionals who want to learn how to use digital photography to produce

and archive conservation documentation images, focusing on extensive hands-on camera work and image processing fundamentals practiced in a computer lab. The cost will be \$900 and limited scholarships are available for AIC members. For more information visit www.pcs.udel.edu/art/digital-imaging/.

A tidbit of news from Chris Young:

Dee Minault is still hanging in there, but has officially retired to spend time with her beloved animals.

JOB AND INTERNSHIP POSTINGS

The Andrew W. Mellon Fellowship in Conservation Education at the University of Delaware

The Department of Art Conservation at the University of Delaware in partnership with a consortium of four other conservation education and training programs in North America, seeks a conservator or scientist for a new two-year teaching residency. Simultaneously, a second position is announced at the Institute of Fine Arts, New

York University (IFA/NYU). Both advanced teaching residencies, funded by the Andrew W. Mellon Foundation, offer exceptional professional development opportunities for future conservation educators. Successful candidates should demonstrate a strong interest in teaching and excellent communication skills. At least five years' work experience in conservation and/or science is preferred.

Responsibilities will include:

Teaching within the core curriculum of the graduate and undergraduate programs in art conservation, as well as elective courses and seminars in the candidate's area of specialization.

Working closely with a faculty mentor to develop materials and skills for teaching and, when appropriate, for selected research projects.

Development of a four-week, intensive 2011 summer program at the University of Delaware, for underrepresented

JOBS AND INTERNSHIPS— CONTINUED

advanced undergraduates interested in art conservation or related fields.

Offering selected lectures (during the first year) and a four-week special course (during the second year) in one of the partnering conservation programs.

Fellows are also expected to create educational materials for distribution among graduate conservation programs.

Organizing (jointly with IFA/NYU fellow) a one-day symposium on "Teaching Conservation" at the end of the program and scheduled to coincide with the annual Association of North American Graduate Programs in Conservation (ANAGPIC) conference in April 2012 at New York University.

Residency at the University of Delaware will be from September 1, 2010 through August 31, 2012. The fellowship will provide a first-year stipend of \$55,000 and full benefits. Support for travel to selected conferences and to the partnering conservation programs will also be provided.

The University of Delaware is an Equal Opportunity/Affirmative Action employer. Letters of application with curriculum vitae, list of publications and current research or other related projects, personal statement explaining why this position is of interest, and names of three referees should be sent to: Debra Hess Norris, Chair, Art Conservation Department, 303 Old College, Newark, DE, 19716. Application deadline is March 30, 2010. The award will be announced by May 30, 2010.

Advanced Training Fellowships in Conservation and Conservation Science

The conservation division of the National Gallery of Art is seeking applications for fellowship positions in **paper conservation, objects conservation, modern and contemporary paintings conservation, and**

conservation science. Fellowships will not necessarily be awarded in all disciplines. The final number of awarded fellowships is contingent on the quality of the applications received and available funding. The fellowships are supported by the Andrew W. Mellon Foundation and the Charles E. Culpeper Foundation. The three-year fellowships will commence in the fall of 2010 and include a yearly stipend starting at \$32,000 plus \$2,000 each year for travel and research.

All treatment fellowships will be devoted to examination, maintenance, and conservation of works of art and research related to the collection. The fellowship in modern and contemporary painting conservation will focus on paintings in the twentieth century collection and research on contemporary artists' materials. The fellowship in conservation science will be dedicated to research into conservation materials and artists' materials, in relation to the Gallery's collections. All fellows will be expected to produce at least one publishable paper based on research completed during the fellowship award period. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the Gallery, including the library, the photographic archives, all conservation departments, and the scientific research department.

Eligibility

Graduates from recognized training programs or candidates with equivalent training will be considered for the conservation fellowships. Applicants should have no more than five years of conservation-related work experience. Candidates for a fellowship in conservation science will be considered who have a graduate degree in one of the sciences or equivalent training of not less than five years. A strong interest in art and art conservation is necessary; previous experience is preferable. A proven record of research and writing

ability, as well as English-language skills, is required. Fellowships are awarded without regard to age, sex, nationality, or race. Selected finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

Application Procedure

Interested candidates must submit the following materials in English:

- * Transcripts of both undergraduate and graduate courses of academic study (although official transcripts are preferred, unofficial copies are acceptable)
- * A curriculum vitae with basic biographical information, current and permanent addresses, telephone numbers, and a description of previous conservation experience and internships
- * A short statement of the applicant's interests and intent in applying for the fellowship. Please specify the treatment discipline of interest or whether the application is for a fellowship in conservation science.
- * Offprints of any publications or lectures
- * Two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below). The materials should be postmarked with a return address no later than February 15, 2010 (March 15, 2010 for conservation science) and sent to :
Michael Skalka, Conservation Administrator
Conservation Division,
National Gallery of Art
2000B South Club Drive
Landover, Maryland 20785

Formal applications must be postmarked and mailed. In addition, they must also be submitted electronically to m-skalka@nga.gov

After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified in the spring of the decision of the selection committee.