

Community Preservation Committee

Historic Public Art Proposal Portrait of Mayor James F.C. Hyde

Conservators Contacted:

Provided Quote:

Gianfranco Pocebene
Isabella Stewart Gardner Museum
193 Maple Street
Malden, MA 02148

Mark Sirdevan
Fine Arts Conservation
298 Derby Street
West Newton, MA 02465

Jim Wright
1 Fitchburg Street, C405
Somerville, MA 02143

Did not Respond:

Lydia Vagts
Museum of Fine Arts
465 Huntington Avenue
Boston, MA 02115

Teri Hensick
Straus Center for Conservation
32 Quincy Street
Cambridge, MA 02138

Catherine Smith – referred Pocebene
58 Rockview Street, #2
Jamaica Plain, MA 02130

Charlotte Ameringer
Museum of Fine Arts
465 Huntington Avenue
Boston, MA 02115

GIANFRANCO POCOBENE STUDIO, INC.

193 Maple Street
Malden, Massachusetts 02148
Phone & Fax: (781) 397-0606

February 26, 2010

CONSERVATION TREATMENT PROPOSAL

ATTRIBUTION: Nahum Ball Onthank
TITLE: *Portrait of James F.C. Hyde*
MEDIUM: Oil on canvas
DATE: 1874
DIMENSIONS: 46" x 36"

Owner: City of Newton
1000 Commonwealth Ave.
Newton, Massachusetts 02459
Contact: David A. Olson, Newton City Clerk
(617) 796-1200

DESCRIPTION AND CONDITION

The painting is executed in oils on a plain weave linen canvas support. It is stretched over a four member softwood stretcher which is structurally stable. The canvas is attached along the outside edges of the stretcher with metal tacks spaced approximately 1 – 2 inches apart. The stretcher is expandable by means of a double key system at the inside corners. Only three of the original eight keys are extant. A moderate layer of dust covers the reverse of the painting.

The canvas is prepared with a commercially applied off-white priming layer, most likely composed of lead white/chalk in a drying oil medium. This layer, which is stable and well adhered to the canvas support, is visible along the tacking margins. At many of the tacks, the canvas is loose and ready to break away. The canvas support is extremely slack and numerous distortions and draws have formed across the surface of the painting. The canvas support is brittle and weak overall but the most severe damage is in the form of numerous tears and punctures across the paint surface. The longest tears run horizontally across the entire width of bottom area with smaller multi-parted tears to the left and right of the sitter. Several small repairs from a previous restoration are visible along the left side of the image.

The paint layers are composed of pigments suspended in a drying oil medium such as linseed oil. The paint layers are thinly applied overall and have a high medium to pigment ratio. Thin transparent glazes are employed in the sitter's hair, his black jacket and in the shadows of the red chair. The face and shirt lapels are somewhat thicker and more opaque. A fine network of craquelure is evident across the painting typical of a paint film of this age. Paint loss has occurred along all the tears and punctures and there is also active paint flaking scattered along the bottom edge, possibly caused by dampening or wetting of the area. A moderately yellowed varnish coating is present on the paint surface. Surface grime, white efflorescence and accretions are also present on the surface of the painting.

The frame is composed of compo castings applied over a wood frame profile. Generally, the frame is structurally sound although a number of compo losses are visible along the low relief beads at the outer edges. The frame is also covered by a moderate layer of surface grime and dust.

TREATMENT PROPOSAL

Painting:

1. Transport the painting and frame to studio for conservation treatment.
2. Photo-document the conservation treatment with high resolution digital images.
3. Vacuum loose dust from frame and reverse of painting with HEPA vacuum cleaner.
4. Stabilize the flaking paint layers with an appropriate adhesive (hide glue or BEVA 371).
5. Re-align and mend the punctures and tears with an appropriate adhesive.
6. Remove the canvas from its stretcher in preparation for lining.
7. Locally moisturize and flatten canvas distortions with local applications of moisture and weights.
8. Prepare an auxiliary linen lining fabric with BEVA 371 adhesive.
9. Line the painting onto the auxiliary linen fabric on the vacuum hot table to a maximum temperature of 150 degrees F. and 3" Hg.
10. Re-stretch the painting onto its original wood stretcher.
11. Remove surface grime from the paint surface with aqueous cleaning solution.
12. Thin and remove yellowed varnish with appropriate solvent mixtures.
13. Apply an isolating layer of Paraloid B-72 resin prior to filling and in-painting.
14. Fill losses with a stable synthetic chalk filler and in-paint with pigments in a non-yellowing and reversible medium (Golden MSA colors).
15. In-paint and glaze paint losses with conservation grade pigments ((Golden MSA Colors)
16. Apply a final spray coating of Conserv-Art Gloss varnish (Windsor & Newton) to properly saturate the paint surface.

Frame:

17. Stabilize and re-adhere loose frame elements with an appropriate adhesive.
18. Cast missing compo relief elements and attach to lost areas.
19. Surface clean frame and tone losses with pigments in a non-yellowing and reversible medium (Golden MSA colors).
20. Transport the reframed painting to the client.
21. Provide the client with a detailed written report of the conservation and restoration process describing the treatment and materials used. Treatment images will be printed on archival paper with archival inks and will be submitted to the client along with the final treatment report.

CONSERVATION COSTS

Conservation Treatment:

Painting conservation and restoration (56hrs):	\$5,600
Frame conservation and restoration (13hrs):	\$1,300
Materials, Transportation, Photography and Insurance:	\$350

TREATMENT COST: \$7,250

Gianfranco Pocobene
Paintings Conservator

GIANFRANCO POCOBENE

CURRICULUM VITAE

January 2010

PERSONAL

Born: Sulmona, Italy, January 24, 1957
Address: 193 Maple Street, Malden, Massachusetts 02148
Telephone: (781) 397-0606 E-mail: gpocobene@earthlink.net

EDUCATION

- 1989 Certificate of Advanced Training in Paintings Conservation, Center for Conservation and Technical Studies, Harvard University Art Museums, Cambridge, Massachusetts
- 1984 Master of Arts in Conservation, Queen's University, Kingston, Ontario, Canada
- 1981 Honors B.A. (Fine Art), McMaster University, Hamilton, Ontario, Canada

EMPLOYMENT HISTORY

- 1991 - present **Principal, Gianfranco Pocobene Studio, Inc.** Private practice specializing in the conservation of easel paintings from private and institutional collections and murals in public and private buildings.
- 2004 - present **Head of Conservation, Isabella Stewart Gardner Museum, Boston, Massachusetts.** Supervision of the conservation labs and staff charged with the preservation and conservation of Museum collection including paintings, sculpture, tapestries, furniture, and decorative arts from cultures spanning thirty centuries.
- 1989 -2004 **Conservator of Paintings, Straus Center for Conservation, Harvard University Art Museums, Cambridge, Massachusetts.** Conservation and research of 14th to 20th century European and American paintings from the collections of Harvard University.
- 1991 **Research Conservator, Museum of Fine Arts Boston, Boston, Massachusetts.** Technical examination of 96 early Italian panel paintings and technical entries for Laurence B. Kanter's, *Italian Paintings in the Museum of Fine Arts Boston, Volume I.*
- 1985 - 88 **Conservator of Paintings, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario.** Conservation of European and Canadian paintings in the University collection including the Alfred Bader Collection of Dutch and Italian paintings.
- 1984 - 85 **Assistant Conservator of Paintings, Art Conservation Laboratory, Raymond, New Hampshire.** Conservation easel paintings in a private paintings conservation studio.

SPECIAL PROJECTS

- 2004-05 Project Director for the conservation and restoration of the John LaFarge murals and decorations in the tower of Trinity Church, Boston. Responsibilities included project management, examination, treatment, documentation and research into the artist's materials and technique. Other duties included the supervision of six conservators and interns during the nine month project. This project was awarded the National Trust for Historic Preservation Honor Award in 2006.

- 2002 -04 Project Supervisor, Straus Center for Conservation, Harvard University for the conservation and restoration of John Singer Sargent's *Triumph of Religion* mural cycle at the Boston Public Library. Responsibilities included the organization of the project, examination, implementing treatment procedures, documentation and research into the artist's materials and technique, and the supervision of six conservators and interns during the fifteen month project. In collaboration with the Boston Public Library, project coordinator, co-author and co-editor for IMLS funded website "*The Sargent Murals at the Boston Public Library: History, Interpretation, Restoration*" created by the Straus Center for Conservation (website address: sargentmurals.bpl.org).

INTERNSHIPS AND TRAINING COURSES

- 2001 Critical Issues Involved in the Cleaning of Fine Art Surfaces, one week course presented by Richard Wolbers at the Worcester Art Museum, Worcester, Massachusetts.
- 1998 Infrared Reflectography Workshop, Harvard University Art Museums, Cambridge, Massachusetts, August 17-22, 1998.
- 1992 New Methods in the Cleaning of Paintings, two week training course with Richard Wolbers at SPNEA, Waltham, Massachusetts.
- 1988 - 89 Advanced Level Intern, Center for Conservation and Technical Studies, Harvard University Art Museums, Cambridge, Massachusetts.
- 1984 Paintings Conservation Intern, National Gallery of Canada, Ottawa, Ontario, Canada.

AWARDS, GRANTS AND CERTIFICATES

- 2009 Victorian Society in America, New England Chapter – Lifetime Achievement Award
- 2006 National Trust for Historic Preservation Honor Award (Trinity Church, Boston)
- 1992 Samuel H. Kress Grant.
- 1989 Center for Conservation and Technical Studies Certificate, Harvard University.
- 1987 Canadian Association Short Term Study Grant.
- 1982 - 84 National Museums Award and Queen's Graduate Award.

PROFESSIONAL MEMBERSHIPS

Associate, American Institute for Conservation
 Member, International Institute for Conservation
 Member, New England Conservation Association

LECTURES AND PROFESSIONAL ACTIVITIES

"Sargent Murals Restoration Project at the Boston Public Library." Guest Lecturer, Art Conservation Program, Queen's University, Kingston, Canada, March 19, 2008.

"John La Farge Murals Conservation at Trinity Church", Guest Lecturer, University of Pennsylvania School of Design, Philadelphia, Pennsylvania, October 20, 2007.

"Mural Restoration Projects in Copley Square", Guest Lecturer, Art Conservation Department, Buffalo State College, State University of New York, Buffalo, New York, October 20, 2006.

"Conserving the John La Farge Murals at Trinity Church", Guest Lecturer, Department of Art History, Boston University, Boston, Massachusetts, September 28, 2006.

“Case Study: Trinity Church in Boston” American Institute of Architects 2006 National Convention, Los Angeles, California, June 10, 2006.

“Sargent Up Close: Adventures in Collaboration on the Scaffolding” with Sally Promey, University of Maryland, Art Historian-Art Conservator Alliances, College Art Association 94th Annual Conference, Boston, Massachusetts, February 23, 2006.

“Extreme Makeover: Mural Edition.” 2006 When Science Meets Arts Lecture Series, Museum of Science, Boston, Massachusetts, January 11, 2006.

“Restoring the Artist's Vision: The Hidden Story of the La Farge Murals of Trinity Church.” Presented by Trinity Church in the City of Boston and Museum of Fine Arts, Boston, Lectures September 20 and 22 with Guided Tour October 2, 2005.

“The Sargent Murals Restoration Project at the Boston Public Library.” Sargent Murals Restoration Symposium, Boston Public Library, Boston, Massachusetts, April 25, 2003.

“The Conservation of *The Founding of Saugus* Mural by Elizabeth Tracy Montminy.” 29th Annual AIC Meeting, Dallas, Texas, June 2, 2001.

“Resurrecting John Singer Sargent’s *Triumph of Religion*: Issues for Future Conservation.” 28th Annual AIC Meeting, Philadelphia, Pennsylvania, June 12, 2000.

“Resurrecting Sargent’s *Triumph of Religion*: Issues and Considerations for Future Conservation.” Public Art for Boston: John Singer Sargent’s Mural Projects. Symposium presented by Harvard University Art Museums, Museum of Fine Arts, Boston and the Boston Public Library, June 25, 1999.

“Contemporary Varnishes: Materials and Techniques Workshop.” Co-organizer with James Bourdeau of the Canadian Conservation Institute. Straus Center for Conservation, Harvard University Art Museums, Cambridge, Massachusetts, September 25-26, 1997.

“The Conservation of *The Virgin and Child* Attributed to the Workshop of Dirck Bouts.” Recent Developments in the Technical Examination of Early Netherlandish Painting. M. Victor Leventritt Symposium, Harvard University, Cambridge, Massachusetts, November 2, 1996.

“The Conservation of Puvis de Chavannes' Allegorical Murals in the Boston Public Library: History, Technique and Conservation.” 23rd Annual Meeting of the American Institute for Conservation, St. Paul, Minnesota, June 6-10, 1995.

“Pierre Puvis de Chavannes' *The Inspiring Muses Acclaim Genius Messenger of Light*: History, Technique and Conservation.” New England Conservation Association Meeting, Boston Public Library, Boston, Massachusetts, November 19, 1992.

“Use of a Pressure Sensitive Adhesive to Facilitate the Transfer of a Severely Tented Painting.” 17th Annual Meeting of the American Institute for Conservation, Cincinnati, Ohio, May 31-June 4, 1989.

“Apollonio di Giovanni's *Virgin and Child with Four Angels*: Technical Examination and Conservation.” 15th Annual Art Conservation Training Programs Conference, Harvard University Art Museums, Cambridge, Massachusetts, April 27-29, 1989.

“A Flood Disaster from the Perspective of the Conservator.” Ontario Association of Art Galleries Seminar, Queen's University, Kingston, Ontario, March 6-8, 1988.

“A Case of Flood Damaged Paintings: A Preliminary Report on Their Mechanical Behavior and Conservation.” 13th Annual IIC-CG Conference, Victoria, British Columbia, May 15-18, 1987.

PUBLICATIONS

Co-editor and co-author: *John Singer Sargent's Triumph of Religion Murals at the Boston Public Library: Creation and Restoration*, Narayan Khandekar, Gianfranco Pocobene and Kate Smith editors, Harvard Art Museum and Yale University Press, 2009.

Book reviewer: *Issues in the Conservation of Paintings*, David Bomford and Mark Leonard editors, Journal of the American Institute for Conservation, Summer 2007, Volume 46, Number 2.

"The Fogg Art Museum's *Virgin and Child* from the Workshop of Dirck Bouts: Findings from Technical Examinations and Recent Conservation Treatment." *Recent Developments in the Technical Examination of Early Netherlandish Painting: Methodology, Limitations and Perspectives*, Harvard University Art Museums and Brepols Publishers, 2003.

"Resurrecting Sargent's *Triumph of Religion*: Issues and Considerations for Future Conservation." *The Conservation of Heritage Interiors*, Canadian Conservation Institute, 2000.

"Poly(Vinyl Acetate) Varnish (PVA)" in *Paintings Conservation Catalog, Volume 1, Varnishes and Surface Coatings*, Paintings Specialty Group, American Institute for Conservation, 1998.

"Puvis de Chavannes's Allegorical Murals in the Boston Public Library: History, Technique and Conservation." *Journal of the American Institute for Conservation*, Vol. 36, No. 1, Spring, 1997).

Technical entries for: Laurence B. Kanter, *Italian Paintings in the Collection of the Museum of Fine Arts Boston, Volume I, 13th-15th century*. Boston, 1994.

"Use of a Pressure Sensitive Adhesive to Facilitate the Transfer of a Severely Tented Painting." *Journal of the American Institute for Conservation*, Vol. 31, No. 2, Summer, 1992.

"Apollonio di Giovanni's *Virgin and Child with Four Angels*: Technical Examination and Conservation." *15th Annual Art Conservation Training Programs Conference Postprints*, 1989.

REFERENCES**Jean Carroon**

Architect
Goody, Clancy & Associates
334 Boylston Street
Boston, MA 02116-3866
(617) 850-6651

Henry Lie

Director
Straus Center for Conservation
Harvard University Art Museums
32 Quincy Street, Cambridge, MA 02138
(617) 496-1903

Mark Sirdevan
Fine Arts Conservation
298 Derby Street
West Newton MA 02465
(617) 290-2116
Email: msirdevan@aol.com

ESTIMATE

TO: David Olson, City Clerk

Date: 12/01/08
Client: City of Newton

Artist: Nathan Onthok
Subject/Title: Portrait of James Hyde
Medium: Oil/Linen
Dimensions: 46x36 inches
CONDITION: Surface dirt discolored varnish; loose paint; large extensive tears; loss; abrasions; craquelure; accretions; pressure dent; quilting; brittle support; stains; damaged frame
TREATMENT: Face painting; remove from stretcher; relax tacking margins; vacuum and remove irregularities from back; coat with Beva adhesive; cut and prepare lining materials; line on vacuum table using Beva, Pecap interleaf, G-10 phenolic rigid support; restretch; remove facing; remove surface dirt; reduce discolored varnish; reduce stains; scalpel accretions; fill loss; inpaint -Maimeri Colors; varnish; Frame: clean and replace missing and damaged pieces
ESTIMATE: \$3200
ESTIMATE: for frame restoration: \$1500

Artist: RF Baker
Subject/Title: Coastal Scene
Medium: Oil/Linen
Dimensions: 18x26 inches
CONDITION: Surface dirt discolored varnish; loose paint; water damage loss; abrasions; craquelure; accretions; pressure dent; quilting; brittle support; stains
TREATMENT: Face painting; remove from stretcher; relax tacking margins; vacuum and remove irregularities from back; coat with Beva adhesive; cut and prepare lining materials; line on vacuum table using Beva, Pecap interleaf, G-10 phenolic rigid support; restretch; remove facing; remove surface dirt; reduce discolored varnish; reduce stains; scalpel accretions; fill loss; inpaint -Maimeri Colors; varnish;
ESTIMATE: \$1800

Artist: unsigned
Subject/Title: Landscape with Figures

Medium: Oil/Linen

Dimensions: 21x25 inches
CONDITION: Surface dirt; discolored varnish; loose paint; water damage loss; abrasions; craquelure; accretions; pressure dent; quilting; brittle support; stains

TREATMENT: Face painting; remove from stretcher; relax tacking margins; vacuum and remove irregularities from back; coat with Beva adhesive; cut and prepare lining materials; line on vacuum table using Beva, Pecap interleaf, G-10 phenolic rigid support; restretch; remove facing; remove surface dirt; reduce discolored varnish; reduce stains; scalpel accretions; fill loss; inpaint -Maimeri Colors; varnish;

ESTIMATE: \$1800

Artist: DH Holmes

Subject/Title: Echo Bridge

Medium: Oil/Linen

Dimensions

Aprox. 82x52 inches

Contact Williamstown Art Conservation Center @ 413-458-2314

Artist: Darius Cobb

Subject/Title: Print on linen

Dimensions 22x30

Contact: Sarah Riley @ 781-646-9223

For the wax figures you might try Rika McNally @508-620-2904—She may be able to direct you to someone who can be of help

David A. Olson

From: **MSirdevan@aol.com**
Date sent: **Thu, 25 Feb 2010 08:55:51 EST**
Subject: **Re: Newton Hyde Portrait Project**
To: **dolson@newtonma.gov**

Hi David,

Yes the estimates are still valid. Please let me know when the funding clears and we can arrange for pickup. Once I begin the work I would like to receive half (\$2350) of the estimate up front. Hope all is well.

Best regards,

Mark Sirdevan

Mark Sirdevan
Fine Arts Conservation
298 Derby Street
West Newton MA 02465
617-290-2116
msirdevan@aol.com

☐ **Art Conservation 1994-present**

Restoration of eighteenth through early twentieth century American and European oil paintings on canvas and panel including works by Winslow Homer, Albert Bierstadt, George Inness, Fitz Hugh Lane, John Singleton Copley, Charles-François Daubigny, Theodore Rousseau, Jean-Baptiste-Camille Corot, and Jean-François Millet.

Clients include the Vose Gallery, Boston; the Massachusetts Historical Society; Duxbury Historical Society; John Hancock Corp. Omni Parker House, Boston, Roger King Gallery, Newport RI; McMullen Museum at Boston College; plus private clients and art dealers.

Practice includes all areas of restoration of oil paintings including consultation, consolidation, cleaning, lining, and inpainting.

Member, American Institute for Conservation of Historical and Artistic Works.

☐ **Current Projects 2010**

Meeting with representatives of Morgerson Galleries of Chicago at the law offices of Daniel Kelly McCarter and English of Boston to evaluate the condition of a painting by the western artist Charles Schreyvogel, 1861-1912, entitled *The Duel*.

Beginning on-site restoration process on a painting by the California artist Katherine Barieau entitled *The Garden of Eden*, 1958, 68"x120", that was damaged in shipping.

☐ **Education**

Massachusetts College of Art, Boston MA
Master of Science in Education

Syracuse University, College of Visual and Performing Arts, Syracuse NY
Bachelor of Fine Arts, Experimental Studio Program

**Jim Wright
Painting Conservation
1 Fitchburg Street C-405
Somerville, MA 02143
617 776 0233
jjwri@tiac.net**

February 3, 2010

David A. Olson
City Clerk/Clerk of the Board of Aldermen
Newton City Hall
1000 Commonwealth Avenue
Newton, MA 02459
617-796-1200

Portrait of Mayor James F.C. Hyde, first Mayor of Newton

Location: Currently in the Clerk's Vault

Artisit: Nahum Ball Onthank 1823 – 1888

Oil on canvas

Framed in period frame

Oil on canvas

31" x 46"

Condition

The painting has been hit in several areas resulting in flaking paint, quilting and tented paint, lost paint and major compound tears. There is surface dirt, stains and a discolored varnish. There are several small, old repairs in the lower part of the composition., the canvas is weak and brittle and the stretcher is not strong enough to support the painting.,. There is minor damage to the Frame with several small areas of ornament loss. The surface of the frame has been overpainted with bronze paint in the past.

Treatment Proposal

Photograph the painting to document the treatment.

Remove the old strip lining and adhesive

Flatten painting.

The back of the painting will be vacuumed and irregularities will be removed

Repair tear by mending fabric with thread and adhesive.

Attach lining with Beva- 371

Attach to new stretcher

Revarnish with a coat of MS2A in mineral spirits.

Fill losses with acrylic gesso.

Inpaint losses with Gamblin Conservation colors.

Varnish with a coat of MS2A in mineral spirits.

Fill minor losses in frame and lightly clean surface

Cost: \$7,000.00

Jim Wright

JAMES MALACHI WRIGHT

1 Fitchburg Street C405
Somerville, MA 02143
(617) 776-0233
(617) 694 1088

EDUCATION

New York State University, College at Oneonta, Cooperstown Graduate Programs, 1980 - 83
M.A. and Advanced Certificate in Art Conservation

Saint Louis University, 1974 - 77
Summer 1975 studied Sixteenth Century City Planning in Rome, Italy
B.A. double major in Art History and Philosophy, Magna Cum Laude

University of Tennessee at Chattanooga, 1972 - 74

AWARDS

Cooperstown Graduate Programs: Graduate Assistant in Paintings

Saint Louis University: Phi Beta Kappa
Student Representative to the Art History Faculty
Who's Who in American Universities and Colleges

University of Tennessee at Chattanooga: Interdisciplinary Honors Program

WORK EXPERIENCE

January 1984 – present (full time from July 2003): Private paintings conservation practice,
Somerville, MA

January 1992 – July 2003: Head of Paintings Conservation, Museum of Fine Arts, Boston, MA

May 1989 - December 1991: Head of Paintings Conservation , Fine Arts Museums of San
Francisco, CA

February 1987 - April 1989: Conservator of Paintings, Fine Arts Museums of San Francisco, CA

September 1985 - January 87: Conservator, San Francisco Museum of Modern Art

October 1985: Visiting Conservator, Western Center for the Conservation of Fine
Arts, Denver, CO

September 1983 - August 1985: Assistant Conservator, SFMOMA

September 1982 - August 1983: Conservation Intern, SFMOMA

August 1981: Assistant Conservator, Art Conservation Lab, Raymond, NH

January - August 1980: Assistant Conservator, Cumberland Art Conservation Center, Nashville, TN

July - December 1979: Assistant Conservator, Ellen Kennedy, St. Louis, MO

July 1978 - June 1979: Assistant Conservator, McCaughen and Burr, St. Louis, MO

January 1975 - June 1977: Researcher, Vatican Microfilm Library, Saint Louis University

CONTINUING EDUCATION

June 1990: participant in symposium "Recent Advances in Infrared Reflectography"
Metropolitan Museum of Art

June 1990: participant in symposium "Italian Renaissance Frames"

August 1988: participant in "Workshop on New Methods in the Cleaning of Paintings"
with Richard Wolbers, Getty Conservation Institute

July 1985: participant in symposium "The Cleaning of Paintings"
North Carolina State Museum

PROFESSIONAL ACTIVITIES

2003 Lecturer, "The Facture of Paul Gauguin's Where Do We Come From" Museum of Fine Arts, Boston

2002: Co-author, "Methods and Materials of Martin Johnson Heade" Journal of American Institute of Conservation (41:155-184)

1999: author, "Development of Heade's Painting Technique" in Stebbins, Martin Johnson Heade (Yale University Press)

November 1990: member of grant review panel for the National Endowment for the Arts

May 1990: Co-Curator, "Claude Lorrain: A Study in Connoisseurship"
Viewpoints Exhibition, Fine Arts Museums of San Francisco, CA
(published brochure)

January - May 1986: Instructor, Graduate Center for Museum Studies,
John F. Kennedy University, San Francisco, CA

February 1984: Lecturer, "The Conservation of French Academic Paintings"
Haggin Museum, Stockton, CA

October 1983: Lecturer, "The Conservation of Modern Art: Three Case Studies"
Western Association for Art Conservation, Oakland, CA

PROFESSIONAL ORGANIZATIONS

The International Institute for Conservation of Historic and Artistic Works

The American Institute for Conservation of Historic and Artistic Works,
By-Laws Committee, 1987-88

Western Association for Art Conservation, Member-at-Large, 1986 - 87