

Brian Holden Baade

Associate Professor, Painting Conservator, and Researcher
University of Delaware
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EDUCATION:

- Aug. 2006 The University of Delaware/Winterthur Graduate Program in Art Conservation. **Master of Science** degree 2006. Concentration in Painting Conservation with an emphasis on historical painting materials and techniques.
- Aug. 2006 Winterthur/University of Delaware Program in Art Conservation **Certificate of Conservation.**
- June 1997 The School of the Art Institute of Chicago. **Bachelor of Fine Art.** Concentration in Studio Art with an emphasis on painting, drawing, painting materials and techniques, art history, and copying Old Master paintings.
- 1992-1995 Delta College; University Center, Michigan. **Associate in Art.** Concentration in Studio Art.

WORK HISTORY 2016-PRESENT:

The University of Delaware

Assistant Professor/Tenured Associate Professor

September 2016-Present

Supervisor: Debra Hess Norris

Duties include the creation of curriculum, teaching, procurement of historically accurate materials, student assessment and advising.

- Instructor for the following continuing undergraduate classes focusing on the historical materials and techniques of drawing and painting, art conservation, and technical art history:

Classes offered since spring 2021:

464 Painting Conservation Internship: Students document, develop treatment protocol, and begin the treatment of a 144" x 100" multi-panel painting executed in 1911. The work is an egg tempera copy by Nicholas Lochoff (Russian 1872 - 1948) of Benozzo Gozzoli's fifteenth-century buon fresco painting entitled *Procession of the Magi*.

Classes offered annually since 2016:

ARTC 101 Freshman Conservation Experience. This was taught by another instructor in 2020.

ARTC 185 Color Mixing and Matching: Introduction to the ethics and practice of inpainting/retouching.

ARTC 280 Studio in the Materials and Techniques of Drawing in the West A: Monochromatic drawing media.

ARTC 280 Studio in the Materials and Techniques of Drawing in the West B: Colored dry and aqueous drawing media.

ARTC 390, 670 Art and Forensics: Paintings: Introduction to technical art history and the scientific analysis of artworks. Offered to PhD, Masters, and undergraduate art history students and undergraduate conservation students.

ARTC 488 Studio Materials and Techniques 1: Reconstructing early historical painting techniques including encaustic, fresco, egg tempera, and gilding.

ARTC 489 Studio Materials and Techniques 2: Reconstructing later painting techniques with an emphasis on Renaissance oil paintings.

Winterthur/University of Delaware Program in Art Conservation Graduate Program

Visiting Instructor

Supervisor: Joyce Hill Stoner

- Teaching two days in first-year Painting Conservation Block
- Visiting instructor and lecturer on historical materials and techniques of painting and painting conservation.
- Instructed a second-year WUDPAC painting conservation major in the historical gilding techniques.
- Instructing graduate painting conservation majors in the creation of historically accurate reconstructions of Old Master paintings.

Reconstruction projects include the following:

Madonna and Child c. sixteenth century, oil on panel by School of Raphael (working with Mina Porell)

Saints Bartholomew and Andrew, Santa Croce Altarpiece (ca. 1325-8) gold leaf and egg tempera on panel by Ugolino de Nerio (working with Isaac Messina)

The Bedroom (1658/1660) oil on linen by Pieter de Hooch (working with Amanda Kasman)

Consulting on a Project Examining, Analyzing, and Documenting the Work of Jean-Michel Basquiat

December 2020-Present

Starting in late 2020, I began work as a consultant/participant in a collaborative WUDPAC/UD project entitled *Hidden Images, Symbols, and Inscriptions: Viewing Basquiat's Works in a New Light*. The project will research, analyze, and reconstruct the auto-fluorescent media used by the African American painter Jean-Michel Basquiat on his monumental work *Flesh and Spirit*.

WORKSHOPS:

- **Organized and served as instructor for the following workshops:**

June 2019. Kress Foundation/University of Delaware *Practical Art Conservation Education and Training Workshop for Students from Historically Black Colleges and Universities.*

Instructor of a short introduction and workshop about historically accurate paint making and water gilding attended by a group of students from Historically Black Colleges and Universities.

June 2018. Kress Foundation/University of Delaware *Practical Art Conservation Education and Training Workshop for Students from Historically Black Colleges and Universities.*

Leader, co-creator, and instructor of a weeklong introduction to the examination of paintings and technical art history workshop for a group of thirteen students from Historically Black Colleges and Universities. This involved examining three paintings from the Kress Collection and three from The University of Delaware Art Gallery

INTERNSHIPS:

- **Organized and supervised the following internships:**

2018 Practical Art Conservation Education and Training Workshop for Students from Historically Black Colleges and Universities. Organized and supervised one undergraduate student intern to create content for the 2018 Practical Art Conservation Education and Training Workshop.

2016 Summer Painting Conservation Internship Supervised two undergraduate art conservation students and many volunteers in the conservation of *Crossing of the Delaware*, a 7' by 12' painting by Harrington Fitzgerald (1847-1930) owned by The Museum of the American Revolution.

SENIOR THESES:

- I was the first reader and primary adviser for the following undergraduate senior thesis:
2016 David Brickhouse. "The Techniques of Applied Brocade Painting Techniques (*Pressbrokat*) in fifteenth-century Italy"

MITRA

September 2015-Present

Material Information and Technical Resources for Artists Materials Information and Technical Resources for Artists

- Co-leader for the development and leader for the ongoing content of a forum hosted by the University of Delaware dedicated to assisting artists seeking information on materials, techniques, and preservation of their artwork.

Initial responsibilities included contacting potential donors; assembling a board of moderators comprised of conservators, scientists, artists, engineers, and art industry experts. A major goal of the online forum is to provide an up-to-date resource for artists who have specific questions relating to art materials and the long-term preservation of their works.

Continuing responsibilities include creating content and answering inquiries submitted to the forum. This also includes contacting experts in other specialties to help answer questions outside of my area of knowledge.

The [website and forum](#) went live in October of 2016.

Painting Conservator in Private Practice

September 2008-Present

In collaboration with Kristin deGhetaldi

Conservation and technical analysis of paintings primarily by American and European artists. Additional services include art consultation, art handling/transportation, collection surveys, and onsite treatment/examination. Although there is some overlap, the treatments can be broken up into the three categories:

I have examined and treated 152 paintings since 2008. 34 conservation treatments and technical studies involved in-depth examination and documentation of important artists and have broadened knowledge about their materials, techniques, and preservation issues. These include but are not limited to paintings by: N C Wyeth, Howard Pyle, Henry Ossawa Tanner, George Bellows, Egon Schiele, John LaFarge, Félix-Francois Georges Philibert Ziem, Adolphe Monticelli, Thomas Sully, Peter Paul Rubens, Francois Bigot, Gerard Ter Borch, a follower of Salomon van Ruysdael, Michiel van Musscher, workshop of Neri di Bicci, Bernardino Luini, School of Pietro da Cortona, and Rembrandt Harmenszoon van Rijn (four paintings). Recently this work has branched out to include post-modern artists included the examination, study, and preventive conservation of works by Anselm Kiefer and Jean-Michel Basquiat.

Eleven of the treatments have resulted in innovative conservation treatments which have been disseminated to other conservators and taught to students. Treatment methodologies include improved methods of filling losses in paintings, inpainting strategies, complex cleaning strategies, and large-scale consolidation methods.

Approximately 118 of the treatments were carried out on paintings by unknown/less well-known artists using traditional methods and are considered “service” to owners and collectors.

A full list of my conservation treatments is included in Appendix I

WORK HISTORY 1997-2016:

The University of Delaware

Limited-Term Researcher/Adjunct Instructor

September 2006-September 2013

Temporary Assistant Professor

September 2013-September 2016

Supervisors: Debra Hess Norris, Vicki Cassman, and Joyce Hill Stoner

Duties included the creation of curriculum, teaching, procurement of historically accurate materials, and student assessment.

Classes offered annually:

- Instructor for the following undergraduate classes focusing on the historical materials and techniques

of painting, art conservation and technical art history:

ARTC 280 Studio in the Materials and Techniques of Drawing in the West: An introduction and exploration of the materials and techniques of drawing in the Western World.

ARTC 485 Color Mixing and Matching: introduction to the ethics and practice of inpainting/retouching

ARTC 488 Studio Materials and Techniques 1: Reconstructing early historical painting techniques including encaustic, fresco, egg tempera, and gilding

ARTC 489 Studio Materials and Techniques 2: Reconstructing later painting techniques with an emphasis on Renaissance oil paintings

Experimental and earlier versions of classes

- Created and taught the following experimental courses for undergraduate art conservation students:
 - ARTC 167 Visual Acuity:** drawing for conservators.
 - ARTC 467 Ancient Materials, Modern Practice:** course in distemper and encaustic
 - ARTC 267 Materials of the Masters:** companion course to the second Kress reconstruction project
 - ARTC 467 Decoding the Old Masters:** technical art history for art historians.
 - ARTC 467 Pigments and Mediums:** creating historically accurate art materials and paints
 - ARTC 467 Reconstructing the Old Masters:** Companion course to the third Kress project focusing on the virtual reconstruction of Old Master paintings in the Kress collection.

Winterthur/University of Delaware Program in Art Conservation Graduate Program

Limited-Term Researcher and Visiting Instructor for WUDPAC

Supervisor: Joyce Hill Stoner

September 2006-2016

- Lecturer on historic materials and techniques of painting and painting conservation.
- Instructor and advisor to second-year WUDPAC graduate students in painting conservation.
- Instructor during first-year Paintings Block.
- Assisted graduate students with the analysis of their projects using the following techniques: X-radiography, Infra-red reflectography, Cross-sectional analysis including fluorochrome staining, X-ray Fluorescence, and Pigment identification
- Researched and supervised the following painting reconstructions performed by WUDPAC graduate students:
 - Portrait of a Lady* NGA (c.1455) oil on panel by Rogier van der Weyden (working with Kristin deGhetaldi)
 - Christ and the Apostles in the Tempest on the Sea of Galilee* (1596) oil on copper by Jan Brueghel I (working with Amber Kerr)
 - Saint Lucy* (1470) egg tempera on panel by Francesco del Cossa (working with Louise Orsini)
 - Allegory of Painting* (1765) oil on linen by François Boucher (working with Cindy Schwarz)
 - The Creation and the Expulsion from the Paradise* (1445) gold leaf and egg tempera on panel by Giovanni di Paolo (working with Sarah Kleiner)
 - A section of *The Virgin Earth, Capingo* (1926-1927) *buon fresco* on lime plaster by Diego Rivera (working with Lauren Fair)
 - Saint Ildefonso* (1603/1614) oil on linen by El Greco (working with Carlos Moya)
 - Still Life with a Skull and Writing Quill* (1628) oil on panel by Pieter Claesz. (working with Samantha Skelton)
 - Flowers in an Urn* oil on panel by Jan van Huysum, (working with Brianna Weakley)
- Co-teacher of a weekly undergraduate internship, which introduced the principles of conservation and the treatment of paintings.
- Examined, treated, and co-supervised students on the extensive treatment of Charles Wilson Peale's *Portrait of William Paca* (1772).
- On-site supervisor for WUDPAC Summer Work Projects. Locations included The National Museum of American Illustration in Providence, Rhode Island, The University of Honolulu, and Doris Duke's Shangri La in Honolulu, Hawaii.

Kress Foundation/Winterthur University of Delaware Program in Art Conservation

Principle Investigator

September 2009-September 2015

Contact: Max Marmor, Debra Hess Norris

Principle investigator on four projects funded by the Samuel H. Kress foundation to create eighteen reconstructions of Old Master Paintings in the distributed Kress Collection, document their creation on a website, and to teach workshops for art historians and museum educators on the physical makeup of paintings. The reconstructions were created with cross-sectional reveals, which allows viewers to see the layering structure of the painting.

Duties included the following:

- Researching archival documentation of the artists' methods and materials and a survey of all relevant art historical and analytical literature on their work, including that of their contemporaries.
- Direct imaging and analysis of the artworks *in situ* at the following eight institutions with Kress collections:
 - Allentown Art Museum. Allentown, PA
 - Lowe Art Museum, University of Miami. Coral Gables, FL
 - Museo de Arte de Ponce. Puerto Rico
 - North Carolina Museum of Art. Raleigh, NC
 - Philbrook Museum of Art. Tulsa, Oklahoma
 - Portland Art Museum. Portland, OR
 - Seattle Art Museum. Seattle, WA
 - The National Gallery of Art. Washington, DC
- Assembly of all historically representative art materials.
- The creation of the reconstructions.
- Full documentation of the reconstructions.
- Creating and instructing two summer workshops for art historians and museum educators.
- Creating ten virtual reconstructions
- Supervising interns.
- Creating and distributing sets of didactic materials.

A major component of the four grants was the creation of a website to disseminate the information and material created by the project. The Kress Technical Art History Website went live in September, 2014 and was enlarged in 2015.

(March 2015-September 2015) **Kress Reconstruction Project Four.**

- Created the following historically accurate reconstruction of painting in the Kress Collection Museo de Arte de Ponce. Puerto Rico: *Hebrew Prophet* (c. 1370) egg tempera and gold leaf on panel by Giovanni del Biondo.
- Augmented the website mentioned in project three, Gave a workshop on the materials and techniques of early Italian egg tempera painting and the reconstruction of *Hebrew Prophet* by Giovanni del Biondo.

(September 2012-September 2014) **Kress Reconstruction Project Three.**

- Created two historically accurate reconstructions of paintings in the Kress Collection from the Philbrook Museum of Art (Tulsa, OK). These include the following:
 - St. Romuald* (c. 1420) egg tempera and gold leaf on panel by Lorenzo Monaco
 - Madonna and Child* (c. 1410) egg tempera and gold leaf on panel by Taddeo Bartolo.
- Worked with Kristin deGhetaldi to construct a website to disseminate knowledge relating to historical painting materials and techniques of works (thirteenth-eighteenth centuries) represented in the Kress collection. It contains sections on the reconstructions, historical materials and techniques, references and resources, analytical tools, and lesion plans for use by art historians and museum educators. <https://www.artcons.udel.edu/outreach/kress/>
- Gave a workshop on the materials and techniques of early Italian egg tempera painting and the reconstruction of *St. Romuald* by Lorenzo Monaco.

- The creation of thirty sets of historically representative raw material, pigments, and minerals used in the reconstructions. Twenty-five sets were given to participants in the workshop to be used at their home museums as didactic aids. The remaining five reside at the Kress foundation and are made available for museum staff and independent scholars for lectures, workshops, and other educational purposes.

(December 2011-August 2011) **Kress Reconstruction Project Two.**

- I created two historically accurate reconstructions of paintings in the Kress Collection from the Seattle Art Museum and Portland Museum of Art. The reconstruction criteria were identical to project one. I taught a class related to the reconstructions at the University of Delaware. The class involved research of the materials and techniques of the artists being reconstructed, learning the related technical art history, and experimentation with historic art materials. Students were drawn from undergraduate conservation, art history, and studio art departments.

The following Kress paintings were reconstructed:

Saint Francis Receiving the Stigmata (c. 1490) egg tempera and gold leaf on panel by Carlo Crivelli.

Sketch for Glorification of the Porto Family (c. 1755-1760) oil on canvas by Giovanni Battista Tiepolo

(September 2009-February 2010) **Kress Reconstruction Project One.**

- Creation of three historically accurate reconstructions of paintings in the Kress Collection at the National Gallery of Art. In conjunction with the project, the author taught an internship with graduate and undergraduate students at the Winterthur/University of Delaware Program in art Conservation on the creation of the reconstructions. The students assisted with the preparation the substrates and created small reconstruction for themselves. The following Kress paintings were reconstructed:

Madonna and Child (c. 1320-1325) egg tempera and gold leaf on panel by Giotto di Bondone

St. Veronica and Verso (1470-1475) oil on panel by Hans Memling

Holy Family (1595-1600) oil on linen by El Greco

INTERNSHIPS

- **Organized and supervised the following internships at the University of Delaware:**

2015 Summer Painting Conservation Internship Supervised one undergraduate art conservation student and six volunteers in the conservation of *March to Valley Forge*, a 7" by 12" oil painting by Harrington Fitzgerald (1847-1930) owned by The Museum of the American Revolution.

2015 Summer Kress Internship Supervised two undergraduate art conservation students as they finished work on the website and prepared for the 2015 Summer Kress Workshop. The University of Delaware hosted a summer 2015 reconstruction workshop which was attended by fifteen curators, educators, and conservators from institutions associated with the Samuel H. Kress foundation. Each of the participants worked on their own reconstruction of the painting *Hebrew Prophet* by Giovanni del Biondo and experimented with historical art materials. Attendees were given resource kits containing selected historically important raw materials for further study and to facilitate museum outreach and education.

2014 Summer Kress Internship Supervised two undergraduate art conservation students as they finished work on the website and prepared for the 2014 Summer Kress Workshop. The University of Delaware hosted a summer 2014 reconstruction workshop which was attended by twelve curators and educators from institutions associated with the Samuel H. Kress foundation. Each of the participants worked on their own reconstruction of the painting *Saint Romuald* by Lorenzo Monaco and experimented with historical art materials. Attendees were given resource kits containing selected raw materials for further exploration and study.

2014 Spring Kress Internship Supervised six undergraduate art conservation students as they began work on the Kress Technical Art History Website.

2014 Spring Supervised undergraduate conservation internship focusing on the conservation of a University of Delaware historic banner.

2013 Summer Kress Internship Supervised two PhD art history students to create content for the Kress Technical Art History Website.

SENIOR THESES:

- I was the second reader and a technical adviser for the following undergraduate senior thesis:
2015. Julianna Marie Ly. *The Development of a Mold and Cast Technique for Infilling Losses on Varnished Chinese Export Lacquerware.*

Visible Conservation Project/Villanova University September 2013-February 2016

Consultant and project associate leader working with the project head Kristin deGhetaldi

- Worked on the visible conservation treatment of a large-scale canvas painting (12x20') attributed to Pietro da Cortona (c. 1630). Responsibilities included research, development of conservation protocol, and conservation treatment. The project also has an important online presence (created by Kristin deGhetaldi and Villanova staff) with a devoted website and until the project was completed, weekly blog entries and a live webcam. <http://thetriumphof david.com/>

The National Gallery of Art, Washington, DC

Visiting Lecturer

February 2012-2015

Contact: Julie Springer (Adult Education)

Sarah Diallo (High school education)

- Created one-day workshops focusing on the techniques of paintings in the National Gallery collection with the reconstructions made in the first Kress project as centerpieces. Each workshop was constructed for two different groups of thirty participants: High school students and high school teachers. Workshops for students involved more time in the galleries and in-group discussion while those for teachers focused more on how the material could be used in their own curricula.

Workshops include the following:

2012. January 11, 14, and 25

Egg Tempera, Gilding, and Giotto's Goldman Madonna. The workshop included a gallery talk and discussion of the evolution of Early Italian tempera paintings. The group then experimented with traditional water gilding and ended with studio time attempting to copy a small figure from a predella panel by Duccio di Buoninsegna.

2013. January 19 February 9, and 23

Early Netherlandish Oil Painting Techniques and Veronica and the Veil by Hans Memling. The workshop included a discussion of Flemish paintings in the galleries, a demonstration of making oil paint, the creation of an organic red lake, and studio time copying a portion of the Memling painting on a panel previously prepared for them.

2015. January 17 and 24 (students) *El Greco and Venetian Renaissance Painting Techniques.*

The workshop included a discussion of Venetian Renaissance paintings in the galleries, a demonstration of making oil paint, the creation of an organic red lake, and studio time copying a portion of the El Greco's *Holy Family with Saint John the Baptist* on a canvas that I previously prepared and underpainted for them.

Pennsylvania Academy of the Fine Arts (PAFA)

Independent Contractor

February 2010-September 2010

Contact: Anna Marley

- Primary researcher of a project documenting the materials and techniques of the painter Henry Ossawa Tanner performed in partnership with PAFA and the conservators of the Smithsonian American Art Museum and the Smithsonian Museum Conservation Institute. Tanner's paintings were examined and analyzed using both non-destructive and invasive methods in order to characterize the materials and techniques and understand the strategies employed by the artist. The goals of the study were the following:

1. To understand the evolution of Tanner's working methods and materials.
2. To determine authentic from spurious works.
3. To guide future conservation of Tanner's work, as well as serve as a model for future systematic studies of American artists' techniques.

The results of the study were recorded in an essay that I co-authored with Smithsonian conservators. It was published in the University of California catalog of the exhibition, *Henry Ossawa Tanner: Modern Spirit*.

Education Department Museum of Fine Arts, Boston

June 2008-June 2009

Independent Contractor

Contact: Barbara Martin, Brooke DiGiovanni Evans

- Creation of six historically accurate reconstructions of paintings by artists that are in the MFA collection. The reconstructions were created with cross-sectional reveals, which allow the viewer to see the painting's layering structure. These are used in the [MFA's Artist Toolbox program](#).

The following paintings were reconstructed:

The Virgin and Child with Saints (Triptych) (c. 1300-1305) tempera on panel by Duccio di Buoninsegna

The Magdalen Reading (1435) oil on panel by Rogier van der Weyden

Portrait of Vincenzo Morosini (c. 1575-80) oil on linen by Jacopo Tintoretto

Self-Portrait (1659) oil on linen by Rembrandt van Rijn

Portrait of Anne Fairchild Bowler (1763) oil on linen by John Singleton Copley

Lavacourt Under Snow (c. 1878-1881) oil on linen by Claude Monet

- Photography and the creation of a folder which documented the reconstruction process.
- Assembly of samples of all historical materials to aid in public education.

Yale University Art Gallery Winterthur/UD Program in Art Conservation Third Year New Haven, CT

Supervisors: Mark Aronson and Patricia Garland Sept. 2005-July 2006

Post-graduate fellow in the Painting Conservation Department as part of my required third-year internship.

Duties included all aspects of museum conservation including the examination, documentation and treatment of the paintings assigned to me, assessing the condition works going out or returning from loan, dusting the paintings in the gallery, and supervising the work of pre-program interns.

Major treatments included the following: #4, 1949 by Jackson Pollock, *Lighthouse at Camden Main* by Fitz Henry Lane, *The River: Wuppe Flusslandschaft mit Dampfer* by Carlo Mense, *The Pool* by Louis Eilshemius, and *Adoration of the Magi*, oil on panel by an unknown sixteenth-century, Florentine Mannerist.

HART Project (Historically Accurate Reconstructions Team) Instituut Collectie Nederland, Amsterdam

Supervisor: Leslie Carlyle July 1. 2005– August 31 2005

The focus of my participation with the HART Project was to help reconstruct Van Gogh's paints, document the influence and relationships between specific ingredients used in its manufacture, and record the physical, chemical, and rheological characteristics of the resulting paint. The results provide insight into the technical art history of the period. A blueprint of the paint used by the artist may be used as a possible attribution tool. It might also help explain the degradation of paintings of the period, while giving clues into the appropriate methods to preserve them for the future.

Walters Art Museum

Supervisor: Jennifer Mass

Baltimore, MD and Winterthur, DE

September 22 2004 – May 2005

Completion of an in-depth technical study of *Oedipus and the Sphinx* (1864) oil on linen by Jean-Auguste-Dominique Ingres owned by The Walters Art Museum. The study included analysis using analytical equipment available at Winterthur's SRAL. The painting was featured in the exhibition *The Repeating Image: Multiples in French Painting from David to Matisse*.

Chateau de Parentignat

Summer work project

D'Auvergne, France

July 1 2004 - Aug 15 2004

Supervisor: William Whitney, Professor, University of Paris, Sorbonne

Examined and performed conservation treatments on a large eighteenth-century altar oil on linen painting housed in the chapel associated with the chateau, an est. early nineteenth-century oval oil-on-linen, and an eighteenth-century portrait of an ancestor of the current Marquis that was damaged during shipment.

William Gannotta Fine Art Services

Supervisor: William Gannotta

Philadelphia, PA

August 2001 – July 2003

Performed all aspects of the art handling business with the owner as the sole employee during the duration of my tenure. These tasks included the packaging and transportation of art works among studios, galleries, and museums. Periodically, the work involved the unpacking, repacking, and hanging of shows (e.g. Brandywine River Museum and Susquehanna University Gallery)

Adjunct Instructor Cecil County Community College

Supervisor: Carol White

Northeast, MD

Sept. 2002 - June 2003

Worked as the sole instructor for Painting I, Painting II, and 2-D Design. This included the creation of curriculum, teaching, grading, and assessment of the undergraduate students.

Mary McGinn Painting Conservation

Supervisor: Mary McGinn

Bala Cynwyd, PA

June 2001- March 2002

Completed the treatment of on an (est.) early nineteenth-century group portrait and worked on the inpainting of an (est.) eighteenth-century oil on linen.

Lexington Conservation

Supervisors: Daniel Kurtz and Thomas Heller

Pennsauken, NJ

2000-2002

Completed a group of conservation projects including consolidating five large ceremonial pieces of gilded sculptural woodwork from The National Museum of Jewish American History, inpainting the losses on wooden objects, and replicating eighteenth-century wallpaper.

Sater Restorations, Inc.

Supervisor: Thomas Sater

St. Louis, MO

1997-1999

- Examined and treated paintings, painted surfaces, and wall decorations as the company's painting restoration technician.

PUBLICATIONS:

Brian Baade, Gianfranco Pocobene, Kristin deGhetaldi, Chris Petersen, Alexa Beller, and Corrine Long. **2021**. "The Technical Analysis and Conservation of John La Farge's Newport Congregational (1880) in Newport, Rhode Island" in *Studies in Conservation*. November 25, 2021.

<https://www.tandfonline.com/doi/abs/10.1080/00393630.2021.2002596>

Peer Reviewed (50% contribution)

Brian Baade, Kristin deGhetaldi, and Alyssa Rina. **2021**. "Analysis of Mordants, Driers, and Lapis Lazuli using X-Ray Fluorescence: Comparative Research using Reconstructed Paint Samples and Case Studies" in *Secreta Artis* vol. 3, no. 4: 7-21. (Sergey Andriaka Academy of Watercolor and Fine Arts, Moscow) **Peer Reviewed** (45% contribution)

Brian Baade and Kristin deGhetaldi. **2020**, "Chapter 48 Recommending Materials to Artists' *Conservation of Easel Paintings*, edited by Joyce Hill Stoner and Rebecca Rushfield, Routledge. **Invited** (95% contribution)

Brian Baade, Amber Kerr, Kristin deGhetaldi, and Chris Petersen. **2019**, "The Spiritual from the Material: An Exploration of Henry Ossawa Tanner's Complex Tempera Systems in his Later Visionary Paintings" chapter in *Tempera Painting Between 1800 and 1950 Experiments and Innovations from the Nazarene Movement to Abstract Art*. (Archetype Publication, Ltd.) **Peer Reviewed** (60% contribution)

Brian Baade. **2019**. "Exploring the Working Methods of Henry Ossawa Tanner and Other Selected Early

Twentieth-Century Emulsion Recipes” chapter in *Tempera Painting Between 1800 and 1950 in Tempera Painting Between 1800 and 1950 Experiments and Innovations from the Nazarene Movement to Abstract Art*. (Archetype Publication, Ltd.) **Peer Reviewed** (100% contribution)

Kristin deGhetaldi, **Brian Baade**, Joyce Hill Stoner, Jim Hayes, Samantha Alderson. **2018**. “PVA(C) Retouching Colors: A brief history and introduction to GOLDEN’s newly formulated PVA Conservation Colors” in the 4th Annual International Meeting on Retouching in Cultural Heritage Postprints, Oct 20-21, 2017, Split, Croatia. **Peer Reviewed** (40% contribution)

Kristin deGhetaldi, **Brian Baade**, Emily Wroczynski, Zachary Voras, and Thomas J. Beebe, Jr. **2017**. “Resurrecting a Giant: Using Solvent Gels and Aqueous Systems to Restore Villanova University’s *Triumph of David*,” chapter in *Gels in Conservation* (Archetype Publications, Ltd.) **Peer-Reviewed** (30% contribution)

Joyce Hill Stoner, Kristin deGhetaldi, **Brian Baade**. “Two New Resources for Studying the Material Properties of Artworks.” *International Foundation for Art Research*. (2017) vol. 18, no. 1: 32-34. (25% contribution) **Invited Author**.

Kristin deGhetaldi, **Brian Baade**. Book Review: *Colour Change in Paintings*, edited by Rhiannon Clarricoates, Helen Dowding, and Alexandra Gent, *Journal of the American Institute for Conservation* (Aug 2017): 1-3. **Peer Reviewed** (50% contribution)

Kristin deGhetaldi, Zachary Voras, Marcie Wiggins, Carla Bertorello, **Brian Baade**, Amanda Norbutus, and Thomas J. Beebe, Jr. **2016**. “In-Depth Examination and Analysis of Domenico Cresti’s Oil on Wall Paintings in Santa Maria della Pace in Rome” in *The Journal of Cultural Heritage*. **Peer Reviewed** (30% contribution)

Zachary Voras, Kristin deGhetaldi, **Brian Baade**, Eric Gordon, Glenn Gates, and Thomas Beebe, **2016**. “Comparison of Oil and Egg Tempera Paint Systems using Time-of- Flight Secondary Ion Mass Spectrometry (ToF-SIMS)” in *Studies in Conservation*. **Peer-reviewed** (20% contribution)

Zachary Voras, Kristin deGhetaldi, Marcie Wiggins, Barbara Buckley, **Brian Baade**, Jennifer Mass, Thomas Beebe, **2015**. “Time-of- Flight Secondary Ion Mass Spectrometry Imaging of Molecular-Level Alteration Mechanisms in ‘Le Bonheur di Vivre’ by Henri Matisse” in *Applied Physics A*. **Peer Reviewed** (15%)

Fang Ren, Natalya Atlasevich, **Brian Baade**, John Loike, and Julie Arslanoglu, **2015**. “Influence of Pigments and Protein Aging on Protein Identification in Historically Representative Casein based Paints using Enzyme-linked Immunosorbent Assay” *Analytical and Bioanalytical Chemistry*. **Peer Reviewed** (40% contribution)

Amber Kerr-Allison, Kristin deGhetaldi, **Brian Baade**, Zachary Voras, and Christian Petersen. **2014**. “Deconstructing the Stratigraphy of Color and Design in the Artistic Works of Henry Ossawa Tanner” *ICOM-CC 2014 Meeting Preprints*. **Peer-reviewed** (25% contribution)

Brian Baade, Amber Kerr-Allison, and Jennifer Giacciai, **2012**. “In Pursuit of the Ideal Effect: The Materials and Techniques of Henry Ossawa Tanner,” in *Henry Ossawa Tanner: Modern Spirit*. Berkley, CA: University of California Press. **Invited** (50% contribution)

Brian Baade, **2010**. “The Use of Dry Pigments in Inpainting,” *Painting conservation catalog*, Vol. 3: *Inpainting*. American Institute for Conservation Paintings Specialty Group. Washington, DC :AIC. **Invited Author and Peer Reviewed** (100% contribution)

ONLINE PUBLICATIONS:

The following online publications were written and uploaded as downloadable pdf resources to aid artists on best art practices. They were written by Brian Baade (**40% contribution except where noted**) and Kristin deGhetaldi with bibliographic assistance by Rebecca Rushfield and Natalya Swanson. These were

not peer reviewed in the strictest sense, but they were reviewed by members and vetted by researchers in the art materials industry. They can be accessed on the website and forum hosted by the University of Delaware Art Conservation Department.

<https://www.artcons.udel.edu/mitra/resources>

Adhesives and Sizes (2020)

Flexible Supports (2020)

Grounds and Primers (2020)

Health and Safety (2020) **10% contribution**

Mediums and Additives for Painting (2020)

Myths, FAQs, and Common Misconceptions (2020)

Rigid Supports (2020)

Solvents and Diluents (2020) **10% contribution**

Storage, Exhibition, and Handling (2020) **10% contribution**

Varnishes (2020).

POSTERS:

Natalya Atlasevich, **Brian Baade**, Caroline Tokarski, John Loike, and Julie Arslanoglu, **2014**. (poster) “The Study of Protein/Pigment Interactions in Art Materials from Replica Paints with an Integrated Enzyme-Linked Immunosorbent Assay (ELISA) and Proteomics Approach” American Society for Mass Spectrometry. **Peer-reviewed** (30% contribution)

Natalya Atlasevich, **Brian Baade**, Caroline Tokarski, John Loike, and Julie Arslanoglu, **2013**. (poster) “Can ELISA Answer All of Our Protein-Based Media Identification Questions? ICOM-CC Technart Conference. **Peer-reviewed** (30% contribution)

LECTURES, DEMONSTRATIONS, AND ONE-DAY WORKSHOPS:

December 11th **2022**. Presented “Uncovering the Layers: The Science of Old Master Paintings” at Salem County Historical Society in New Jersey. **Invited Speaker. Local.**

October 19th **2022**. MC'd and Presented in the online Basquiat Seminar Hosted by UD entitled “Hidden Images, Symbols, and Inscriptions: Viewing Basquiat's Works in a New Light.” **Moderator and Speaker. International.**

February 18, **2022**. “Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes.” session at the College Art Association 2022 Annual Meeting, Virtual. **Session Organizer, Moderator, Leader, and Speaker. National.**

February 13, **2021**. “The Role of Varnish on Artworks: The Ugly, the Bad, and the Good.” session at the College Art Association 2021 Annual Meeting, Virtual. **Session Organizer, Moderator, Leader, and Speaker. National.**

October 19, **2020**. “Uncovering the Layers: The Science of Old Master Paintings.” Seminar in Technical Art History at West Chester University. **Invited speaker. Local.**

February 14, 2020. “Slowing Entropy: A Discussion about Better Methods to Handle, House, Display, Store, and Ship your Artwork(s), session at the College Art Association 2020 Annual Meeting. Chicago, IL **Session Organizer, Moderator, Leader, and Speaker. National.**

April 19, 2019, “The Intersection of Art and Science,” presented at Penn State University, Abington. **Invited Speaker. Local.**

March 6, 2018. Created, organized, designed, scripted, and performed the voice-over for the short film “The Historical Methods of Making Oil Paint.” The film was commissioned by the conservation department at the Mauritshuis and was linked to their website and uploaded to [YouTube](#). **Commissioned. International.**

February 14, 2019. “Will Your Paintings Flake, Fade, or Fail?” *From Research to Reality*, session at the College Art Association 2019 Annual Meeting. New York, NY. **Session Organizer, Moderator, Leader, and Speaker. National.**

May 24, 2018 “Tracing the Path of Technical Art History Successes, Misinterpretations, and Future Trends in the Analysis of Netherlandish, Dutch, and Flemish Paintings,” (with Kristin deGhetaldi) presented at the Historians of Netherlandish Art 2018 Annual Meeting. Ghent, Belgium. **International. Peer-reviewed.**

April 10, 2018, “Egg Tempera Painting: From the Middle Ages, to Wyeth, and Beyond,” presented at the Brandywine River Museum. Brandywine, PA. **Invited Speaker. Local.**

April 3, 2018. I was filmed demonstrating how traditional egg tempera was made for the film, “*American Masters: Wyeth*,” shown on the Public Broadcasting Station, June 4th, 2018. **Commissioned. International.**

March 15, 2018. “The Spiritual from the Material: An Exploration of Henry Ossawa Tanner's Complex Tempera Systems in his Later Visionary Paintings,” (with Kristin deGhetaldi, Amber Kerr, and Jennifer Giaccari) presented at Tempera Painting Between 1800 and 1950: Experiments and Innovations from the Nazarene Movement to Abstract Art. Pinakothek der Moderne in Munich, Germany. **Invited Speaker. International.**

March 16, 2018. “Exploring the Working Methods of Henry Ossawa Tanner and Other Selected Early-Twentieth-Century Emulsion Recipes,” given at Tempera Painting Between 1800 and 1950: Experiments and Innovations from the Nazarene Movement to Abstract Art. Pinakothek der Moderne in Munich, Germany. **Invited Creator and Leader of the Workshop. International.**

February 23, 2018. “Pre-Modern Paint, Post Modern Practice: The Contemporary Use of Encaustic, Egg Tempera, and Casein,” A full session presented at College Art Association 2018 Annual Meeting. Los Angeles. **Session Organizer, Moderator, Leader, and Speaker. National.**

October 20, 2017. “PVA(C) Retouching Colors: A brief history and introduction to GOLDEN’s newly formulated PVA Conservation Colors,” (with Kristin deGhetaldi, Joyce Hill Stoner, Jim Hayes, and Samantha Alderson) presented at the 2017 Retouching in Cultural Heritage Conference in Split, Croatia. **International.**

October 16, 2017. “Resurrecting a Giant: Using Solvent Gels and Aqueous Systems to Restore Villanova University’s Triumph of David,” (with Kristin deGhetaldi) presented at the Gels in Conservation Conference held at the Tate Modern. London, England. **International. Peer-reviewed.**

September 28, 2017. “Learning from the Old Masters: The Forensic Analysis of Easel Paintings.” (with Kristin deGhetaldi) presented at the Milwaukee Art Museum. **Invited Speaker. Local.**

October 9, 2017. “Materials Matter: Art Technique, Science, and Why We Care,” presented at the University of Delaware’s Interdisciplinary Science Learning Laboratories. University of Delaware. **Invited**

Speaker. Local.

June 16, **2017**. Invited speaker at the Historically Black Colleges and Universities Art Conservation Initiative hosted by Yale University, the University of Delaware, and Winterthur Museum. **Invited Speaker. Local.**

May 26, **2017**, “Why Does a Knowledge of Art Materials & Processes Matter? Or Who Cares about the Cookery of Art?” Presented at the UD 2017 Art Conservation and Art History Convocation Ceremony. **Invited Speaker. Local.**

April 25, **2017**. “Fakes, Forgeries, and Misattributions,” presented at the Philadelphia Science Festival’s Fakes and Forgeries Program hosted by the Chemical Heritage Foundation. **Invited speaker. Local.**

March 23, **2017**. “Promoting Technical Art History Through Reconstructions, Workshops, Curricula, and Websites,” presented the University of Arizona’s Technical Art History Symposium. **Invited Keynote Speaker. National.**

February 16, **2017**. “An Introduction to the Website and forum Materials Information and Technical Resources for Artists MITRA,” (with Kristin deGhetaldi) presented at the College Art Association 2017 Annual Meeting. **Invited Speaker. National.**

October 20, **2016**. Lecture/demonstration about historical egg tempera painting, pigment manufacture, medieval inks, and the scientific analysis of artworks, (with Kristin deGhetaldi) presented at the University of Rhode Island. Kingston, RI. **Invited Speaker. Local.**

May 17, **2016**. “Using Web-based Initiatives to Promote Conservation and Engage Diverse Audiences,” (with Kristin deGhetaldi) presented at AIC Paintings Specialty Group 42nd AIC Conference 2016. Montreal, Canada. **International.**

April 14, **2016**. “Creating Curricula, Workshops, and Websites to Promote Technical Art History, and Educate Diverse Audiences,” (with Kristin deGhetaldi) presented at ICOM-CC conference: Conservation Science and Education, Harvard Art Museums, and the Scientific Research Working Group. Harvard University. Cambridge, MA. **National.**

April 3, **2016**. “The CSI of Paintings: Fakes and Forgeries.” (with Kristin deGhetaldi) presented at the University of Miami, FL. **Invited Speaker. Local.**

October 10, **2015**. Lecture/demonstration about historical egg tempera painting and the scientific analysis of artworks, (with Kristin deGhetaldi) presented at the University of Pittsburgh-Greensburg, PA. **Invited Speaker. Local.**

October 5, **2015**. One-day workshop on Fayum painting techniques, (with Kristin deGhetaldi) given at Johns Hopkins University. Baltimore, MD. **Invited Speaker. Local.**

September 17, **2015**. Lecture/demonstration on egg tempera painting and the scientific analysis of artworks, (with Kristin deGhetaldi) presented at Philbrook Museum of Art, Tulsa, OK. **Invited Speaker. Local.**

September 4, **2015**. Organized and manned a booth showing historical paint media and materials, (with Kristin deGhetaldi) presented at the Chemical Heritage Foundation, Philadelphia, PA. **Invited. Local.**

February 20, **2015**. “Old Master Painting Techniques and the Transition from Egg Tempera to Oil Paint.” (with Kristin deGhetaldi, Timothy McCall, and Julie Arslanoglu) presented at Collage Art Association tour and lecture at the Metropolitan Museum of Art, New York City, NY. **National.**

June 6, **2014**. “The Use of Contemporary Art Materials and their Role in Preservation,” (with Kristin deGhetaldi) presented at ColArt Americas. Inc./Winsor and Newton, US. Piscataway, NJ **Invited Speaker. International.**

February 12-15, **2014** “Secrets of the Old Masters: Materials, Manuals, and Myths,” CAA session (with Kristin deGhetaldi) given at College Art Association 2014 Annual Meeting, Chicago, IL. **Session Co-chair and Presenter. National.**

February 12-15, **2014**. “Is Art Materials Education Being Neglected, and What are We Doing About it?” presented at College Art Association 2014 Annual Meeting, Chicago. **Invited Member of a Panel. National. Peer-reviewed.**

September 10, **2013**. Filmed demonstrating the traditional methods of egg temper painting to Michael Palin for his BBC documentary “Michael Palin in Wyeth’s World.” This was broadcast on BBC 2 **Invited. International.**

April 24, **2013**. “Long Live Our Treasures: The Science of Conservation and Preservation,” (with Kristin deGhetaldi) presented at the University of Pennsylvania. Philadelphia, PA. **Invited Speaker. Local.**

March 21, **2013**. “The Techniques of Egg Tempera Painting,” (with Kristin deGhetaldi) presented at the Brandywine River Museum of Art, Brandywine, PA. **Invited Speaker. Local.**

March 14, **2013**. A presentation on historical art materials, (with Kristin deGhetaldi) presented at UD Day at the US Senate. Washington, DC. **National.**

February 15, **2013**. “Instructing and Reconstructing,” presented at College Art Association Annual Meeting, New York, NY. **Invited Speaker. National. Peer-reviewed.**

April 27, **2012**. Presentation on the interaction of science and art, (with Kristin deGhetaldi) presented at USA Science and Engineering Festival. Washington, DC. **National.**

March 5, **2012**. “The Techniques of Henry Ossawa Tanner,” (with Amber Kerr) presented at the Pennsylvania Academy of Fine Arts. Philadelphia, PA. **Invited Speaker. Local.**

December 3, **2011**. “The Historically Accurate Reconstruction of Old Master Paintings,” presented at the Philbrook Museum of Art. Tulsa, OK. **Invited Speaker. Local.**

November 29, **2011**. “Decoding the Masters,” presented at the University of Delaware. Newark, DE (with Kristin deGhetaldi) **Invited Speaker. Local.**

November 13-17, **2011**. “Paintings are that Complicated?” (with Kristin deGhetaldi) presented at the conference Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation. Colonial Williamsburg. **National.**

November 10, **2011**. “The Analysis, Treatment, and Reconstruction of Old Master Paintings,” (with Kristin deGhetaldi) presented at Temple University. Philadelphia, PA. **Invited Speaker. Local.**

October 25, **2011**. “The Analysis, Treatment, and Reconstruction of Old Master Paintings,” (with Kristin deGhetaldi) presented at the University of Pennsylvania. Philadelphia, PA. **Invited Speaker. Local.**

July 8, **2011**. “Reenacting the Old Masters,” (with Kristin deGhetaldi) presented at the Smithsonian American Art Museum. **Invited Speaker. National.**

February 21, **2011**. “The Techniques of Henry Ossawa Tanner,” (with Amber Kerr) presented at the Smithsonian American Art Museum. **Invited Speaker. National.**

December 9, **2010**. “Historical Materials and Painting Techniques: Education through Reconstructions,” (with Kristin deGhetaldi) presented at the National Historic Trust. **Invited Speaker. Local.**

November 1, **2010**. “The Analysis, Treatment, and Reconstruction of Old Master Paintings,” (with Kristin deGhetaldi) presented at the University of Mary Washington. **Invited Speaker. Local.**

June 16, 2010. "The Historically Accurate Reconstruction of Old Master Paintings," presented at The National Gallery of Art. Washington, DC. **Invited Speaker. Local.**

December 10, 2009. "The Analysis, Treatment, and Reconstruction of Old Master Paintings," (with Kristin deGhetaldi) presented at Washington and Lee University. **Invited Speaker. Local.**

June 13, 2009. "Reconstructing Old Masters," (with Kristin deGhetaldi) presented at the Museum of Fine Arts, Boston. Boston, MA. **Invited Speaker. Local.**

RELATED EXPERIENCE:

Painter and Co-owner Gilded Lilly Painting St. Louis, MO & Newark, DE
1998 - August 2001

- Created original and reproductions of paintings as well as the restoration and creation of period and interior decorations including trompe l'oeil, murals, and faux finishes.

Exhibiting Fine Art Painter 1995-2003

I exhibited in four galleries in Saint Louis. They are all defunct.

I was in a two-person show at the Newark Arts Alliance in 2000

WORKSHOPS AND PROFESSIONAL DEVELOPMENT:

- | | |
|------------|---|
| Sept. 2009 | Modular Cleaning Program (MCP)
Completion of a four-day workshop on the use of the Modular Cleaning Program database system and approach for the cleaning of artworks. |
| May 2006 | Tear Mending
Attended a three-day workshop given by Professor Winfried Heiber and Robert Proctor on the use of thread-by-thread repair of canvas tears in the structural conservation of paintings on canvas. |
| Dec. 2005 | Textured Fills
Completion of a two-day, one-on-one workshop with George Bisacca covering the creation and use of textured fills for invisible loss compensation in the treatment of easel paintings. |
| Oct. 2005 | Mastering Inpainting
Completion of a five-day course given by Jim Bernstein, which focused on the many options available for inpainting and visual compensation. The Course explored the physical attributes of the various methods, pigments, and binders and various ways to exploit these properties during treatment. |
| Oct. 2004 | Microscopy for Conservators
Completion of a weeklong course offered by McCrone Research of Chicago covering polarized light microscopy and emphasizing its use in the identification of pigments. |

WUDPAC and UD Committees

Society of Winterthur Fellows WUDPAC Professional Development Funds Committee Fall 2017-Present
I am part of a small group who review WUDPAC student proposals for funds from the WUDPAC professional Development Funds offered by the program and UD's Office of Graduate and Professional Education.

Screening Committee for WUDPAC Interviews Fall 2016-Present

WUDPAC Curriculum Committee Fall 2016-Present

Search Committee WUDPAC Science Position Fall 2019-2020

Search Committee UD/WUDPAC Tenure-Track Professor Fall 2018-2019

Search Committee Winterthur Furniture position	Fall 2017-2018
Chair Search Committee UD/WUDPAC Continuing Track Professor	Fall 2021-2022
Search Committee UD/WUDPAC Tenure-Track Professor	Fall 2022-2023

SUCCESSFUL GRANTS:

Spring 2020 Hidden Images, Symbols, and Inscriptions: Viewing Basquiat’s works in a New Light. Sean Parker Foundation	\$37,000
Spring 2015 Representing the Kress Collection using Historical Painting Reconstructions Samuel H. Kress Foundation	\$44,000
Spring 2012 Representing the Kress Collection using Historical Painting Reconstructions and The Creation of a Technical Art History Website. Samuel H. Kress Foundation	\$80,200
Spring 2011 Reconstruction of Two Kress Paintings from Museums on the West Coast; Portland Art Museum and Seattle Art Museum Samuel H. Kress Foundation	\$25,000
Spring 2010 Reconstruction of Three Kress Paintings from the National Gallery of Art, DC. Samuel H. Kress Foundation	\$25,000

PROFESSIONAL AFFILIATIONS:

AIC, American Institute for the Conservation of Historic and Artistic Works. Member

CAA, College Art Association

IIC, International Institute of Conservation. Fellow

American Society for Testing and Materials (ASTM D01.57)

I am a member of the **ASTM D01** Paint and Related Coatings, Materials, and Applications and the subcommittee **D01.57** Artist Paints and Related Materials. We are working to improved testing and evaluation methods for determining the longevity of art materials. I am working with the current chair, Michael Skalka of the National Gallery of Art.

APPENDIX I

CONSERVATION & TECHNICAL EXAMINATION of PAINTINGS

One hundred and eighty-nine paintings that I have treated and examined since 2008.

Technical examinations not involving treatment are in brackets.

Dates indicate when the treatment and/or technical examination was completed, if applicable.

Geographic breakdown is as follows:

One hundred and eighteen treatments of paintings by American artists

One treatment of paintings by an Argentinian artist

Three treatments of paintings by and Austrian artist

One treatment of a painting by a Brazilian artist

One treatment of a painting by an artist from the Czech Republic

Ten treatments of painting by British artists

Eighteen treatments of paintings by Dutch and Flemish artists

Eight treatments of paintings by French artists

Seven treatments of paintings by German artists

One treatment of a painting by a Haitian artist

Two treatments of paintings by Hungarian artists

Tent treatments of paintings by Italian artists

Two treatments of paintings by Norwegian artists

Two treatments of paintings by Romanian artists

One treatment of a painting by a Russian artist

Two treatments of paintings by Spanish artists.

American

(Ongoing) N. C Wyeth, *The Apotheosis of the Family*, 1932. 19' x 60' Oil on Canvas in five sections originally adhered to plaster. The Wyeth Foundation.

(May 2022) Stanley M. Arthurs, *Landing of the Devries Colony at Zwaanendael, Lewes, Delaware 1631, 1917*. Oil on Artist's Board. Private Collection.

(February 2022) Richard Montague, *Untitled (Forest Scene by a Lake)*, 20th century, Oil on Canvas, Private Collection.

(January 2022) Stanley M. Arthurs, *Guarding Oak*, c. 1905-12, Oil on Canvas, Private Collection.

(December 2022) Jamie Wyeth, *Connemara*, 1987, Oil on Canvas, Private Collection.

(December 2021), N.C. Wyeth, *Apotheosis of the Family*, 1932, Oil on Canvas, Delaware Historical Society.

(November 2021) Charles Warren Eaton, *Untitled (Stormy Landscape)*, late 1800s?, Oil on Artist Board, Private Collection.

(October 2021) Unknown American, *Portrait of Charles Amory of Boston*, mid-19th century, Oil on Artist Board, Private Collection.

(September 2021) Florence Routhenstein, *Untitled (Double-sided Painting)*, 1940s, Oil on Canvas, Private Collection.

(September 2021) Robert Henri, *The Louvre*, 1880s/90s, Oil on Canvas, Private Collection.

(August 2021) Dorothea Theil Donoho, *Portrait of Professor John Robert King, Jr.*, 1956, Oil on Canvas, Private Collection.

(August 2021) N.C. Wyeth, *We Rode Quietly Until the Suburbs Had Dropped Behind*, 1923, Oil on Canvas, Private Collection.

(August 2021) N.C. Wyeth, *The Astrologer Emptied the Whole of the Bowl*, 1916, Oil on Canvas, Private Collection.

(August 2021) N.C. Wyeth, *Stanley and Andrew Wyeth aboard Eight Bells*, 1937, Oil on Hardboard, Private Collection.

(August 2021) Jamie Wyeth, *The Tempest*, 1999, Mixed Media on Archival Cardboard, Private Collection

(July 2021) Stanley Massey Arthurs, *The Crusaders*, early 1920s, Oil on Canvas Mounted to Solid Support, Delaware Division of Historical and Cultural Affairs.

(July 2021) Bryant Whisenant, *Captain Frank Stern*, 1950s/60s, Oil on Canvas, Delaware National Guard.

(July 2021) Herman Cherry, *Untitled No. 4*, 1958, Oil on Canvas, Private Collection.

(June 2021) William Dunlap, *Portrait of John Conant*, 1829, Oil on Panel, National Academy of Design.

(June 2021) William Dunlap, *Portrait of Charity Waite Conant*, 1829, Oil on Panel, National Academy of Design.

(May 2021) Jean-Michel Basquiat, *Flesh and Spirit*, 1982-3, Oil Stick, Acrylic Gesso, Acrylic Dispersion Paint, and Paper on Canvas, Private Collection. **[TECHNICAL EXAMINATION & PREVENTIVE COSERVATION]**

(May 2021) James Wells Champney, *Untitled (Interior Scene)*, 1843, Oil on Canvas, Private Collection.

(April 2021) Robert Goodnough, *Double Cluster*, 1974, Acrylic and Oil on Canvas, Private Collection.

(April 2021) Sarah Wyman Whitman, *Portrait of Henry Rodgers Dalton*, 1895, Oil on Canvas, Private Collection.

(April 2021) April Gornick, *Night Fire*, 1982, Oil on Canvas, Private Collection.

(March 2021) Jack Gauch, *Back Country*, 1962, Oil on Canvas, Private Collection.

(March 2021) Archibald Kerley Meserole, *Portrait of Samuel Pease Secor (1818-1886)*, c. 1885, Oil on Canvas, Private Collection.

(February 2021) Jennifer Bartlett, *Overlaid Circles*, 2001, Oil on Canvas, Private Collection.

(February 2021) Warren Rohrer, *Specific Lilac*, 1987, Oil on Canvas, Private Collection.

(January 2021) Edmund Darch Lewis, *Mountain Falls*, 1885, Oil on Canvas, Private Collection.

(January 2021) Carl Philipp Weber, *Untitled (Alpine Winter)*, 1881, Oil on Canvas, Private Collection.

(January 2021) Antonio Pietro Martino, *Untitled (Gloucester, Massachusetts)*, 1950s, Oil on Canvas, Private Collection.

(January 2021) Archibald Kerley Meserole, *Portrait of William Henry Clay Higgins (1877-1968)*, c. 1880s/early 1900s, Oil on Canvas, Private Collection.

(December 2020) John Francis Murphy, *Untitled (Landscape)*, c. early 1900s, Oil on Panel, Private Collection.

(December 2020) Richard E. Bishop, *Untitled (Goose Hunt with Decoys)*, 1932, Oil on Hardboard (large format folded screen, three panels with a gold trim along the base), Private Collection.

(December 2020) Walter Iler, *Portrait of Marcus Einhorn*, 1946, Oil on Canvas, Private Collection.

(November 2020) Joan Brown, *Grey Wolf with Red Clouds and Dark Tree*, 1968, Oil on Canvas, Private Collection.

(August 2020) Unknown, *Portrait of Nathan Wild (Oct. 6, 1790 - May 3, 1867)*, late 1800s/early 1900s., Oil on Canvas, Private Collection.

(August 2020) Unknown, *Portrait of Sarah Henry Wild, wife of Nathan Wild (April 10, 1793 - July 23, 1872)*, late 1800s/early 1900s, Oil on Canvas, Private Collection.

(August 2020) Joan Brown, *The Swimmers #1 (Diving)*, 1968, Oil on Canvas, Private Collection.

(August 2020) Unknown, *Portrait of an Elderly Lady (poss. Martha Webb Pennock, 1767-1844)*, c. 1840s/50s, Oil on Canvas, National Iron and Steel Heritage Museum.

(July 2020) Unknown, *Portrait of Katharine Boyce*, c. 1920, Oil on Canvas, Private Collection.

(July 2020) Sam Savitt, *Miss Meriwether Hudson on Shalbourne Dragonfly at Bonnie Brae*, 1971, Mixed Media on Masonite, Private Collection.

(June 2020) Unknown, *Portrait of Rev. William H. Laird*, 1919, Oil on Canvas, Immanuel Church.

(June 2020) Sam Savitt, *Mrs. Meriwether Wright Hudson on Walk the Plank in Southern Pines*, 1971, Mixed Media on Masonite, Private Collection.

(June 2020) F.B. Ladd, *Portrait of an Unknown Woman*, c. late 1800s, Oil on Canvas, Private Collection.

(June 2020) Franz Bischoff, *Sunlit Surf (California Coast)*, c. early 1900s, Oil on Canvas, Private Collection.

(May 2020) Unknown, *Portrait of Maria Mary Dickinson (1783-1854?)*, c. 1820s, Oil on Canvas, Private Collection.

(May 2020) Unknown, *Portrait of Albanus Charles Logan (1783-1854)*, c. 1820s, Oil on Canvas, Private Collection.

(April 2020) John Jacobson, *Untitled (Landscape)*, 1900, Oil on Canvas, Private Collection.

(March 2020) Ralph Albert Blakelock, *Untitled (Forest Landscape)*, c. early 1900s, Oil on Canvas, Private Collection.

(Feb 2020) Carolyn Wyeth, *Still Life with Brown Jug*, 1946, Oil on Canvas, Private Collection.

(January 2020) Victor P. Trent, *Joseph Cooper House, Camden, NJ*, 1961, Oil on Canvas adhered to wall (Mural), Rutgers University – Camden, NJ. **[TECHNICAL EXAMINATION]**

(February 2020) James Hamilton, *Untitled (Shipwreck at Dusk)*, c. 1840s/60s, Oil on Canvas, Private Collection Highlands – Wilmington, DE.

(2019) John LaFarge, Decorative Painting, Newport Rhode Island Congregational Church. Newport, RI. 1880, Distemper and Encaustic on Plaster. **[TECHNICAL EXAMINATION]**

(December 2019) Archibald Kerley Meserole, *Portrait of Henry Clay Higgins*, c. 1880/early 1900s, Oil on Canvas, Private Collection.

(November 2019) Edmund Clarence Coons, *Hunting Landscape with Pointer*, c. 1930s/40s, Oil on Canvas Mounted onto Panel, Private Collection.

(October 2019) Henriette Wyeth, *Folding Screen with Three Floral Still Lifes*, 1930s., Oil on Canvas Mounted onto Panel, Private Collection.

(July 2019) James G. Tyles, *Untitled (Seascape)*, late 1800/early 1900s, Oil on Canvas, Private Collection.

(May 2019) Edward Bannister, *Landscape with Two Cows Walking*, 1889, Oil on Canvas, University of Maryland/David C. Driskell Center.

(March 2019) Randall King, *The Healing Process*, 2016, Acrylic on Canvas, Thomas Jefferson University.

(February 2019) Warren Rohrer, *Pond 6*, 1976, Oil on Canvas, Locks Gallery.

(January 2019) Warren Rohrer, *Passage 1*, 1981, Oil on Canvas, Locks Gallery.

(December 2018) George Bellows, *Three Rollers*, 1911, oil on canvas, American Federation of Arts- New York, NY.

(December 2018) Jules Kirschenbaum, *Dark in the Forest*, 1951-2, oil on canvas, American Federation of Arts- New York, NY

(November 2018) Oliver Ingraham Lay, *Winslow Homer*, 1865, Oil on Canvas adhered to panel, American Federation of Arts- New York, NY.

(October 2018) Edward Harrison May, *Frederic Edwin Church*, late 1840s/50s, Oil on Canvas Adhered to Panel, American Federation of Arts- New York, NY.

(September 2018) Charles White, *Matriarch*, 1967, Oil on Canvas, American Federation of Arts- New York, NY.

(August 2018) Laussat Richter Rogers, *Portrait of Hannah Booth Jr. (1797-1857)*, c. 1900, Oil on Canvas, Private collection.

(July 2018) Laussat Richter Rogers, *Portrait of James Booth Jr. (1789-1855)*, 1914, Oil on Canvas, Private collection

(July 2018) Walter F. Lansil, *Return of the Constitution*, c. 1880s/90s, Oil on Canvas, Private collection

(June 2018) Edna Andrade, *Four Hot Planets*, 1965, Oil on Canvas, Locks Gallery – Philadelphia, PA.

(March 2018) Unknown (attr. to Samuel Bellwaugh), *Untitled (Portrait of Tommy Tyler?)*, 1850s, Oil on Canvas, Private Collection.

(January 2018) Edward Gay (American), *Unknown (Ships along the Harbor)*, c. 1880s, oil on canvas, Private collection.

(December 2017) Milton Avery, *Mountain and Lake*, 1962, Oil on Canvas, Private Collection.

(December 2017) N. C. Wyeth, *The Unknown Soldier*, c. 1922, Oil on Canvas, The Hill School –

Pottstown, PA.

(October 2017) N. C. Wyeth, *O Captain! My Captain!* c. 1922, Oil on Canvas, The Hill School – Pottstown, PA.

(August 2017) Unknown, *Peleg Burchard*, c. 1840s, Oil on Canvas, Private Collection, Wilmington, DE.

(September 2017) Warren Rohrer, *White Drift 2*, 1978, Oil on Canvas, Private Collection

(July 2017) Frank V. DuMond, *Untitled (Landscape)*, 1820s-1830s, Oil on Board, Private Collection

(June 2017) Unknown (signed “Potter”), *Untitled (Landscape at Dusk)*, 1861, Oil on Canvas adhered to Wooden Panel, Private Collection.

(May 2017) Unknown (incorrectly attributed to Henry Ossawa Tanner), *Untitled (Tree and Landscape)*, c. 1961, Oil on Canvas, Private Collection. **[TECHNICAL EXAMINATION]**

(May 2017) Lorenzo Somerby, *Sleeper’s Bay*, 1838? Oil on Panel, Collection of Ritchie Garrison.

(April 2017) Peter Hurd, Don Antonio Saiz, 1950s? Portable Buon Fresco, Christian Sanderson Museum.

(March 2017) Thomas Sully, *John M. Clayton*, 1844, Oil on Canvas, State of Delaware Historical and Cultural Affairs.

(March 2017) George C. Curtis, *Untitled (Seascape)*, 1850s/70s, Oil on Canvas, Collection of Ritchie Garrison.

(January 2017) C. R. Palmer, *Calen Parker Johnson*, 1850, Oil on Canvas, Private Collection.

(December 2016) N. C. Wyeth, *Washington Reviewing his Troops*, c. 1922, Oil on Canvas, The Hill School, Pottstown, PA.

(September 2016) Harrington Fitzgerald, *Crossing of the Delaware*, 1870s, Oil on Canvas, Museum of the American Revolution - Philadelphia, PA.

(August 2016) Xanthus Russell Smith, *Abraham Lincoln*, 1860s/70s, Oil on Canvas, Private Collection.

(July 2016) Clawson S. Hammitt, *Rear Admiral Samuel Francis Dupont U.S.N.*, Early 1900s, Oil on Canvas, State of Delaware Historical and Cultural Affairs.

(June 2016) Jefferson Chalfont, *Willard Salsbury*, 1914, Oil on Canvas, State of Delaware Historical and Cultural Affairs.

(June 2016) Unknown (attributed to William Bradford), *Untitled (Seascape)*, 1840s-1850s, Oil on Canvas, Collection of Ritchie Garrison.

(January 2016) Charles J. McLaughlin, *Untitled (Wooded Landscape)*, 1917, Oil on Canvas, Private Collection.

(August 2015) Harrington Fitzgerald, *March to Valley Forge*, 1870s, Oil on Canvas, Museum of the American Revolution.

(July 2015) John McCoy, *Irving Shapiro*, c. 1981, Oil on Canvas, Dupont Company – Dupont Hotel, Wilmington, DE.

(July 2015) John McCoy, *Crawford Greenewalt*, 1950s? Oil on Canvas, Dupont Company – Dupont Hotel, Wilmington, DE.

(July 2015) Elmer W. Greene, *Lammot DuPont Copeland*, 1963, Oil on Canvas, Dupont Company – Dupont Hotel, Wilmington, DE.

(July 2015) F. W. Wright, *Henry DuPont*, 1930s? Oil on Canvas, Dupont Company – Dupont Hotel,

(July 2015) F. W. Wright, *E. I. Dupont*, 1931, Oil on Canvas, Dupont Company – Dupont Hotel, Wilmington, DE.

(July 2015) F. W. Wright, *Alfred Victor*, 1930s? Oil on Canvas, Dupont Company – Dupont Hotel, Wilmington, DE.

(July 2015) F. W. Wright, *Irene Dupont*, 1930s? Oil on Canvas, Dupont Company – Dupont Hotel, Wilmington, DE.

(May 2015) Raphael Strauss, *Two Young Girls* (Sophia Brown Hanline and Marguerite Brown Baer), 1892, Oil on Canvas, Private Collection.

(January 2015) Gene Davis, *Blue Rectangle*, 1977, Acrylic Wash on Canvas, Private Collection.

(August 2014) Orville Houghton Peets, *Gov. Charles C. Stockley*, Early 1900s, Oil on Canvas, State of Delaware Historical and Cultural Affairs.

(January 2014) McClelland Barclay, *Untitled (Party Scene)*, 1930s-1940s, Oil on Canvas, Private Collection.

(June 2013) Andrew Thorp, *Untitled (Hackensack River)*, mid-late 1800, Oil on Canvas, Private Collection.

(June 2013) John George Brown, *Untitled (Girls at Play)*, 1860, Oil on Canvas, Private Collection.

(March 2013) Charles Archibald MacLellan, *Illustration of Young Girl*, 1922, Oil on Canvas, Private Collection.

(January 2012) T. C. Doodale, *Portrait of Mother and Child*, late 1800s, Oil on Canvas, Private Collection.

(July 2011) Edward Dalton Marchant, *Portrait of Elizabeth Ferguson Myers*, 1836, Oil on Canvas, The Georgetown Club – Washington, DC.

(July 2011) Unknown, *Portrait of Wilder Beer*, 1850s/60s, Oil on Canvas, Private Collection.

(June 2011) Katharine Pyle, *Portrait of a Puritan*, 1905, Oil on Canvas, Private Collection.

(March 2011) Oli Sihvonen, *Triad in Blue*, 1960s, Oil (est.) on Masonite, Private Collection.

(January 2011) Jack Roth, *Portrait of Mr. Snodgrass*, 1952, Oil on Canvas, Special Collections and Museums – University of Delaware.

(March 2010) Max Francis Klepper, *Untitled (Lady Gay and Jerry Cadet)*, 1901, Oil on Canvas, Private Collection.

(April 2009) Unknown, *Roger Roy*, 1845, Oil on Canvas, Private Collection.

(March 2009) Edward Gay, *Unknown (Ships along the Harbor)*, 1880s? Oil on Canvas, Private Collection.

(June 2007-2009) Charles Willson Peale, *Portrait of William Paca*, 1772, Oil on Canvas. Maryland Historical Society.

Argentinian

(September 2020) Leonor Fini, *Gardienne des Phoenix*, 1952, Oil on Canvas, Private Collection.
[TECHNICAL EXAMINATION]

Austrian

(December 2021) Johann Michael Rottmayr, *The Lamentation*, c. 1700, Oil on Canvas, Private Collection.

(May 2021) Isidor Kaufmann, *Sukkoth*, Oil on Panel, early 20th century, Private Collection.

(December 2019) Egon Schiele, *Triestiner fishcrboot*, 1912, Oil on Canvas, Private Collection.

Brazilian

(June 2020) Vicente Carneiro, *Untitled*, late 1900s, Oil on Canvas, Private Collection.

Czechoslovakian

(August 2011) Signature Illegible, possibly “Varmar” or “Vaman,” *Old Town Square, Prague*. 1800s. Oil on Canvas, Private Collection.

English/Irish/Scottish

(June 2021) Henry Hillingford Parker, *Silent Waters (On the Banks of the Thames)*, early 20th century, Oil on Canvas, Private Collection.

(May 2021) Jonathan Fisher, *View of Kilarney*, 1809, Oil on Canvas, Private Collection.

(May 2021) Henry Hillingford Parker, *Silent Waters, On the Banks of the Thames*, Early 1900s, Oil on Canvas, Private Collection.

(December 2020) W. Howard, *Untitled (Bruges – City Center)*, late 1800s-/early 1900s, Oil on Canvas, Private Collection.

(June 2020) Sir Alfred Munnings, *Gorse on Ringland Hills*, 1911, Oil on Canvas, Private Collection.

(July 2019) Wallace D. MacBeth, *Untitled (Courting in the Garden)*, early 1900s., Oil on Canvas, Private Collection.

(February 2018) Attributed to John Bracken, *Untitled (Portrait of a Widow)*, c. 1670, Oil on Canvas mounted onto Masonite, Private Collection.

(January 2018) Thomas Buttersworth, *Untitled (Ships along the Coast)*, c. 1790s-1820s? Oil on Canvas, Private Collection.

(October 2017) Matthew Ridley Corbet, *Untitled (Landscape with River)*, c. 1890s? Oil on Canvas, Private Collection.

(September 2017) Unknown, *Untitled (Dutch Seascape)*, early 1800s? Oil on Canvas, Private Collection.

Flemish/Dutch/Belgian

(June 2022) Peter Paul Rubens, *The Virgin and Christ Child with Saints Elizabeth and John the Baptist*, Oil on Panel, 17th century. Gospel of Thomas, LLC.

(April 2022) Workshop of Joachim Patinir, *Saint Jerome in the Wilderness*. Oil on Panel, ca. 1500; Oil on Panel. Private collection.

(February 2022) Jacob van Walscapelle, *Floral Still Life*, late 17th century, Oil on Canvas, Private Collection.

(August 2021) Jan Weenix, *Untitled (A Hunting Still Life with Fowl)*, late 17th/early 18th century, Oil on Canvas, New Castle Historical Society.

(September 2020) Sir Peter Paul Rubens, *The Virgin and Christ Child with Saints Elizabeth and John the Baptist*, 1600s, Oil on Panel, Private Collection [FRAME CONSOLIDATION & TECHNICAL EXAMINATION]

(July 2020) Attributed to Wouter Knijff, *Untitled (Fishermen at a River Estuary near a Fortified Town)*, 1600s, Oil on Panel, Private Collection.

(March 2020) School of David Teniers the Younger, *Untitled (Tavern Scene)*, late 1600s/early 1700s, Oil on Panel, Private Collection.

(December 2019), Workshop of Rembrandt van Rijn (Dutch), *Man in Oriental Costume (King Uzziah)*, 164{3?}, Oil on Oak panel, The Leiden Collection- New York, NY. [TECHNICAL EXAMINATION]

(August 2019) Attributed to Follower of Phillips Wouwerman, *Untitled (Landscape with Horses)*, late 1600s/early 1700s, Oil on Canvas, Private Collection.

(December 2018) Rembrandt van Rijn (Dutch), *Bust of an Old Man*, 1633, oil on paper adhered to wooden panel, The Leiden Collection- New York, NY. [TECHNICAL EXAMINATION]

(June 2017) Unknown (After Adrianus Eversen), *Untitled (Dutch Street Scene)*, early 1900s? Oil on Canvas, Private Collection.

(January 2017) Rembrandt Van Rijn, *Minerva*, 1635, Oil on Canvas, Leiden Collection.

(December 2016) Gerard Ter Borch, *A Musical Company*, c. 1642-44, Oil on Panel, Leiden Collection

(December 2016) Rembrandt Van Rijn, *Portrait of a Man in a Red Doublet*, 1633, Oil on Panel, Leiden Collection.

(February 2016) Follower of Salmon Rusidael, *Untitled (Village and River Scene)*, c. 1650s, Oil on Panel, Private Collection.

(January 2015) Attributed to Francois Jacobs, *La Cuisine*, 1868, Oil on Panel, Private Collection.

(July 2014) Henri De Beul, *Sheep and Chickens at the Gate*, 1883, Oil on Canvas, Private Collection.

(February 2013) Michiel van Musscher, *Untitled (Visit to the Doctor)*. 1660-1680s. Oil on Panel. Private Collection. [TECHNICAL EXAMINATION]

French

(January 2023) Trophime Bigot, *An Angel Watching Over the Dead Christ*, Oil on Canvas, 17th century. Private Collection

(January 2022) Antoine Chintreuil, *Untitled (River Landscape)*, c. 1830s/40s, Oil on Canvas, Private Collection.

(October 2021) Unknown Artist, *Untitled (Portrait of Monsieur l'Duchate)*, c. 1750s/60s, Oil on Panel,

Private Collection.

(September 2021) Claude Monet, *The Bay of Angels Seen from Cap d'Antibes*, 1888, Oil on Canvas, Private Collection. [Examination and Preventive Conservation]

(July 2013) Attributed to Adolphe J. T. Monticelli, *Still Life*, c. 1880s-1890s, Oil on Panel, University of Delaware Museums – Newark, DE.

(January 2013) Félix-Francois Georges Philibert Ziem, *Untitled (Venice Scene)*, c. 1890-1900, Oil on Pasteboard, Private Collection.

(January 2010) Félix-Francois Georges Philibert Ziem, *Untitled (Grand Canal of Venice at Dusk)*, c. 1890-1900, Oil on Canvas, Private Collection.

(November 2009) Jehan Georges Vibert, *Asking Alms*, c. 1850s, Oil on Glass, Private Collection.

German

(April 2021-January 2022) Anselm Kiefer, *Untitled*, 2016, Oil, acrylic, emulsion, shellac, lead, metal, and sediment of electrolysis on canvas, Private Collection. **[TECHNICAL EXAMINATION & PREVENTIVE CONSERVATION]**

(September 2020) Paul Weber, *Landscape over Farm at Sunset*, 1850, Oil on Canvas, Private Collection.

(February 2019) Unknown artist, *Her Nach Deinem Willen*, c. 1525, Oil on Panel, Private Collection

(September 2018) Jutta Koether, *Volume 1-8 (Panel Series)*, 2001-2, Acrylic and Metallic Pen on Canvas, Bortolami Gallery.

(July 2018) Carl Friedrich Ockert, *Untitled (Mallard Duck)*, 1850s-70s, Oil on Paper Adhered to Canvas, Private Collection

(July 2018) Carl Friedrich Ockert, *Untitled (Fox)*, 1850s-70s, Oil on Paper Adhered to Canvas, Private Collection.

(August 2012) Unknown artist (German/Dutch?), *Anglus, Gallus, Germanus, Helveticus, Hispanus, Italus, Moscovita, Persus, Polonus, Russus, Suecus, & Tartarus*, 1600s, **A Series of Twelve Oil on Canvas Paintings**, Private Collection.

Haitian

(July 2009) Emilcar “Simil” Similen, *Vase de la Fécondité*, c. 1980s-1990s, Acrylic (est.) on Masonite mounted on Board, Private Collection.

Hungarian

(July 2010) Oszkár Glatz, *Girls in the Field*, 1933, Oil on canvas, Private Collection.

(June 2010) Oszkár Glatz, *Soap Bubble*, 1933, Oil on canvas, Private Collection.

Italian

(February 2022) Workshop of Pompeo Batoni, *The Nativity*, mid-18th century, Oil on Canvas, Private Collection.

(January 2022) Unknown Artist, *Untitled (Roman Landscape)*, late 17th/early 18th century, Oil on Canvas,

Private Collection.

(August 2021) Giuseppe Bottani, *Portrait of a Gentlemen*, 1774, Oil on Canvas, Private Collection.

(December 2018) Unknown Italian Artist, *Madonna and Child*, 1800w, tempera on panel, Private Collection.

(April 2016) Emil Alberto, *Untitled (Wedding Party)*, late 1800s-early 1900s, Oil on Canvas, Private Collection.

(February 2016) Attributed to Pietro da Cortona and Workshop, *The Triumph of David*, c. 1650s/reworked early 1700s? Oil on Canvas, Villanova University – Villanova, PA

(May 2014) Attributed to Il Guercino (circle of?), *Saint John the Baptist in Prison Visited by Salome*, 1620s-1720s? Oil on Canvas, Private Collection.

(March 2011) School of Bernardino Luini, *The Virgin and Child with the Infant Saint John*, Oil on Panel, c. 1523-25, Private Collection.

(March 2011) Workshop of Neri di Bicci, *Tobias and the Angel*, c. 1460s-1470s, Oil on Panel, Private Collection.

(December 2010) Egisto Lancerotto, *Untitled Portrait of an Old Man*, c. 1880-1900, Oil on Canvas, Private Collection.

Norwegian

(January 2021) Svend R. Svendsen, 1864-1944), *Winter Landscape*, 1897, Oil on Canvas, private collection.

(October 2014) Ivar Bruun, *Untitled (Boats at Sunset)*, post-1960s, Oil (?) on Canvas, Private Collection.

Romanian

(December 2019) Arthur Segal, *Untitled (Sunflowers)*, 1908, Oil on Canvas, Private Collection.

(August 2019) Unknown (Eastern Orthodox-Russian), *Saint Adorned with Two Angels*, mid 1700/early 1800, Egg Tempera, Gold, and Mixed Media on Gessoed Panel, Private Collection

Russian

(March 2022) Konstantin Gorbatov, *Untitled (Village Landscape with Grapevines)*, Oil on Canvas, 1926. Private collection.

Spanish

(September 2019) Unknown, possibly Spanish-Colonial, *St. Barbara*, late 1700s/early 1800s., Oil on Canvas Adhered to Panel, Private Collection.

(February 2015) Maximo J. Caballero, *Before the Confirmation*, c. 1890-1920, Oil on Canvas, Private Collection.