
Regional News

ARIZONA

The conservation lab at the Western Archeological and Conservation Center is steadily packing the fragile objects from the collection of 3.2 million artifacts to be relocated to their new building in Tucson in early 2003. Among the many people helping **Brynn Bender** are **Audrey Harrison**, Winterthur-Delaware program intern **Lara Kaplan**, and pre-program student **Samantha Rubinson**. Lara and Samantha also continue to work at the Arizona State Museum. **Gretchen Volks** and Brynn Bender are also still busy designing the new WACC conservation labs.

In addition to her private practice (Scroll and Folding Screen Restoration), **Carol Lavoie** is also the new preparator at the Center for Creative Photography.

Martha Grimm has just returned from studying traditional Mexican Weaving in San Miguel De Allende, Mexico.

Marilen Pool has been working on a number of projects for private clients. She recently submitted a proposal to conserve some historic artifacts from the Prescott City Centre Archaeological Site, including an oak beer keg.

Nancy Odegaard and IPAM partner (the AAM -International Partnership Among Museums program) **Orna Goren** are working on a month long exchange focused on cultural preservation. Nancy with **Melissa Huber** and **Cheryl Podsiki** (Kress Fellow) completed a CAP survey for the White Mountain Apache Tribe at historic Ft. Apache.

Also at the Arizona State Museum, **Teresa Moreno** has joined the museum faculty as Assistant Conservator and **David Smith** has been appointed Adjunct Conservation Scientist. The lab is actively engaged in several pesticide contamination studies with various units at the University of Arizona.

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SAN FRANCISCO BAY AREA

Julie Trosper and **Molly Lambert** will serve as conservators on the 2003 Sikait archaeological expedition to Southern Egypt this winter (peace permitting). The site is a Roman emerald mining town located near the Red Sea. The excavations are co-sponsored by the University of Delaware and the University of Leiden (Netherlands).

The paper conservation lab at the Fine Arts Museums of San Francisco is pleased to have **Stephanie Lussier**, a third year student from Buffalo, and **Scott Homolka**, a recent graduate of the Buffalo program, working in the lab this year.

Debra Evans and **Jim Bernstein** conducted their "Mastering Inpainting" course (an AIC professional development workshop) at the Smithsonian Support Center in November.

In her project to document storage and exhibitions methods for large format works on paper, FAMSF Kress Fellow **Michelle Facini** has visited the San Francisco Museum of Modern Art, the Cantor Center at Stanford, the Doe Library and the Environmental Design Archives at UC Berkeley, the National Archives, the Library of Congress, the National Gallery of Art, the Baltimore Museum of Art, the Philadelphia Museum of Art, the Museum of Modern Art in New York, the Brooklyn Museum, private conservator Daria Keynan, GK Framing in New York, the Tate Britain, the British Museum, the British Library, the Victoria and Albert Museum, the Canadian Centre for Architecture, and the National Gallery of Canada.

She has also been contacting manufacturers to document available oversize materials. Michelle and Debra have also spoken to numerous conservators who have kindly offered information about their problems and successes in housing and displaying big paper. Michelle will continue to visit other institutions and collect information in preparation for an AIC presentation in June.

Janice Schopfer has completed installation of two new light bleaching units in

the paper lab. The new systems utilize high efficiency metal halide lamps (customarily used in the agricultural business) mounted to the ceiling with extensible supports (typically used in photographic studios). One of the units, comprised of two lights, enables conservators to do indoor light bleaching of prints as large as 5' X 7'. In addition to providing bleaching quality and efficiency comparable to that of sunlight, the units are also more compact and attractive than usual light bleaching set-ups.

Janice is now experimenting with polyester felts and inert corrugated material inserted in a forced air-drying press to achieve drying of paper by "de-watering" (the industrial term for evaporation).

At the Objects Conservation laboratory at the FAMSF, **Lesley Bone** has returned from Mexico City where she helped to install an exhibition of 300 African art objects from the collection of the Fine Arts Museums at the National Institute of Anthropology and Archaeology. The exhibition will travel to other cities in Mexico. Lesley is now working on the conservation of Oceanic objects for the new deYoung Museum, to open in 2005.

Elisabeth Cornu and **Paloma Añoveros** taught a preventive conservation course in Peru. The course, sponsored by the US Embassy, was carried out in two sessions, and took place in the north of Peru (Chiclayo) and in the south (Arequipa). From Peru, Elisabeth traveled to Buenos Aires, Argentina, on a Fulbright scholarship to teach a preventive conservation course at Fundacion Antorchas.

Elisabeth also visited convent collections in Quito, Ecuador and was invited to attend the 3rd Meeting of Latin American Patrimonial Cemeteries in Cuenca and Quito, Ecuador, at the end of October.

Natasa Morovic is conserving 18th and 19th-century American period frames from a number of Bay Area collections as well as from the collection of the Fine Arts Museums.

At the Asian Art Museum Conservation Department, **Donna Strahan** continues to work with contractors who are putting

the final touches on the new conservation laboratory. In between grant writing and setting treatment priorities she squeezes in some time to treat objects before they are packed for the move.

Mark Fenn is working closely with contractors at the New Asian to get the climate stabilized and a recording system in place before sensitive art objects can be moved into the new storage spaces. **Jane Williams** is leaving her "move conservator" position to give birth to her second child. She has applied for grants to continue preparing the lacquer treatment and research project for publication.

Deb Fox and **Setsuko Kawazu** are concentrating on the treatment of screens and scrolls for the opening exhibition on March 20. Special screen covers have been fabricated to protect the objects in their new storage cabinets.

Blanche Kim is still preparing objects for exhibition. Her current projects include treating Tang ceramics and lacquer objects, and working with the mount makers on large stone sculptures. **Meg Geiss-Mooney** continues to work on textiles and looks forward to the brand new storage units designed specifically for the textiles, thangkas, and costumes. **Candis Griggs** continues to pack, pad, strap, and stabilize objects for the move.

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LOS ANGELES AREA

The Conservation Center at LACMA has received good response from applicants for the Senior Paper Conservation position. **Victoria Blyth-Hill** and **John Hix** went to Brazil for a week in December to interview candidates for the next Lampadia/Getty Fellowship. The 2003 fellow will be in Objects Conservation. The interviews took place at CECOR (the Conservation Program for Brazil) in Belo Horizonte.

LACMA is working with **Andrew Hare** at the Freer/Sackler to schedule an Asian Screen and Scroll handling session in the

spring of 2003. When dates are confirmed, an announcement will be sent to WAAC members.

Lauren Chang joined the Textiles Conservation Section at LACMA for a one-year Mellon Fellowship. Lauren trained at the Textile Conservation Center, U. of Southampton before coming to LACMA and was a Mellon Fellow at the National Museum of the American Indian.

Terry Schaeffer participated in the Old Master Drawings and Museum Lighting meeting at the Getty Conservation Institute in October. **Liz Werden** and **Grace Jan**, pre-program interns, will be joining Paper Conservation in the treatment of the Nepalese Thangka *Chakrasamvara and Vajravarahi in Union* going on display in the *Circle of Bliss* exhibition at LACMA in October 2003. In addition to her work on the Thangka, Liz is continuing her pre-program internship experience in the objects conservation section at LACMA, where she will be treating works from the Southeast Asian collection. **Soko Furuhata** will be continuing her Mellon Fellowship in Paper Conservation through 2003.

Sandhya Jain will be returning to LACMA in March to continue her work on this Thangka as well as working with Paper Conservation and Textile Conservation on the mounting and framing.

Joe Fronck is beginning the restoration of a new LACMA acquisition, Baglione's *St. Francis*, purchased by the Ahmanson Foundation. **Elma O'Donoghue** traveled to Berlin last November to install LACMA's Central European Avant-Garde exhibition at the Neue Nationalgalerie. Mellon Fellow **Elisabeth Schlegel** traveled to Mexico City in December to pursue research on modern Mexican painters. Elisabeth will be continuing her Mellon Fellowship position through December 2003.

On November 3, **Duane R. Chartier** delivered a public lecture in the Distinguished Scientists Lecture Series sponsored by Santa Monica College. The topic of the 90 minute lecture was titled "The Art of Chemistry; The Chemistry of Art" which dealt with interdisciplinary

studies and the role of chemistry in dealing with problems in art conservation. Duane Chartier and **Susanne Friend** of ConservArt Associates, Inc., would like to welcome a new employee, **Alyson Souza**.

Susanne Friend gave a lecture at the dedication ceremony for the conservation of the WPA mural that ConservArt has restored at Torrance High School. The lecture was delivered on Saturday, October 26 in the auditorium of the high school, and the title was "Conservation of Relocated Immoveable Works: Anna K. Skeele's Home Life in Old Taos." This talk was similar to that given by Susanne at the meeting in Portland: "Conservation of Relocated Immoveable Works: Preservation at What Cost?"

Tania Collas of the Natural History Museum and conservator in private practice **Sharon Blank** carried out an intensive stabilization treatment on the Natural History Museum's Douglas World Cruiser, the *New Orleans*. The *New Orleans* was one of the two first airplanes to successfully circumnavigate the globe in 1924. It was donated to the museum in 1927. The stabilization treatment was carried out in preparation for the airplane's transport to a new storage location after the closure of the Santa Monica Museum of Flying where it had been on loan.

Silverlake Conservation is thrilled to have been hired as the project conservator for the Griffith Observatory Renovation and Expansion. They will consult with the General Contractor on all aspects of the building's restoration, which will be completed in 2005. **Linnaea Dawson** will be the project manager.

Joanna Rowntree, **Amy Green**, and Linnaea completed a conditions survey of the City of Dallas' outdoor sculpture collection. While in Dallas, they also repainted Tony Smith's *Snake is Out* in the collection of the Nasher Sculpture Center in preparation for the Sculpture Center's grand opening in Spring 2003. Joanna recently completed several other projects for the Nasher Sculpture Center including treatments of Mark DiSuvero's *In the Bushes* and Henry Moore's *Working*

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Model for Three Piece No. 3: Vertebrae, which she treated with Moore's assistant Michel Muller.

In September and October, Linnaea and Amy worked with the Getty Conservation Institute, **Leslie Rainer**, and **Aneta Zabala** on the documentation and stabilization of David Siqueiros' mural *American Tropical* located in downtown Los Angeles.

Sadly for Silverlake Conservation, Joanna has accepted the position of Conservator of Sculpture at the Nasher Sculpture Center. She will relocate to Dallas in February to run the Sculpture Center's newly created sculpture conservation lab. Linnaea and Amy look forward to future collaborations with Joanna and hope that some day she can be lured back to sunny southern California.

Robert Aitchison and **Mark Watters** of Aitchison and Watters, Inc. in collaboration with **Lisa Forman**, wrote the technical notes for over 400 works of art on paper included in the new catalogue of Galka Scheyer's collection by Vivian Endicott Barnett, entitled *The Blue Four Collection at the Norton Simon Museum*. The Blue Four are Paul Klee, Alexei Jawlensky, Vasily Kandinsky, and Lyonel Feininger. An exhibition of the collection at the Norton Simon Museum, *My Four Kings: Galka Scheyer and the Blue Four*, opened on December 13.

Robert and Mark gave a talk at the museum in January, one in a series of events associated with the exhibition..

They are also working with **Kurt Helfrich**, the curator of the architectural collection at the University Art Museum at UC Santa Barbara preparing architectural drawings for an upcoming exhibition of the work of John Woolf.

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NEW MEXICO

Bettina Raphael is enjoying working in her new conservation studio in Santa Fe. She continues to consult with the Heard Museum of Phoenix on conservation criteria for the re-design of their permanent exhibit of Native Peoples of the Southwest.

She is also working on artifact treatment projects involving CCC tinware fixtures from Bandelier National Monument, "kachinas" from the School of American Research in Santa Fe, and Casas Grandes pottery from the Museums of Peoples and Cultures in Provo, Utah.

Now that the grand opening events of the new Museum of Spanish Colonial Art are over, **David Rasch** has turned his attention to additional community service. He has accepted the positions of Vice-President of the New Mexico Association of Museums and Vice-President of the Historic Santa Fe Foundation.

Laura Downey and **Kathleen Stewart Howe** presented a workshop "Preservation of Photographs" at the Jicarilla Apache Cultural Center in Dulce, NM on October 18. The experience was so successful that three of the attendees later came to Albuquerque to learn more in Laura's lab at the University Art Museum.

In the Spring 2003 semester at the University of New Mexico, Laura will teach a "Museum Preservation" course and team teach "Art Materials" with **M. Susan Barger**.

Randy Ash, **Linda Wiener**, and Susan Barger presented a pre-conference workshop on Care of Museum Collections for the New Mexico Association of Museums Annual Meeting. This workshop was part of the Museum Infrastructure Project directed by Susan Barger and sponsored by the Institute of Museum and Library Services.

Bob Hartzler of the National Park Service is conducting two finishes studies – one for the Great Kiva at Aztec Ruins National Monument and another for the CCC Old Santa Fe Trail Building which

houses part of the Intermountain Region offices for the NPS.

Angelyn Bass Rivera, **Mary Slater**, **Kathy Fiero**, and **Lauren Meyer** of the Vanishing Treasures Program (NPS) at Bandelier National Monument are conducting the first systematic documentation and condition assessment of all of the 1000+ cavates of the 12th-16th century Frijoles Canyon Pueblos and the 14th-century Tyuonyi Pueblo. UPenn graduate intern **Sophie Middlebrook** worked with National Park Service conservation scientist **Lori Kleifgen** to map a group of cavates into a GIS (Geographic Information System) program.

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PACIFIC NORTHWEST

Claire Dean is recovering from the hectic days of the October WAAC meeting in Portland. She wishes to thank all of those who helped out, those who attended, the WAAC Board, and a special thanks to 2001-2002 Secretary **Hiawatha Johnson** for all his hard work during the year. Without all of the above it would not have been such a successful event. Claire is off to Africa in November for her now annual jaunt to the southern hemisphere to scare black mambas and do some teaching and field work.

The Seattle Art Museum's painting conservation studio should be complete in February 2003. There will be space for two conservators, and **Nicholas Dorman** hopes that the studio will eventually be able to accommodate one or two students or fellows. Once the studio is complete, Nicholas hopes to be able to attract funding to establish the beginnings of a conservation library that might be a resource for conservators and students in the area.

The Museum's conservation department has just launched a conservation oriented web site that relates to the Mexican

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Modernism show that is on display at the moment. The site has been tailored to begin to introduce the museum public to some of the terms that conservators use for technical examination. We hope that it is something that teachers will be able to use to prepare classes for looking at these (and other) paintings. Although the show is on display only until the new year, the site will be accessible via www.seattleartmuseum.org for at least four years.

Gail Joice and **Nicholas Dorman** are also working hard to provide the architects on the Olympic Sculpture Park and museum expansion projects with the requirements for preservation and conservation standards.

Diana Dicus is looking for a source for glass bristle brushes.

In Alaska, **Monica Shah** has been working on a preservation plan for two pictograph sites for the National Park Service. **Ellen Carrlee** is currently treating two Eskimo dolls and a Tlingit basket. **Scott Carrlee** went to Barrow, Alaska to do a conservation facilities report for the Inupiat Heritage Center. Monica, Ellen, and Scott attended the Museum's Alaska Conference in Fairbanks where they were joined by **Carmen Bria**, **Camilla Van Vooren**, and **Hays Shoop**.

Nina Olssen has opened a private conservation practice in Portland. She moved here from Florence, Italy where she had lived for 15 years. There, she co-founded a private atelier which treated primarily Italian painted works on canvas and panel and polychrome sculpture of the 13th to the 17th centuries for institutional and private clients. She taught restoration at the Istituto per l'Arte e il Restauro in Florence for eight years, and also taught the History of Restoration for the International Studies Program of the University of Michigan and the University of Wisconsin at the Villa Corsi Salviati.

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ROCKY MOUNTAIN

Karen Jones reports that library materials from the former Rocky Mountain Regional Conservation Center Collection are now available at Jefferson County Public Library. This circulating collection is housed at Administrative Services and may be accessed on line at <http://jefferson.lib.co.us> under the subject heading "Myra Jo Moon Memorial."

At the Denver Art Museum **Carl Patterson** reports that museum reorganization will now free him of collection services responsibilities to devote full attention to conservation, fund-raising, and collections move to the new museum building.

Carl, **Jessica Fletcher** and intern **Kristy Jeffcoat** will be teaching an Introduction to Art Conservation course at the University of Denver during Spring 2003 term. Kristy, recently graduated from the Queen's conservation program, will be working with curators of the New World and Spanish Colonial departments on the analytical analysis and treatment of about 30 artifacts.

David Harvey is busy organizing the 2003 OSG program as the Objects Specialty Group program chair, and contributing to the AIC News as the editor of the New Materials and Research column.

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HAWAII

Greg Thomas has moved back to the Mainland and will be restarting Art Care in Rockport, Texas. Greg's new mailing address is: P.O. Box 618, Rockport, TX 78381. His new phone number is 361-727-9900 and he can be reached by email at gtartcare@earthlink.net or artcare@mac.com.

Laura Gorman performed an assessment of *The Fourth Sign* by Tony Smith

for NEA/SOS!. She completed treatments of numerous artifacts for the new "Arts of the Islamic World Gallery" at the Honolulu Academy of Arts, and several sculptures for the new Hawaii State Art Museum located in downtown Honolulu next to the State Capital building. She also cleaned a collection of Chinese lacquer for exhibit at the Academy.

Larry and **Rie Pace**, Pace Art Conservation Enterprises have been fortunate to have **Dawne Steele Pullman** working with them during a couple of her too brief visits to the Islands. Dawn helped them with the cleaning of two large murals painted on the interior walls of the open air McCoy Pavilion at Ala Moana Beach Park. Pace Art Conservation has been busy with the treatments of a variety of paintings including several paintings for the opening of the new Hawaii State Art Museum.

In conjunction with the public opening of the Doris Duke Estate, Shangri-La, the Honolulu Academy of Art opened a new gallery for which they worked on a pair of painted Islamic doors. Larry also ran in the Honolulu Marathon (his 10th Marathon) on December 8. The lengths he'll go to for a lousy T-shirt.

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SAN DIEGO

No news.

TEXAS

No news.

*You wouldn't worry so much
about what others think of you
if you knew how seldom they do.*

Phil McGraw