
Regional News

NEW MEXICO

Laura Downey is proud to announce the creation of Silverpoint Art Conservation, LLC. Her new company offers conservation consulting and treatment of photographs and works of art on paper. While based in Albuquerque, she encourages clients from Arizona as well as other nearby areas. Laura continues to work part-time at the University of New Mexico Art Museum, and in Spring 2003 she is teaching a "Museum Preservation" class. She is also co-teaching "Art Materials" with **M. Susan Barger** again this year. **Steven Prins** made two guest lectures for the Art Materials class.

Keith Bakker has returned to New Mexico from Boston. He has been working at the Maxwell Museum of Anthropology on a survey of their ethnographic collections in preparation for a move into

the new McKibben Building. He is also preparing a museum studies course in southwest conservation issues for the fall semester at the University of New Mexico. He is setting up a studio in Albuquerque for private work.

M. Susan Barger continues as the Project Coordinator of the Museum Infrastructure Project for small museums in New Mexico. Heritage Preservation has put an article on her program at www.heritagepreservation.org/NEWS/NMAM.htm.

Emily O'Brien is currently assisting **Teresa Myers** with surveying, packing, and treating of the Palace of the Governor's collections in preparation for the move to temporary storage while a new history museum is constructed.

Mina Thompson is currently researching conservation techniques for re-

verse-glass paintings and will begin her maternity leave from the Conservation Department in early June 2003.

The Conservation Unit of the Museum of New Mexico is pleased to announce the appointment of **Maureen Russell** as the new Senior Conservator. She will begin her position in May 2003, when the conservation department is also participating in a collaboration and professional exchange with conservators from the Instituto de Investigaciones Esteticas, of the National University of Mexico, on the investigation and analysis of Mexican Lacquerware from Michoacan.

Regional Reporter:
M. Susan Barger

In Appreciation: Don Francis

Donald Stephan Francis, owner of Don Francis Framing in Venice, California, died at his home in Palos Verdes, California on May 2. He was 54 years old.

Don received his MFA from Otis Art Institute, majoring in Ceramics and Design. Subsequently, he taught at Otis, Parsons School of Design, Pasadena Museum of Modern Art, Barnsdall Junior Art Center, and Barnsdall Arts and Crafts Center. He also exhibited his own art works throughout the Southern California area. In 1980 he established Don Francis Framing; his up-to-date and innovative techniques quickly became recognized and emulated. He was a key player and highly respected colleague in both the conservation and art communities working closely with renowned Los Angeles-based artists, collectors, museums, institutions, and corporations.

Don shared his knowledge and creativity freely. He presented at WAAC and other art-based conferences. He taught his staff and clients how to communicate clean, perfect, "sano" presentations in artwork of all sizes and materials. He undertook large-format artwork assignments with a special appreciation for preserving the artist's intent. He taught other professional framers his tricks and techniques. Don worked with the commercial manufacturers to maintain high standards of archival material. He regarded his clients and staff as peers and each were treated with his easy yet professional graciousness and honesty.

Don's most recognized quality was his ability to seize the moment. Whether undertaking complex art framing assignments, surfing the Pacific, enjoying his fine family and large network of friends, Don met each life event with sincere openness and acuity. His conversation conveyed a deep appreciation for the beauty, challenge, hilarity, sweetness, irony, and total sensation of whatever art, individuals, or aspect of nature he was encountering. He had an unaffected talent for encouraging and bringing out the best with his friends, personal and professional. He will be missed.

Mary Reinsch Sackett

ARIZONA

Nanette Skov is heading to Peru on June 9th for her seventh year of presenting a program in textile conservation.

Marilen Pool has recently completed the treatment of historic archaeological artifacts for the Sharlot Hall Museum in Prescott, Arizona. She is currently consulting with the Tucson Museum of Art on a collection of folk art.

Nancy Odegaard, Arizona State Museum, and **Cheryl Podsiki** (Kress Fellow) recently worked on a CAP update for Edge of the Cedars State Park in Utah. **Caroline Sakaguchi Kunioka** (Winterthur/Delaware) has joined ASM for the remainder of her third-year internship.

Teresa Moreno (ASM) recently delivered a lecture on conservation for Cochise College and coordinated conservation for the new *Pottery Detectives* exhibit. Chemist **Dave Smith** has been appointed adjunct conservation scientist at ASM. Project work at the lab includes protocol development for a portable XRF unit for pesticide and pigment studies, preparations for construction of a new lab, and the stabilization of 20,000 pottery vessels.

Brynn Bender and **Gretchen Voeks** recently moved into new labs in a new

environmentally controlled Western Archeological and Conservation Center! Third year intern (Delaware) **Lara Kaplan** is developing treatment methods for corroding metal objects previously treated with Manganese Phospholene #7.

Audrey Harrison and Kaplan are assisting Bender with a large archeological pot examination and treatment project from Joshua Tree Nat'l. Monument. Voeks continues working with Kalaupapa Nat'l. Historic Park on basic maintenance issues. She is also assisting several lighthouse sites with Fresnel lens conservation.

Regional Reporter:
Gretchen Voeks

GREATER LOS ANGELES

Chilean conservator **Fernanda Kangiser** joined Objects Conservation at the Los Angeles County Museum of Art in January for a nine-month fellowship, with funds generously provided by the Lampadia Foundation and the Getty Grant Program.

Paper conservator **Margot Healey** has left LACMA, deciding to become a full time mom. Margot will continue to work with Paper Conservation on special projects. **Soko Furuhata** attended the "History and Use of Pigments and Inks" workshop in February at the Nat'l. Park Service Conservation Training Center.

In March, **Joe Fronek** and the Conservation Center hosted a tour at LACMA for the Friends of Heritage Preservation, a cultural arts organization that generously provided funds last year for the structural stabilization of LACMA's four 16th- c. panel paintings by Bavarian artist Jan Polack. The panels were sent to the Metropolitan Museum last year for treatment by panel specialist **George Bisacca**. Joe has started the cleaning phase of the restoration, a project expected to last through 2003.

Ernst van de Wetering, professor of history of art at Amsterdam University,

was winner of this year's College Art Association / Heritage Preservation Award for Distinction in Scholarship and Conservation. Joe Fronek is a committee member for this award. Dr. van de Wetering, a founding member of the Rembrandt project, delivered a lecture, "Rembrandt, the Painter at Work" in April at LACMA.

Elisabeth Schlegel is continuing the treatment of a 1932 painting by Olinka Hrdy, in preparation for a permanent collection exhibition early next year. **Sandhya Jain** returned to LACMA in March to finish a thank-a project with **Victoria Blyth-Hill** and Paper Conservation.

Silverlake Conservation is pleased to announce that **Michael Reinis** has joined the staff as a conservation technician. With his fine arts background and four years of conservation experience, he brings a diverse set of skills to the firm. He has been working at the Griffith Observatory but will turn his attention to repairing a Guy Dill sculpture that toppled in a windstorm. In December and January, **Amy Green** spent several weeks repairing and re-staining a historic sidewalk at the Lafayette Complex Residence in Long Beach, CA. In February, Amy and **Linnaea Dawson** surveyed art installations in 11 branch libraries for the Los Angeles Cultural Affairs Dept.

Dana Senge has joined Griswold Conservation Associates as a pre-program intern. She and **Cyndi Eastright** have been focusing on treatment of the monumental animal sculptures by Carlo Romanelli from the Selig Studios for the Los Angeles Zoo. **Stefanie Griswold** and office manager **Lisa La Vine** are coordinating studio treatments of a Native American basketry collection for the Antelope Valley Indian Museum.

Claire Dean has assisted GCA in supervising the installation of the Ezcaray Retablo, a 24 foot tall Spanish Baroque estofado altarpiece, in the Cathedral of Our Lady of the Angels. The conservation treatment continues on site, with funding from the Getty Trust.

John Griswold lectured on conservation of natural stone monuments and site features at the National Museum of Natural

History in New York, during a consultation trip to the Cloisters Museum. John also provided installation consultation to Walt Disney Imagineering for a traveling exhibit at the Nat'l Museum of African Art and has been appointed to the Advisory Board of the Abraham Lincoln Bicentennial Congressional Committee.

Maya Elston, Associate Conservator, retired in March 2003. After 18 + years in the Dept. of Antiquities Conservation at the J. Paul Getty Museum, she looks forward to rest, relaxation, travel, and gardening. The Antiquities Conservation Dept. and the Antiquities Curatorial Dept. hosted a colloquium on the topic of "Re-restoring Ancient Stone Sculpture" March 21st and 22 nd. Now that all roadblocks have been cleared from the path of the Villa Museum renovation project in Malibu, the conservators and mountmakers in the Antiquities Conservation Department are moving ahead in their preparations for the re-installation of the Villa Museum galleries.

Odile Madden is pleased to announce the establishment of her private practice, specializing in objects conservation and conservation research. She continues her work with **Meg Abraham** and **Marco Leona** at LACMA.

Regional Reporter:
Virginia Rasmussen

HAWAII

The Japanese Print Conservation and Exhibition program at the Honolulu Academy of Arts entered its tenth year, under the direction of **Susan Sayre Batton**. Spearheaded by new Honolulu Academy Director **Stephen Little**, the program has expanded to include a pilot program to begin digitizing the collection in phase one and publishing the images and research database online in phase two. This comprehensive collection of ukiyo-e is the third largest in the world and will be the first collection available to scholars online.

Regional News, continued

Throughout the fall of 2002, the Academy presented *Ukiyo-e Renewed: Conservation of the Michener Collection of Japanese Woodblock Prints*, curated by Susan Sayre Batton. This exhibition displayed important prints from the collection along with “before treatment” photography and didactic panels to illustrate the conservation process. The Academy is dedicated to presenting one exhibition a year on the conservation of the print collection.

Besides continuous work from her steady clients for various exhibitions and maintenance of collections, **Downey Manoukian** has been working with contemporary artists, including one who will be showing at the Contemporary Museum’s biennial exhibition in Honolulu in June 2003. Downey enjoys assisting living artists, watching their creative process, and making sure they use good materials! Of course, they don’t always cooperate with the last.

From **Larry and Rie Pace**, Pace Art Conservation Enterprises: We have moved to new premises as of April 2003. The new information is below.

Regional Reporter:
Larry Pace

PACIFIC NORTHWEST

Jamie Hascall of Hascall Museum Services has had an interesting year with a great variety of projects. During the summer of 2002, HMS hosted **Sisavath Nhilatchay**, the Vice Director of the Luang Prabang Museum in Luang Prabang Laos, for a two-month internship in mountmaking. This project was funded by the Asian Cultural Council in New York and had invaluable help and inspiration from conservator **Bonnie Baskin**.

Jamie and Canadian conservator **Carl Schlichting** combined talents on an installation of ancient Roman glass at the Mission Hills Winery in Kelowna, B.C. Ongoing work at HMS has involved paleontology collections, Anasazi pottery

mounting, and mounts for glass artist Josiah McElheny. Metalworker **Ethan Frone**y has been a valuable addition to the staff at HMS, bringing a keen eye and creative blacksmithing skills to the shop.

Finally, Jamie Hascall and **Betsy Brown** will be married in Seattle in late April to the great delight of all involved.

J. Claire Dean was in South Africa again over November. No black mambas this time, but she did have a close encounter with a tick that resulted in a bout of African tick-bite fever and a miserable Christmas week at home in the UK on her way back to Portland. Field work is picking up as spring arrives and future projects include work with the US Army Corps of Engineers who are repatriating and relocating 42 petroglyph boulders to local Native American tribes.

In late March **Andrew Salomon**, Conservator, Rock Art Research Institute, Johannesburg, South Africa, stayed with Claire for 6 weeks of work experience. Claire enjoyed bringing Andrew to the Los Angeles area to meet colleagues in Southern California.

Marie Laibinis-Craft of MLC Objects Conservation completed a conservation survey of the Portland Art Museum’s outdoor sculpture collection last fall and will begin treatments and staff-training in April as part of the collections long-term maintenance plan. Marie opened her private practice in Portland after returning in 2000 from a 3 year stay in Amsterdam. She became a Professional Associate of AIC in 2002.

Nicholas Dorman tells us that the Seattle Art Museum’s Neukom Conservation Studio opens officially with an event for sponsors on April 15th.

As soon as the studio is complete, work will commence on preparing a number of paintings by Kenneth Callahan, Morris Graves, Guy Anderson, and Mark Tobey for the inaugural exhibition at the new Tacoma Art Museum.

The Canadian Museums Association is giving an Outstanding Achievement Award in the Conservation category to *Preserving What is Valued: Museums, Conservation and First Nations* by

Miriam Clavir, Senior Conservator at the UBC Museum of Anthropology. The book was published in 2002 by UBC Press.

Jan Cavanaugh, Paintings Conservator, will offer a course on the history and theoretical issues of art conservation in the Art History Department of the University of Oregon at Eugene during the first Summer Session, 2003.

Regional Reporter:
Peter Malarkey

SAN FRANCISCO BAY AREA

Debra Evans has been officially appointed Head of Paper Conservation at the Fine Arts Museums of San Francisco. **Michelle Facini**, Kress Fellow in the FAMSF Paper Lab, delivered a baby boy, Alexander Edward, on Feb. 20th.

The Fine Arts Museums of San Francisco hosted a cleaning workshop with **Richard Wolbers** this past fall for Bay Area conservators. The workshop was a great success, and it was a great chance to catch up with colleagues. The workshop enabled conservators **Tony Rockwell** and **Charlotte Seifen Ameringer** to devise a cleaning system for a large painting by Thomas Hill, *Yosemite Valley* owned by the Cantor Arts Center at Stanford University. The painting has several layers of discolored varnish topped by a thick urethane coating and has proved a very challenging cleaning.

Mary Schafer, third-year intern, is researching the materials and techniques of Rufino Tamayo. She is currently treating a 1931 painting by Tamayo, a recent museum acquisition. Charlotte Seifen Ameringer attended the Sackler Colloquia on the “Scientific Examination of Art” in Washington DC in March. Beginning this summer, FAMSF painting conservators will focus full-time on the American paintings collection in preparation for reinstallation of the new de Young Museum (set to open in 2005).

Meg Geiss-Mooney has prepared another sequined-bedecked costume for exhibition on behalf of the Oakland Museum of California. At this rate, she

Regional News, continued

estimates that Las Vegas must be in the cards for her career.

Will Shank has been working with **Kris Kelly** of the Getty Conservation Institute and **Karen Stokes** of the Getty Research Institute to plan a symposium on "Mural Painting and Conservation in the Americas" at the Getty Center from the 15th to 17th of May. Day Two of the symposium will address prickly matters of the dilemma of outdoor "secco," and other non-traditional, murals. How long can they last? How long should they last? Who chooses which murals are saved? What are the legal precedents for saving murals or letting them disappear?

Representatives of Golden Artist Colors, Keim Paints, and Novacolor will address the audience, as will an art lawyer, conservators, art historians, public art managers, and muralists themselves. Will anticipate a spirited day of discussions, and a Getty publication will result from the symposium.

The Conservation Department at SF-MOMA hosted a Mellon Collaborative Workshop November 4-8, 2002, entitled "Conservation Issues in Contemporary Photography" funded by the Andrew W. Mellon Foundation. **Theresa Andrews**, photograph conservator at SFMOMA, coordinated the workshop with the assistance of **Amanda Hunter Johnson**, current fellow in Contemporary Art.

Regional Reporter:
Paloma Añoveros

TEXAS

Robert Proctor, **Jill Whitten**, and **Rene de la Rie** lectured and taught a varnish workshop at the Hamilton Kerr Institute in September of 2002. Last fall they participated in a symposium and workshop on varnishes and retouching at the Conservation Unit that coincided with the University's 2nd Triennial Conservation Conference "The Image Re-Integration Meeting."

Whitten & Proctor Fine Art Conservation also recently contributed essays to the catalog for *The Color of Night* an exhibi-

tion opening at the National Gallery of Art in Washington, DC in April, 2003. Jill & Rob treated two Remington nocturnes belonging to the Gilcrease Museum in Tulsa, OK and *Call for Help* from the Museum of Fine Arts, Houston for this exhibition that highlights the artist's night time scenes.

Barbara Brown reports that during February 19-26, 2003, Senior Scientist **Dusan Stulik** and Assistant Scientist **Herant Khanjian**, from the Getty Conservation Institute, set up their portable analytical lab (including XRF spectrometer, FTIR/ATR unit, and microscope with digital camera) in the Photograph Conservation Lab at the Harry Ransom Center. With Barbara assisting, they examined a variety of photographic print materials from the HRC's Photography Collection.

This was the first trip for and use of the portable lab in the GCI's project to advance the identification and characterization of photographic materials. This project is part of GCI's role in a larger, collaborative project with IPI (Image Permanence Institute) and the CRCDG (Centre de Recherches sur la Conservation des Documents Graphiques) on the conservation of photographic materials.

Anja Lorenz, graduate student in photograph conservation at the University of Applied Sciences in Berlin, Germany, will be an intern in the photograph conservation lab working with Barbara Brown at the Harry Ransom Center from March through June 2003.

April Prince Smith was recently hired as a part-time Assistant Conservator III in the paper conservation department of the Harry Ransom Humanities Research Center. She graduated last year from the Graduate School of Library and Information Science Preservation and Conservation Program of the University of Texas at Austin and interned at the Library of Congress in the book lab. Along with her work at the Ransom Center, April is establishing a private book conservation practice in Austin, Texas. In June, April will speak at the annual meeting of AIC jointly with book conservator **Mary Wooton** on the treatment of two Mexican Incunabula.

Corinne Dune was recently hired as an Assistant Conservator III in paper conservation department on a National Endowment for the Humanities Grant to work on the B. J. Simmons Performing Arts collection at the Ransom Center. She graduated in 1994 from the French Institute for Art Conservation in Paris, France and interned at the Ransom Center in the photo conservation lab in 1993. While Corinne has experience with paper collections, she is primarily a photographic conservator and has been in private practice in Austin for several years.

This fall, **Stephanie Watkins**, Head of Paper Conservation at the Harry Ransom Humanities Research Center, attended the IIC-Book and Paper Conference in Baltimore, MD. In March, Stephanie attended the Photographic Materials Group Meeting in San Juan, Puerto Rico. Until June, she continues with the Treasurer's position. At that time, **Dana Hemmenway**, will assume duties of the PMG Secretary/Treasurer. Stephanie is also on the PMG Catalog Committee, along with **Nora Kennedy** and **John McElhone**. The next Book and Paper Group Annual will include an article on humidification and flattening techniques of paper by Stephanie based on the Archives Conservators Discussion Group.

Angelika Ansaldo Patti, a student in book conservation at the European School for the Conservation of Library Materials in Spoleto, Italy spent three months on an internship in paper conservation at the Ransom Center under the supervision of Stephanie Watkins. The Center is also pleased to host **Ho-Yo Chang** from the Graduate Institute of Conservation of Cultural Relics Studies at Tainan National College of the Arts, Taiwan, as an intern in paper conservation between April and September 2003. A University of Texas at Austin senior in liberal arts, **Sarah Norris**, has been volunteering in paper conservation in preparation for eventual entrance into a graduate program in conservation.

Richard Trela, Sr. Paintings Conservator/Director Conservation Center, Panhandle-Plains Historical Museum attended the National Trust for Historic Preservation Annual Conference in Cleveland, OH. He also reports that treatment of a full length allegorical por-

Regional News, continued

trait of Sam Houston for the Capitol is near completion.

Perry Huston and **Helen Houp** announce the relocation of their art conservation facility to Dallas, Texas. The new address is 2626 Lombardy Lane, Suite 106, Dallas, Texas 75220. Telephone: 214.366.4700 Fax: 214.366.4740.

Janet Hastings reports that the Conservation Department is pleased to welcome Sculpture Conservator **Laramie Hickey-Friedman** to the Menil Collection. Laramie received her Master of Science in Art Conservation at the University of Delaware and a Bachelor of Fine Arts in Metalsmithing at Temple University's Tyler School of Art. Her background includes several years of archaeological fieldwork in Turkey and a graduate internship at the Getty Museum. Her most recent post was a Mellon Fellowship in Objects Conservation at Los Angeles County Museum of Art.

Mark van Gelder recently completed the conservation treatment of a film production matte painting from the collection of director, Robert Rodriguez. This large matte had been used for Rodriguez's cult classic *From Dusk 'till Dawn*. Such matte paintings include painted panels of glass (for insertion of the live action elements into the scene), but their use in the film industry has now been almost completely replaced by computer graphics technology.

Ken Grant would like to apologize for not submitting a regional report for the previous issue of the newsletter. He pleads that he and his wife **Martha Simpson Grant** were preoccupied with the birth of their daughter Katherine Elise Grant at the time of the report submission deadline. He has stated for the record that it will not happen again - maybe.

Regional Reporter:
Ken Grant