
Regional News

WAAC would like to thank the Regional Reporters for doing such an excellent job at providing all the latest news in their areas. Readers of the *WAAC Newsletters* learn where the action is thanks to these hard working reporters. We encourage WAAC Members to support the Regional Reporters by continuing to submit all the news that's fit to print, and you don't have to wait for them to call you. WAAC sends a special thank you to Paloma Anoveros who did such a fantastic job reporting the news from the San Francisco Bay Area. It is with great appreciation that we greet Charlotte Ameringer who has agreed to take over as San Francisco Bay Area regional reporter.

PACIFIC NORTHWEST

The big news in Alaska is that **Sean Charrette** formerly of the Boston Museum of Fine Arts Conservation Department is now the collections manager at the Museum of the Aleutians in Unalaska. This is a big move for Sean and his wife to a pretty isolated part of the world so we wish them well.

Monica Shah continues to divide her time between private conservation projects in Anchorage and a contract at the University of Alaska Museum in Fairbanks.

Ellen Carrlee is working on the usual projects to get ready for the summer tourist season at the Juneau Douglas City Museum and working for private clients.

In January **Scott Carrlee** helped teach a workshop in Anchorage on Care of Native Collections sponsored by the National Museum of the American Indian and the Smithsonian's Arctic Studies Center.

Seattle Art Museum is currently showing *Renaissance Art in Focus: Neri di Bicci and Devotional Painting in Italy* curated by **Chiyo Ishikawa** and **Nicholas Dorman**. This small exhibition unites Neri di Bicci's large panel, *Madonna and Child with Six Saints* from Seattle's Saint James Cathedral, with late mediaeval and early renaissance works from the SAM permanent collection and some loans. The

exhibition explores technical aspects of these paintings as well as the formal continuity of devotional painting in Italy in the fourteenth and much of the fifteenth centuries.

Conservation of Neri's painting is addressed in the exhibition and catalog which also includes technical findings relating to SAM paintings by Pietro Lorenzetti, Bernardo Daddi, Puccio di Simone, Dalmasio di Jacopo, Luca di Tomme, Lorenzo Monaco, Lo Scheggia, Giovanni di Paolo, and Marco d'Oggiono.

The exhibition gives viewers the first chance to see di Bicci's painting after structural repairs and the removal of extensive overpaint and to compare this work to a stucco, from the same period, that was produced by Antonio Rossellino and painted by Neri. SAM's *St James* by Puccio di Simone has also been reunited with two panels, from a private collection, that were once part of the same altarpiece. The catalog also includes an essay by freelance scholar **Elizabeth Darrow**.

J. Claire Dean and the Local Organizing Committee for the AIC meetings in Portland are busy arranging volunteer schedules and other details for this summer's gathering.

Claire has also been working on rock image related projects in the Portland area, including presenting a paper at the annual North West Anthropological Conference in Eugene, Oregon, on last summer's repatriation of petroglyph boulders along the Columbia River. She is also beginning a big project for the Confederated Tribes of the Umatilla Indian Reservation to update the site records of over 30 rock image sites in south east Washington state by providing condition assessments for each site.

John Kjelland is performing contract work for Montana Historical Society and the National Park Service.

Jan Cavanaugh, Conservator of Paintings, is teaching a course on the history and principles of art conservation at the University of Oregon in Eugene during the upcoming summer term.

In April, **Vina Rust** had an exhibition

of metal sculptural pieces at the Jacob Lawrence Gallery at the University of Washington in Seattle, as part of the 2004 BFA exhibition. A featured piece is *Sprout*, one in a series of three pieces inspired by the botanical illustrations of D.G. Mackean. A neck piece in silver and copper, it incorporates a highly observed seed form in graduating sizes corresponding to sequential stages of germination.

Regional Reporter:
Peter Malarkey

HAWAII

Dawne Steele-Pullman relocated to Singapore in February for a position in a private painting conservation studio. She will be there for at least 5 months.

Rie and Larry Pace, Pace Art Conservation, LLC have been keeping busy with the usual interesting paintings, each of which has even more interesting problems, part and parcel of life in Hawaii, at least for art work. Rie and Larry gave talks to students and professors at the Musashino Art University in Tokyo, Japan in November of 2003 and again in April 2004. They have been introducing various aspects of the conservation of easel paintings to future curators, historians, and artists. Larry will be giving an encore presentation of his October 2003 WAAC Meeting talk, "Dirty Pictures in Paradise" at the Hawaii Museums Association meeting in April on the Big Island.

Regional Reporter:
Laurence A. Pace

GREATER LOS ANGELES

The department of Decorative Arts and Sculpture Conservation at the Getty Museum completed work on the Jean-Antoine Houdon exhibition that displayed over 70 of the artist's sculptures in marble, terracotta, plaster, and bronze.

The mountmakers designed cast bronze prototype clips to facilitate quick seismic mounting during the 3-week installation. A seismic engineer was consulted who designed a spreadsheet to calculate an "Isofactor" number for each of the objects. The results were used to determine which of the sculptures were to be installed on isolated pedestals. The isolators were designed by the Museum's preparations department to absorb seismic shock by allowing vertical and horizontal movement in the event of an earthquake.

In conjunction with the Houdon exhibition, **Jane Bassett** received permission from the lenders to carry out technical examinations of six of the bronze sculptures, the first systematic study of Houdon's casting materials and techniques. She will be reporting her findings in May at a Houdon colloquium at the Chateau de Versailles.

The department has been working hard at writing and compiling the technical entries to be included in the forthcoming *Catalog of French Baroque Decorative Arts in the J. Paul Getty Museum*. The catalog focuses on furniture and gilded bronzes and includes the results of considerable technical analysis conducted over the last several years. The analyses include: microscopic wood identification; x-ray fluorescence analysis of brasses, pewters, and gilding; and paint and polychromy analysis using polarized light microscopy, scanning electron microscopy, Fourier transform-infrared spectrometry, and gas chromatography-mass spectrometry.

Arlen Heginbotham is pursuing a research project in collaboration with the molecular biology department at USC on the use of monoclonal antibodies for the identification of proteinaceous materials in conjunction with cross-section microscopy. This research, which is thus far yielding promising results, offers the possibility of using fluorescent "tags" to visualize and distinguish between artists' materials such as egg white, milk protein, bovine glue, rabbit skin glue, and parchment glue. The specificity of this technique is remarkable; parchment glues could even be separated into those made from sheepskin (predominant in Northern Europe) and goatskin (predominant

in Southern Europe).

Brian Considine collaborated with the Decorative Arts Department to curate the Getty's fourth exhibition on the making of works of art. *The Making of Furniture* seeks to explain the tools and techniques involved in the production of the 18th-century ebanisterie, or veneered furniture in the Getty's collection.

The exhibition is based on a case study of the museum's writing and toilet table by Jean-Francois Oeben of which three copies, each taken to a different stage of completion, were made by Furniture Conservator **Michel Jamet** in Paris, who has worked on many of the Getty's finest pieces of furniture. A photographer documented the creation of the copies, allowing illustration of the use of each of the tools in the exhibition. There are two videos in the exhibition: one on the cutting of marquetry and one on the casting, chasing, and gilding of bronze mounts.

For the second time, the Wooden Artifacts Group of the AIC is organizing a three-week study trip to France for Canadian and American Furniture and Textile Conservators and Curators. The organizers are **Paul Miller**, Curator of the Preservation Society of Newport (Rhode Island), **David Bayne**, Furniture Conservator at Peebles Island, New York, and **Brian Considine**, Conservator of Decorative Arts and Sculpture at the J. Paul Getty Museum.

The goal of the trip is to introduce the group to the collections and people involved in regional as well as Parisian furniture and decorative arts. The group will visit museums, chateaux, and workshops in Paris, Nancy, Bordeaux, Lyon, Grenoble, La Rochelle, and Rennes during the first three weeks of May.

California will be well represented by: **Brian Considine**, **Julie Wolfe**, also of the Decorative Arts and Sculpture Conservation at the Getty, Berkeley Private Furniture Conservator **Mark Harpain-ter**, and **Deborah Hatch**, Curator of Gordon and Anne Getty's Collection.

KCET's (Los Angeles' PBS station, channel 28) news show *Life & Times* aired a segment on "Mural Preservation" (broadcast on March 29th) featuring interviews with **Jerry Podany**,

Nathan Zakheim, **Pat Gomez**, **Donna Williams**, and **Chris Stavroudis**. The seven-minute segment was produced by **Vicki Curry** and discussed the ongoing freeway mural conservation and restoration projects sponsored by the City of Los Angeles Department of Cultural Affairs and Caltrans.

Chris Stavroudis presented an afternoon lecture and demonstration at LACMA in January on his development of the Modular Cleaning Program. The lecture was called "A Novel Approach to Aqueous Cleaning, Using Mixtures of Concentrated Stock Solution and a Database to Arrive at an Optimal Cleaning System." Chris and **Tiarna Doherty** first presented the database project at last October's Verband der Restauratoren Conference, "Surface Cleaning - Materials and Methods," in Dusseldorf. They gave a longer version of the presentation at the GCI in December.

Chris and Tiarna will be debuting the Modular Cleaning Database's newest features, the use of solvent gels and solvents in a paper titled "A Novel Approach to Cleaning II: Extending the Modular Cleaning Program to Solvent Gels and Free Solvents" at the AIC General Session in Portland. They will be presenting the aqueous talk, also given at the WAAC Annual Meeting in Honolulu, for the Paintings Specialty Group.

Will Shank spent a week at LACMA in March with paintings conservators, carrying out preventive treatment on a large Morris Louis painting from the unfurled series, *Beta Ro*. The painting was surface cleaned and then loose-lined with cotton prepared with acrylic gesso to act as a barrier against the migration of wood acids in the stretcher. The project was made possible through a generous grant provided by the Morris Louis Foundation. The Foundation also funded a similar project at LACMA in 2002 for the treatment of Morris Louis' veil painting, *Dalet Heh*.

Marc Walton has been settling into his position of Associate Conservation Scientist at LACMA which he began in December of 2003. Marc has a background in objects conservation having received his Masters Degree in the History of Art with a Certificate in Conservation

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from New York University. After attending NYU, he went to the University of Oxford to work on his doctorate in Archaeological Science which he plans on submitting for examination in the coming year.

Jennifer Koerner began her new position as Associate Paper Conservator at LACMA last April. Jennifer worked at the Intermuseum Conservation Association for over four years before coming to LACMA.

Batyah Struhm joined LACMA last March as Assistant Objects Conservator. Batyah comes to us from the Getty, where she was taking part in the Getty Graduate Internship Program as an intern in the Antiquities Conservation Department. Batyah is a graduate of the Winterthur program.

Grace Jan arrived at LACMA in April for a Camilla Chandler Frost Summer internship in Paper Conservation. Grace is from the NYU Conservation Program.

Michael Alan Miller will join LACMA in August for a two-month Camilla Chandler Frost Summer Internship. Alan is from the Courthauld Institute. While at LACMA he will be surveying the collection of Latin American art.

Yadin Larochette is completing her third year internship at LACMA. She will return in September as Mellon Fellow. **Natasha Cochran** will be continuing at LACMA next year in the Objects Conservation lab as Mellon Fellow.

Yosi Pozeilov, assisted by **Chail Norton**, will present a workshop at AIC in June on basic techniques of digital imaging, focusing on the documentation needs of conservators. **Terry Schaeffer** and Chail Norton delivered a talk to the book and paper session this year at AIC on a long term project.

Griswold Conservation Associates welcomes **Dave Harvey** as Associate Conservator. Dave is supervising new staff at the GCA North Hollywood studio, including conservation technician **Stephanie Cha-Ramos** and pre-program interns **Laura Beltz** and **Morgan Kibby**, who are currently re-gilding two bronze sculptures for Hearst Castle.

John Griswold is overseeing the conservation treatment of the exterior surfaces and features of the Gamble House in Pasadena, CA and is completing treatment of three early French Gothic limestone windows at the Cloisters Museum for the Metropolitan Museum of Art.

John recently addressed the American Institute of Appraisers and the Getty Conservation Institute Building Materials Research project, and was interviewed on the "Colorado Matters" program of Colorado Public Radio regarding the restoration of the vandalized Ludlow Massacre Memorial Monument. **Stefanie Griswold** is performing cleaning and stabilization treatment of the original Pinocchio concept design marionette for the Disney Feature Animation Archives.

Carolyn Tallent spent three weeks in March on-site at the Yosemite Museum in Yosemite Valley doing minor treatments on paintings. More work is scheduled in October.

Regional Reporter:
Virginia Rasmussen

ROCKY MOUNTAIN REGION

Deborah Uhl, conservation student at the Buffalo program, will do her third year internship at the Western Center for the Conservation of Fine Arts (WC-CFA) in Denver starting in September. The staff at WCCFA is very happy to be able to provide Deborah with this opportunity, and we all look forward to a mutually beneficial year.

Conservators at the Denver Art Museum continue to focus on the planning and installation of art in the new Liebiskind addition which opens in 2006. Thanks to a series of well-timed grants, the majority of the Western American art is nearly ready.

Third-year intern **Paulette Reading** from the conservation program at Buffalo has

taken a leading role organizing African and Oceanic materials for conservation and mounting. Kress Conservation Fellow **Kristy Jeffcoat** recently completed conservation treatments on a number of paintings featured during the run of *Painting a New World, Mexican Art and Life, 1521-1821*.

Assistant Conservator **Jessica Fletcher** continues to prepare Native American materials for publication and reinstallation at the museum. A recent project involved the analysis of resinous materials on the surface of a large Zia pot using FTIR and SEM/EDS to determine if the pot had been used for ceremonial purposes.

Carl Patterson, Chief Conservator, has been coordinating the reframing of nearly 200 Western American paintings to meet conservation standards and writing IPM guidelines for the Collections Services Department.

In conjunction with the "New Deal for the New Deal" organization, Art Care Services Conservator **Victoria Montana Ryan**, has recently completed the conservation treatment of two W.P.A. murals. The murals, one by Archie Musick and the other by Tabor Utley, are in the city auditorium in Colorado Springs. Victoria will also be teaching, along with **Matt Crawford**, the introduction to conservation class at the University of Denver.

Regional Reporter:
Eileen Clancy

NEW MEXICO

Laura Staneff has spent the last few months working part time at the University of New Mexico Art Museum (UNMAM) and continuing to build her private practice, completing projects at the Maxwell Museum at UNM as well as at the University of Arizona Art Museum. Laura and the UNMAM have hosted conservators **Betsy Court** and **Alexis Miller** from the Balboa Art Conservation Center to complete an IMLS-

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funded survey of the museum's paintings collection. UNMAM is also pleased to welcome **Camille Moore** for a summer conservation internship. Camille has completed her first year as a paper/photograph conservation major at NYU, and will be working on a variety of treatments as well as contributing to ongoing survey and re-housing projects.

Linn Kennedy has moved her textile conservation business to: 2617 Eastridge Drive, NE, Albuquerque, NM 87112. She continues to work with public and private clients. For more information call her at 505-299-3491 or email her at jamelectra@aol.com.

Hillary Kaplan, from the National Archives and Records Center in Washington, DC, presented a workshop for the New Mexico Preservation Alliance in February on collections preservation for libraries and archives.

Regional Reporter:
M. Susan Barger

SAN DIEGO

In March, Paintings Conservator **Betty Engel** attended the 7th Annual American Conference on Oriental Rugs at the Seattle Convention Center. An important exhibition of Turkmen weavings and Kurdish tribal weavings accompanied the conference, which was attended by major rug dealers and collectors from the USA and Europe.

Regional Reporter:
Frances Prichett

SAN FRANCISCO BAY AREA

The Asian Art Museum of San Francisco celebrated its first anniversary in the Civic Center. Most of the conservation staff's time is taken up with preparing light sensitive objects for rotations.

This spring **Donna Strahan** is traveling to Vietnam to assess the condition of selected objects for a future exhibition. She will also plan conservation training and treatments to be performed in Vietnam later this year. Then she will spend one month working in Bangkok at the National Museum preparing objects for the up-coming traveling exhibition *The Kingdom of Siam*.

Mark Fenn's most interesting recent project has been examining two Thai glaives. Now that he has figured out how to get them apart he is looking at all the pieces, trying to determine the sequence of construction and repair.

Debra Fox has developed an economical strategy for the loose mounting of over-sized paintings onto Alupalite™. She is preparing thangkas for exhibit and examining pigments on Southeast Asian paintings.

Meg Geiss-Mooney continues to use her creative side to design textile mounts that are archival, unobtrusive, and still deal with the foibles of the different exhibit spaces and cases (including a two sided case for a hanging Korean bojagi). Meg recently completed the conservation and preparation for exhibit of a large embroidered silk flag for the Society of California Pioneers. The "BEVA eyelash" technique for stabilizing two fracturing silk edges she learned from painting/textile conservator **Nancy Pollack** at last November's NATCC sure was put to good use on this particular project. **Jane Williams** is completing the manuscript for a publication of case studies of treatments of lacquer objects in the museum's collection.

Molly Lambert has received a fellowship from the Attingham Trust to attend the Attingham Summer School in England where participants study first-hand the architecture, landscape architecture, and collections of twenty-five English country homes. Preceding this, Molly will have spent two weeks working on the ceiling of a tomb in the Theban Necropolis, Luxor.

Pam Skiles has been appointed to the WAAC Board of Directors as Secretary and will help coordinate the Annual Meeting in Santa Fe.

Alina Remba has been appointed faculty at the Museum Studies Program at John F. Kennedy University. She will be teaching Preventive Conservation at their new campus in Berkeley.

An exhibition entitled *Finding Sellaio: Conserving and Attributing a Renaissance Painting* will be on view at the Cantor Center from August 4 to November 28, 2004. This case study focuses on the *Virgin and Child with Saint John* (c. 1480-85) and the attribution of the devotional painting to the Florentine artist Jacopo del Sellaio (ca. 1441-1493). The exhibition will explore how this contested attribution has been resolved through data obtained during the conservation process.

On March 27th, the Cantor Arts Center at Stanford University presented an evening focused on conservation, featuring Stanford art history student **Alisa Eagleston**, Fine Arts Museums paintings conservator **Tony Rockwell**, and Stanford Radiology professor **Robert Mindelzun**. Faculty from a cross-section of Stanford departments, conservators, and museum supporters were brought together by **Susan Roberts-Manganelli** of the Cantor Center, with the aim of developing interdepartmental liaisons.

Lesley Bone has returned from travel to Mexico, Guatemala, and Honduras where she helped with the organization, condition-reporting and packing of 176 fragile objects for the exhibit *Courtly Art of the Ancient Maya*, opening first at the National Gallery of Art in Washington, D.C., and then traveling to the Fine Arts Museums of San Francisco, where it opens in September 2004.

Elisabeth Cornu and **Nadina Reusmann**, advanced intern from Argentina in Objects Conservation, have taught a marble conservation course at the San Diego Cemetery in Quito, Ecuador, under the auspices of UNESCO, in January 2004. This course is part of an ongoing series of courses for the Red Latinoamericana de Cementerios Historicos (Latin American Historic Cemetery Association).

In March, **James Bernstein** and **Debra Evans** conducted the workshop "Damaged and Deteriorated Photographic

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Print Materials: Compensation for Loss” hosted by the Department of Paper Conservation at the J. Paul Getty Museum. The 4-day workshop, funded by the Andrew W. Mellon Foundation, was attended by 16 photographic conservators from a variety of nations: Australia, Brazil, Denmark, England, Holland, Germany, Mexico, New Zealand, and of course the United States.

Marc Harnly was the workshop coordinator, **Debbie Hess Norris** project director, **Nora Kennedy** project coordinator, and **Martin Salazar** workshop assistant. **Bob Aitchison** also provided valuable expertise. The participants also experienced informative visits with Getty Conservation and Research Institute staff, and photography curators from the Getty and Los Angeles County Museum of Art.

At the beginning of the year, Jim Bernstein was called to SFMOMA for the delicate compensation of damaged pigmented surface coatings on three recent, life-sized figural sculptures by Katarina Frisch. Working with **Michelle Barger**, SFMOMA Objects Conservator, Jim devised a treatment and performed the work successfully with invaluable assistance from paintings colleague Alina Remba.

On-Call Paintings Conservator: Jim has had a number of beautiful and challenging conservation projects this winter/spring. These include two powdered ultramarine works by Yves Klein; a four color Alexander Calder mobile with severe paint rejection; damaged encaustic paintings by Anne Appleby; a severely distorted/blistered painting on paper, mounted to hardboard panel by the artist Richard Diebenkorn; as well as works by Andy Warhol, Anselm Kiefer, Sol LeWitt, Gerhard Richter, and others.

From February through April conservators at the paper lab of the Fine Arts Museums of San Francisco were pleased to host intern **Eva Glueck** from the Staatliche Akademie der Bildenden Künste Stuttgart, Germany. Early in February **Janice Schopfer** was joined by paper conservators **Kim Nichols** and **Downey Manoukian** to work on a special project, the treatment of a mid-19th-c. California mining map that consisted of tracing paper that had shattered into thousands

of pieces. The innovative treatment included multiple facings using funori and rayon paper in the Japanese tradition. In March and April paper conservator **Melissa Potter** worked with Janice on another project involving the treatment of numerous mid-19th-c. drawings of California.

Zukor Art Conservation in Oakland has just finished a two-year project for a private library damaged in a fire, doing assessment, conservation, and re-housing for over 500 volumes. The current staff of **Karen Zukor**, **Janice Schopfer**, **Jamye Jamison**, and **Jennifer DiJoseph** now is immersed in the conservation of three large private collections of 20th-century art on paper.

Jamye, a recent graduate of Preservation and Conservation Studies at the University of Texas, Austin, has been at the lab since October, performing both book and paper treatments. Jennifer is completing a one year pre-program internship with Karen. They are aided by the very able **Macy Chadwick**, office manager and book artist. Macy is a recent graduate of the University of the Arts in Philadelphia, and teaches book arts at the Academy of Art University in San Francisco. The entire staff has been seriously pursuing an avocation in the consumption of fine chocolate, becoming quite knowledgeable in the nomenclature, manufacture, and procurement of international cocoa products. Available for consultation.

Regional Reporter:
Charlotte S. Ameringer

ARIZONA

Gretchen Voeks and **Brynn Bender** traveled the Colorado River in February to examine the condition of two wrecked historic river boats and provide the park with recommendations for preservation. Gretchen is also assisting the Dry Tortugas National Park with recommendations on the care and conservation

of a number of large outdoor objects. She recently completed the final treatment of the Channel Islands Fresnel lens. Brynn Bender, with assistance from **Audrey Harrison**, is conserving a collection of 75 prehistoric pots from Joshua Tree National Monument. Brynn taught a session on handling museum objects for the Department of Interior’s “Managing Museum Property” course.

Marilen Pool is working with the Tucson Museum of Art conducting a general preservation assessment of their Latin American collections through an NEH Preservation Assistance Grant.

Nancy Odegaard organized an XRF workshop funded by the NAGPRA Grant Program in January. Staff and students of the lab presented demonstrations at the 3 day Tucson Math and Science FunFest Event for about 5,700 school children. **Werner Zimmt** continues his pesticide mitigation experiments. **Dave Smith** is coordinating the lab’s FTIR research initiative. Intern **Maggie Kipling** worked on the Hopi Mural Project in Flagstaff and intern **Caitlin O’Grady** presented a program on manganese dioxide accretions at the Mata Ortiz! Adult Program.

Teresa Moreno attended the laser workshop at the Conservation Centre, National Museums Liverpool. **Melissa Huber** served as local arrangements coordinator for the BACC sponsored collections care workshops, and Nancy Odegaard and Teresa Moreno taught soft packing. They also gave a presentation on conservation collaboration in archaeology at the Society of American Archaeology meetings in Montreal.

A publication titled, *Textile Care and Preservation: A Manual for Owners and Museums*, written and illustrated by **Nanette Skov**, will be coming out at the end of April.

Regional Reporter:
Gretchen Voeks