
Regional news

ATTENTION WAAC MEMBERS:

C'mon, admit it: when your WAAC NEWS arrives in the mail, isn't the first thing you turn to the Regional News?? It's how we keep in touch with each other, at least a little bit, when we don't have time or a good excuse to call and catch up with friends and colleagues out of the immediate area. So, do you see YOUR news in the following column? If not and you would like to be included in the next issue, take the initiative! Contact information for each region is listed at the end of each section. The Regional Reporters are volunteers who gather the information and send it to the WAAC News editor. Next time, be sure to send your reporter an email or give a call with your news. Even a sentence or two will be welcome reading for the rest of us!

ARIZONA

Brynn Bender continues working on cleaning and stabilization of the surface of historic wooden river boats for the Grand Canyon National Park, as well as working with conservation assistants **Audrey Harrison** and **Maria Lee** on the conservation of the Campbell collection of prehistoric ceramics from Joshua Tree National Park.

Nancy Odegaard presented a paper at the Eastern Analytical Symposium in Somerset, NJ on methodologies for using handheld XRF technology for the study of pesticide residues on museum objects. **Teresa Moreno** and **Caitlin O'Grady** participated in the Materials Research Society Fall Meeting in Boston. Teresa presented on laser cleaning of wax and coatings and Caitlin presented on manganese oxide accretions. Melissa Huber represented the lab at the Association for Preservation Technology international annual conference in Galveston, TX.

Three very important pre-Columbian textiles at the Ica Museum in Ica, Peru have been reported stolen. **Grace Katterman** and **Nannette Skov** worked three years on conserving one of them, a Wari tunic.

Nannette Skov has published *Textile Care and Preservation*, a how to manual for

owners, collectors, and museums without a textile conservator.

Julie Unruh continues to oversee the condition survey and treatment of 20,000 vessels for the Save America's Treasures Pottery Project at ASM. **Maggie Kipling** has begun her Kress Fellowship at ASM and will also focus on the Pottery Project. Pre-program students **Tara Hornung** and **Stephanie Ratcliffe** are assisting in the project by gathering and compiling data on adhesive use.

Gretchen Voeks has completed her on-site condition survey for 20 cemeteries at Kalaupapa National Historic Park and is crunching data for the final report. Over 900 of the gravemarkers are damaged concrete and will provide interesting challenges for many years to come.

Members of the ASM lab, including students and volunteers, recently completed work on the current exhibit *Navajo Weaving* at Arizona State Museum.

Regional Reporter:
Gretchen Voeks

HAWAII

At Pace Art Conservation, **Rie** and **Larry Pace** were fortunate to have **Alice Tate-Harte** for a 6 week summer internship. Alice is a graduate student at the Courtauld Institute in London and has completed her first year of graduate study in Painting Conservation.

Larry flew out to the Big Island to look at a series of paintings by local artist Herb Kane in the collection of the National Park Service at the Pu'ukohola Heiau National Historic Site. The paintings depict the construction, dedication, and use of the Heiau by native Hawaiians. Rie, Larry, and Alice examined, faced, removed from its stretcher, and rolled a Qajar Period (19th C.) iranian ceiling

painting which hung from a bedroom ceiling at the Doris Duke Estate, Shangri-La, in Honolulu. Other work for the Paces includes the monitoring of a fresco mural in a bank lobby in downtown Honolulu as the lobby is extensively remodeled; and the completion and delivery of a large Vietnam War era painting depicting a fire fight belonging to the Tropic Lightning Museum at Schofield Barracks in central Oahu.

Susan Sayre Batton curated the conservation-based exhibition *Washi in the Floating World: Recently Conserved Prints by Utagawa Hiroshige*, at the Honolulu Academy of Arts, which opened 19 October, 2004. The exhibition illustrates the important role that washi (Japanese paper) plays in the creation, longevity, and conservation of ukiyo-e woodblock prints.

Didactic panels, photographs, and samples of traditional Japanese paper are on view, as well as Edo period Noh kinran robes, which contain gold-leafed washi. Washi's role in paper conservation is illustrated in conservation treatment documentation using ukiyo-e prints from Hiroshige's *Hoiedo Tokkaido* series. In addition, the importance of conservation in connoisseurship is explored through the side-by-side display of an important Edo period print, *Fujigawa in Snow*, and a later 20th-century reproduction. The exhibition is on view in the Michener Gallery until 31 January, 2005.

Laura Gorman monitored the removal and relocation of twenty huge concrete mural panels by artist Tom Van Sant at the Honolulu airport. Laura has accepted the position of Objects Conservator at the Saint Louis Art Museum and will be leaving the islands at the end of 2004.

WAAC thanks Laura for her service as Regional Reporter for Hawaii'i. This post is now open and interested members are encouraged to contact current Vice President and Regional News Editor Laura Downey Staneff (ldstaneff@ionsky.com) for details.

Regional Reporter:
Laura Gorman

GREATER LOS ANGELES

Leslie Rainer, Chris Stavroudis, and Aneta Zebala have begun the preliminary examination of a mural located at the original Chouinard School of Art building in Los Angeles. The mural was painted by David Alfaro Siqueiros, assisted by local artists, in 1932. It is entitled *Street Meeting*. The mural has been covered by numerous layers of paint, suffered exposure to the environment, and is partly covered by ceramic tiles. **Carolyn Tallent** is on the advisory team for the project. (See AYMHM p. 34).

Elisabeth Mention will be retiring from the Paintings Conservation Department at the J. Paul Getty Museum after having worked at the Getty for more than thirty years. Elisabeth has been a cherished colleague and mentor in the department and throughout the Getty Trust. Her work has included the study and restoration of many paintings from the Getty collection, as well as important partnerships with other institutions. Elisabeth will retire in January 2005, and we wish her the very best in her life after the Getty!

Ana Burgos has joined the Getty Paintings Conservation department as Senior Staff Assistant. Also in the lab is new graduate intern **Carmen Albendea**, who trained in paintings conservation in Spain and most recently completed a 2-year internship at the Hamilton Kerr Institute in the UK. Carmen will work in the department for the internship year September 2004-2005.

Mark Leonard and David Bomford (Senior Restorer at the National Gallery, London) have completed work on the second volume of the Getty Conservation Institute's Readings in Conservation series. *Issues in the Conservation of Paintings* will be published before the end of the year.

Tiarna Doherty and Mark Leonard continue to work on two very large animal paintings by Jean-Baptiste Oudry which come from the Staatliches Museum in Schwerin, Germany. The paintings will be included in an upcoming Oudry exhibition planned for the Spring of 2007

at the Getty Center. Tiarna has recently presented research on the collaboration of Rubens and Brueghel at a Rubens Symposium in Braunschweig, Germany.

As part of another ongoing conservation partnership, **Yvonne Szafran** is working on paintings by Lucas Cranach the Elder and Tintoretto from the Kröller-Müller Museum in the Netherlands. She will also be conserving the most recent Getty paintings acquisition, a Classical Landscape by Valenciennes.

Gene Karraker has restored a 17th-century Italian frame for the Tintoretto from the Kroller-Muller. He is also working on a publication on frames for the Getty "Looking at" series.

Arlen Heginbotham has been working on projects involving the identification of protein-based materials in artworks using antibodies. He has been collaborating with **Michael Quick** of the University of Southern California's Department of Biological Sciences to identify the media used in the polychromy on a 17th-century French cabinet from the Getty's collection.

Arlen has also been working on the fine points of discriminating between 18th-century and later reproduction gilded bronzes based on alloy composition. He is analyzing a large amount of data collected over the last year by X-ray fluorescence (with the invaluable help of **Julia Schultz**), and is hopeful that statistical methods will allow a clear differentiation between period artifacts and 20th-century reproductions.

After more than 30 years in the Conservation Center at the Los Angeles County Museum of Art, **Victoria Blyth Hill** has announced her retirement in June 2005. As the Director of Conservation for the last five years, formerly the Senior Paper Conservator, Victoria has instituted many positive changes within the department, and the staff is grateful for her important contributions. Her plans for the future include private practice, travel, research and writing, and most importantly, spending more time with her family. We wish her the best.

Don Menveg worked for several months preparing furniture and decorative art objects for LACMA's major winter exhibition, *The Arts and Crafts Movement in Europe and America* which opened last December.

Natasha Cochran, Batyah Shtrum, Don Menveg, and John Hirx are all working on LACMA's Madina collection of Islamic Art, which features works ranging from the 7th to the 19th centuries. A portion of the collection is being rotated for display in January in the Islamic galleries.

After completing a one year Mellon Fellowship, **Solitaire Sani** left LACMA in October for a position at the Museum of London as Textiles Conservator in the department of Conservation and Collections Management.

In September, **Yadin Larochette** began a second year at LACMA as a Mellon Fellow, and in October she attended two conferences in Chile. The first conference was held in Santiago at the SEK International Institution, which inaugurated a restoration and conservation program last year. The SEK restoration/conservation program is offered at the Chilean branch only, but SEK has branches through out Latin America, Spain, and one site in the U.S.

The second conference was held 2 hours west of the capital at the University of Valparaiso, and was sponsored by Chile's Comite Nacional de Conservacion Textil, a group of approximately 80 professionals involved with textiles, including textile designers, weavers, anthropologists, archaeologists, curators, and of course, conservators. Most members live in Chile, some live in other Latin American countries. Yadin was voted into the group this session and hopes to give an introductory presentation about her work at their next meeting scheduled for November 2005 in Mexico City.

The Comite alternates between talks one year and a workshop the next. This year a three-and-a-half day workshop was held, taught by **Patricia Raffellini**, on the history of western costume from the 16th century to 1970. Patricia is a researcher,

curator, and collections manager for the National Museum of the History of Costume in Buenos Aires, Argentina.

Soko Furuahata attended the Modern Machine-Made Papermaking workshop held in Williamstown in early November, which involved visits to several paper mills.

Jennifer Koerner, **Soko Furuahata**, **Chail Norton**, and **Chie Ito** have been very busy working on several big exhibition projects, including *The Arts and Crafts Movement in Europe and America*. Chail and Chie also treated a large diptych poster for an upcoming exhibition of posters from the collection of the Robert Gore Rifkind Center.

Three of the 24 Getty Grant Program's Graduate Interns, will join the Organic Materials Analysis Laboratory of the GCI for the 2004-2005 year: **Christel Claire Pesme**, currently pursuing her Master's Degree in Conservation at the University of Paris-Pantheon-Sorbonne, will work under the supervision of **Jim Druzik** pursuing her interests in researching the preservation of light-sensitive artifacts; **Roberta Maria Renz** who recently completed her Master's Degree and is currently continuing her studies in the Paintings Conservation doctoral program, University of Applied Arts, Vienna; and **Charlotte Anais Martin de Fonjaudran** is finishing her Master's Degree in conservation of wall paintings at the Courtauld Institute of Art.

Roberta will be working on contemporary painting materials research supervised by **Michael Schilling** and Charlotte will be studying organic materials in wall paintings with Michael Schilling and **Giacomo Chiari**.

These three Graduate Interns join graduate students **Jesús Jiménez** and **Casey Greet** from the Chemistry Department of California Polytechnic State University, Pomona. Jesús and Casey are examining the chemistry and aging properties of water-mixable artists' oil paints with faculty advisors **Charles Millner** and **Bud Jenkins**. These five will also work very closely with GCI staff scientists, **Joy Keeney**, **Herant Khanjian**, and **Cecily Grzywacz**.

Other GCI interns are **Amel Chabbi** (Field Projects), and **Sandeep Sikka** (Building Materials Science).

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

We New Mexicans were happy to host WAAC's Annual Meeting 2004, and we think the members attending must have gotten all our news at that time.

David Rasch is pleased to announce that he has accepted two new positions. He has been promoted to head the Historic Preservation Section for the City of Santa Fe, a position which oversees construction and building alteration within five historic districts and ground disturbance and archaeology within three archaeological districts. He has also been elected by the membership of the New Mexico Association of Museums as President for a two-year term.

In addition, David is continuing with private practice as conservator and collections consultant. His recent contracts include treatment of taxidermy specimens for the Biltmore Estate in Asheville, North Carolina; treatment of Spanish Colonial tinwork for Rancho de las Golondrinas, a living history museum in Santa Fe; and assistance for the Philbrook Museum in drafting their long-range conservation plan with a public workshop component in Tulsa, Oklahoma.

Laura Downey Staneff, WAAC's new Vice President, has relocated to Gilpin County Colorado, where she will continue doing private conservation and consulting when she isn't shoveling snow. She will miss her friends in New Mexico and hopes to visit regularly.

Teresa Myers has set up a new business, Teresa Myers Conservation Services, in

Sebec, Maine. She can be reached at 207-564-3910 or through her website www.myersconservation.com.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

J. Claire Dean recently finished up the field work component of a project with the Confederated Tribes of the Umatilla Indian Reservation with the assistance of Deborah Uhl. Since then field work destinations have included Montana, Wisconsin, New Mexico, and a couple of days in Wyoming helping the Wyoming National Guard with their Native American consultation process with regard to rock image sites on properties that they manage.

At the end of November she will be heading to South Africa for her annual working vacation at the University of the Witwatersrand, Rock Art Research Institute.

Vina Rust participated in a group exhibition in the Los Angeles area in November and December. Information about the show is up on the gallery website: www.sculpturetowear.com.

Jack Thompson conducted a CAP survey of the Woodbury Art Museum, in Orem, Utah (Utah Valley State College). Other projects have included treatment of a mold and bug infested collection of Native American baskets, a braintan-covered saddle, and a Chinese woven grass hat for the Columbia Gorge, Discovery Center. He has also removed 1960s wall-covering to reveal the original 1913 wallpaper at Pittock Mansion in Portland. The original wallpaper will be photographed in high resolution digital format to re-create, print, and replace the original, badly faded wallpaper, after removing a representative sample for archival purposes.

Jack has also harvested two deerskins which will be made into parchment.

Work continues on Mill of Dunnydeer. Most recently, an addition has been built onto one of Jack's cabins in Idaho to serve as a carpenter's shop for building the overshot waterwheel and other odds and ends useful to a papermill.

Sarah Melching and family have relocated from Seattle to Olympia, WA. Her new contact information is Pacific NW Paper Conservation Svcs., Inc., PO Box 7624, Olympia, WA 98507, 360.570.9909.

Jessica Kottke has begun work with **Peter Malarkey** in preparation for the conservation degree program admissions process. She graduated in Art History at the University of Puget Sound in Tacoma, WA in 2004 and also served as a workstudy assistant to Tacoma Art Museum Registrar **Janae Huber** in 2003-2004.

Regional Reporter:
Peter Malarkey

ROCKY MOUNTAIN REGION

Victoria Montana Ryan was presented with an award for Excellence for Historic Preservation and Restoration by the Historic Preservation Alliance of Colorado Springs, in recognition of her conservation of the City Auditorium WPA murals.

At the Denver Art Museum **Paulette Reading** and **Kristy Jeffcoat** have been hired as Assistant Conservators. **Jessica Fletcher** has been promoted to Associate Conservator. Paulette, Kristy, Jessica, and Chief Conservator, **Carl Patterson** are now focusing on preparing collections for installation in the new wing. The addition is designed by **Daniel Libeskind** and is slated to open in late 2006. Also helping with the efforts are interns **Paige Issacs**, **Dawn Jaros**, and **Josiah Wagener**.

As mentioned above, Laura Downey Staneff has recently moved to the Gilpin area, in the mountains outside Denver. Laura will continue her private conserva-

tion practice, Silverpoint Art Conservation LLC, and will make several trips to Tucson in the coming year to consult for the Center for Creative Photography.

WAAC thanks **Eileen Clancy** for her service as the Rocky Mountain Region Reporter. Eileen has passed this responsibility on to Paulette Reading, who is welcomed in her new role.

Regional Reporter:
Paulette Reading

SAN FRANCISCO BAY AREA

The conservators at the Fine Arts Museums of San Francisco are extremely busy preparing the collections for the move to the newly built deYoung Museum in Golden Gate Park. The collections move-in will take place over 5 months beginning in March 2005, with the museum scheduled to open to the public in October 2005.

In Objects Conservation **Elisabeth Cornu** is working with collections management teams on move-in scheduling, outfitting of storage, and building construction details to accommodate the varied collections. **Lesley Bone** is readying approximately 3,500 ethnographic works for installation. **Natasa Morovic** is conserving American frames under an NEA grant and a private grant.

Rowan Geiger has joined the laboratory staff part-time under an NEA grant to work on furniture projects for the New deYoung, and **Blanche Kim** is working part-time to help with preparation of decorative arts objects.

In Paintings Conservation **Carl Grimm**, **Tony Rockwell**, **Tricia O'Regan**, and **Charlotte Ameringer** are busy readying the American paintings collections as well as overseeing their packing. In September Tricia attended the IIC Congress in Bilbao. The conservators are looking forward to moving into our new studio spaces in January/February.

In September **Jim Bernstein** and **Debra Evans** taught a 4-day workshop "Mastering Inpainting" for Scandinavian conservators at the Moderna Museet in Stockholm.

Also in September, the paper lab at the Fine Arts Museums of San Francisco welcomed **Jeffrey Warda**, a 3rd year intern in the Buffalo conservation program, who will be working in the lab for a year.

Margaret (Meg) Geiss-Mooney recently completed the conservation of the set of 10 ballroom drapes located at Filoli Center, Woodside, California - each 20 feet tall - that's a lot of voided silk velvet!

Regional Reporter:
Charlotte S. Ameringer

TEXAS

Stephanie Watkins reports that a National Endowment for the Humanities grant for cataloging and preservation treatment of the B. J. Simmons Performing Arts Costume Drawing collection was completed in August 2004 in the paper conservation laboratory at the Harry Ransom Humanities Research Center of the University of Texas at Austin. Conservators on the project were: Stephanie, **Corinne Dune** (year one), and **Jane Boyd** (year two). They treated over 12,500 drawings in a two-year period with the assistance of numerous student volunteers. (Congratulations! Ed.)

Between September and December 2004, **Marco Biasiotti** and **Raffaella Tonio**, students from the Fondazione per la Conservazione e il Restauro dei Beni Librari, Spoleto, Italy, interned in paper and book conservation (respectively) at the Harry Ransom Humanities Research Center at the U. of Texas at Austin.

Stephanie was also the compiler and writer of the recently published American Institute for Conservation's Photographic Materials Group's (AIC-PMG) *Photographic Materials Conservation Catalog, Chapter #1, Exhibition Guidelines for Photographic Materials*. Head of photograph conservation, **Barbara Brown**, contributed to the project along with other colleagues.

Exhibition considerations specific to many photographic processes are addressed in the chapter, including lighting types and levels, temperature and humidity levels, pollutant levels, monitoring methods, glazing, matting, hinging, and framing methods, display techniques, documentation, and loan and travel guidelines. An extensive bibliography is included. (See p. 31.)

Barbara Brown reports that **Andrée Chaluleau**, 3rd-year graduate student from the INP, dr (Institut National du Patrimoine de France, département des restaurateurs [National Institute of Cultural Heritage of France, conservator program -- formerly known as IFROA], spent her three-month internship (May-July) in the photograph conservation lab in the HRC Conservation Department, working with Barbara .

Jae Mentzer, from the Winterthur/University of Delaware Art Conservation Program, completed her eleven-month internship with Barbara in the photograph conservation lab in July as well, returned to Delaware for graduation, and is working there on a couple of grant-funded projects, as well as working with undergraduate students in the pre-conservation program.

Barbara worked with **Shin Maekawa**, Senior Scientist at the Getty Conservation Institute, for almost a week at the end of August through the beginning of September to install the First Photograph into its new, oxygen-free museum case that was designed and made by GCI.

In October, Barbara attended the ICOM-CC Photographic Records Working Group interim meeting held in Amsterdam, the Netherlands, where she gave a presentation on "Four Metallic Photo-

graphic Prints from the Harry Ransom Center Collection," co-authored by **Dusan Stulik** and **Herant Khanjian**, Senior and Assistant Scientist, respectively, at GCI.

Chela Metger reports that the Preservation and Conservation Studies Program (PCS) is now named the Kilgrarlin Center for Preservation of the Cultural Record, part of the School of Information at UT Austin. **Karen Pavelka** will be teaching at Sun Yat Sen University in Guangzhou, China the week of Dec. 13, then Chela teaches at the same place the following week.

Eight conservation students and five Preservation Administration students began graduate studies at the Kilgrarlin Center this fall. Conservators: **Annie Wilker, Erin Hammeke, Katherine Kelly, Cara Johnson, Andrea Knowlton, Carie McGinnis, Alison Kilman, Tish Brewer**; Preservation Administrators: **Bryce Spencer, Lyndsey Watts, Lisa Boettrich, Aaron Russell, Holly Ovalle**.

Third-year students **Holly Robertson** and **Beth Heller** will begin their final internships this January 2005, Holly at Harvard Libraries and Beth at the Minnesota Historical Society.

Anne Zanikos has completed the conservation of four Santos belonging to San Fernando Cathedral in San Antonio. In total, seven statues were damaged in December 2003 when a deranged man entered the Cathedral and pulled them off of their pedestals. Anne had previously conserved the Santos in 2000 during a restoration of the building. San Fernando Cathedral is the oldest continuous use Catholic cathedral in North America.

Mark Van Gelder recently completed the treatment of the ca. 1840 painting: *Portrait of Colonel David Crockett* by John Gadsby Chapman. The work, which belongs to the Harry Ransom Humanities Research Center at the University of Texas at Austin, is now on long-term loan to the Texas State Governor's Mansion.

Regional Reporter:
Ken Grant

SAN DIEGO

The Balboa Art Conservation Center (BACC) is pleased to announce that **Julie Reid** joined its staff in September as Assistant Conservator of Paintings. Julie is a graduate of the Buffalo State Program and has come to BACC from a post-graduate internship at the Hamilton Kerr Institute.

Also at BACC, **Judy Dion** is in her second year as Mellow Fellow in Paintings Conservation while **Rachel Freeman** is Mellon Fellow in Paper Conservation for 2004/2005.

Regional Reporter:
Frances Prichett

Since 1965 the Russian Academy of Sciences has published a journal called Problems of Information Transmission. It is, insofar as it is possible for a scientific publication (even a Russian one) to convey an emotional tone, a melancholy read. Threaded through recondite papers on Markov Chains and Hamming Spaces and binary Goppa codes and multivariate Poisson flow is a vocabulary of imperfection, of error correction and density estimation, of signals with unknown appearance and disappearance times, of indefinite knowledge and losses due to entropy. Sparse vectors are glimpsed through a haze of Gaussian white noise. Certainty backslides into probability. Information transmission, it emerges, is about doing the best you can.

from Transmission
by Hari Kunzru