
Regional News

In the past few years WAAC has been losing some institutional members (apparently we're a luxury when money gets tight) and various costs (printing, postage, etc.) have been going up. We still have an adequate financial reserve, but to counteract the trend and to keep the organization strong, we need to increase our membership just a bit. We all have the responsibility for locating those unenlightened souls who have not yet discovered WAAC, or who are just cheap and are reading somebody else's copy of the *Newsletter*. The dues are only \$30 and the Board is committed to keeping them there. To join, contact our new secretary:

Teresa Moreno

ALASKA

Monica Shah attended the CAC meetings this year in Jasper, Alberta and co-presented a paper on the move of collections at the U. of Alaska Museum of the North. She also attended a workshop on the identification and conservation of fur and leather.

Emily Ramos has accepted the part time position as Art Bank Curator for the Alaska State Council for the Arts. The Art Bank provides artwork for public places around Alaska.

Ellen Carrlee finished a major exhibition in time for the summer tourist season. The exhibition *Pleasure and Perils, Juneau Steamships and Shipwrecks* displayed many artifacts recovered from underwater shipwreck sites.

Scott Carrlee recently traveled to Ketchikan to survey totem poles, to Anchorage to participate in the planning for the new Arctic Studies Center of the Smithsonian, and to Denali Nat'l Park to test the interpretive collection for the presence of arsenic residues. Scott is also treating a water logged basket found near the town of Yakutat. The basket is possibly several hundred years old judging from dating done at an archaeological site nearby.

Regional Reporter:
Scott Carrlee

ARIZONA

Martha Winslow Grimm has finished preparing examples of fabrics designed by Frank Lloyd Wright during the 1950s and '60s. The mounted textiles will be part of an upcoming exhibit titled *House Beautiful* which will travel for two years to various museums in the US.

Nancy Odegaard co-taught the Spot Testing Course at the Conservation School of Copenhagen with Scott Carlee and lectured on "Objects with Matte Paint" at the U. of Oslo Conservation Program in May. She also lectured on pesticide residues in a workshop hosted by the Wisconsin Hist. Society in Madison.

Teresa Moreno attended the Metals Conservation Summer Institute at Worcester Polytechnic Institute. She presented a *Packing Workshop* with **Sherelyn Ogden** and **Maggie Kipling** at the Tribal Archives, Libraries and Mus. Conference in Mesa, AZ. Maggie Kipling joined the staff of Southwest Move Project in Los Angeles in August.

Annick Vuissoz has accepted a three month Samuel H. Kress Foundation Post-Graduate Conservation Fellowship at the Arizona State Museum. **Hui-Chun Chen** of the Graduate Institute of Conservation at Tainan National U. in Taiwan will complete a graduate internship during the fall semester at the ASM.

Melissa Huber has moved to Austin, Texas to begin the graduate program in architectural preservation at the University of Texas. The program includes architectural conservation.

Sonya Issaeva has joined the ASM Preservation Division as administrative and conservation assistant.

Julie Unruh has left the ASM and has joined an archaeological excavation in Turkey. She presented a paper on Adhesives Testing at the AIC meeting.

All Western Archeological and Conservation Center lab staff continue to assist **Brynn Bender** on the Historic Riverboat Project at the Grand Canyon. Brynn recently completed treatment of the *WEN* and is now working to complete the *EDITH* which traveled the Colorado River. Brynn, **Maria Lee**, **Audrey Harrison**, and **Angie Brock** are currently conducting maintenance treatments for several hundred leather objects.

Gretchen Voeks is busy with Collection Management Plan teams in six national parks. Gretchen, Maria, and Angie are repairing and cleaning tinwork lamps from the Petrified Forest's Painted Desert Inn. **Tara Hornung** has left the Western Archeological and Conservation Center for the NYU program and we all wish her well!

Regional Reporter:
Gretchen Voeks

HAWAII

The termites have been particularly busy in the Islands the last several months based on the number of paintings which have come into **Larry** and **Rie Pace's** studio. The termites like linen (especially with glue linings). When viewed from the front the paintings look undamaged. It seems the termites are quite particular and leave behind the ground and paint layer. Larry and Rie Pace have finished the first phase of the survey of the panel paintings at the Honolulu Academy of Arts. The paintings are being slowly re-acclimated in preparation for reinstallation into climate controlled galleries.

The recent "Wood Skin Ink" conference on Maui, offered **Susan Sayre Batton** another perspective on Japanese prints. Tattoo artists, influenced by ukiyo-e prints, gave illustrated lectures. Inspired by the conference, the Academy has an exhibition on Edo period prints depicting tattoos in the Michener Gallery.

Thor Minnick has been busy working on private collections, and has submitted proposals to 'Iolani Palace and The Mission Houses Museum for conservation of furniture.

Debra Evans (Fine Arts Museums of San Francisco) and **Jeffrey Warda** (Kress Conservation Intern) spent two weeks at University of Hawaii Preservation Department treating the rare maps damaged with mud and water in the October 2004 flood. They also trained staff and completed a protocol for the University and FEMA on basic treatment for damaged maps.

Susan Sayre Batton and Debra Evans gave talks for the on-going series ("Why we need Conservators in Hawaii") sponsored by the University of Hawai'i Preservation Department. Batton talked about her conservation treatment of prints in the Michener Collection, and Evans presented on care and handling of rare books for exhibition. **Lynn Davis** stirred things up at the Hawai'i Museums Association annual conference with pre-conference meetings with Museum staff and directors to consider their disaster preparedness status.

Lots of work to do, but conservators know how to play. The Paces introduced **Ann Albano** to a real Hawaiian meal, including poi. At a vegetarian Hawaiian lunch Debra Evans, Jeffrey Warda, **Tracy Power**, and other guests lounged on Lynn Davis' lanai, made lei, and kayaked in Kaneohe Bay. **Jane Bassett** (J. Paul Getty Museum) threw a great party at her Kailua beach vacation house. Parties always provide a great opportunity to get together, eat, laugh, and see **Linda Hee** and **Downey Manoukian**.

Regional Reporter:
Lynn Ann Davis

GREATER LOS ANGELES

After a grand retirement party at LACMA in the Japanese Pavilion, **Victoria Blyth Hill** started her new life as an unemployed person for the first time in 32 years! She wishes to send her thanks and

gratitude to all the staff of the Conservation Center and the Museum for many years of working as a team and building the Center and LACMA together. Victoria will be working as a private conservator and consultant. In October, she will moderate a small symposium on Indian Painting at the San Diego Museum of Art. We at LACMA will miss her and wish her the best.

LACMA also welcomes **Mark Gilberg**, who joined the Conservation Center as its new director in August. Before joining LACMA, Mark served as President of Conservation Processes Research and Adjunct Professor in the Department of Anthropology, Arizona State University. Mark earned his PhD in 1983 in Archaeology from the University of London Institute of Archaeology. From 1982-1987, Mark was Conservation Scientist at the Canadian Conservation Institute, National Museums of Canada. He became Scientific Officer at the Australian Museum from 1987-1993. In 1994 Mark took the position of Research Director at the National Center for Preservation Technology and Training at the National Park Service. It was with Mark's guidance and the support of NCPTT that the Laser Cleaning Research Facility at LACMA was created.

During 1994 -2004, Mark worked on a number of projects. He organized a government/university consortium to assess the application of new surveillance technologies for the protection of cultural resources against vandalism and looting. He also created the application of new termite baiting technologies for the control of subterranean termites. He developed a method of remote sensing of archaeological sites using thermal imaging. Mark created a model to evaluate the economic impacts analysis of historic preservation. He also assessed long-term impact of protective glazing on stained glass windows. Mark's area of specialization is the development of new treatment methodologies for the care and preservation of cultural materials with particular emphasis on archaeological/ethnographic artifacts. He is the author of five major publications on these subjects.

Joe Fronck was invited to Rio de Janeiro last July to present a 5-day workshop on the principles and aesthetics of paintings conservation. The workshop is part of a program of guest speakers, organized by **Edson Mata** and was at-

tended by approximately 15 conservators and museum curators from Brazil. LACMA Lampadia Fellow **Cristina Graça** will be in San Francisco, New York, and Washington in September, to visit conservation facilities and training programs, as part of her ongoing research on conservation in the US.

Jennifer Koerner attended "Recovery of Wet Materials following a Disaster" workshop held at the National Conservation Training Center in West Virginia in May, co-sponsored by the National Park Service and AIC.

Chail Norton attended the AIC conference held in Milwaukee in June and got loaded with "digital archiving" information. Also in June, **Soko Furuhashi** gave a presentation about costume plates at the "Fashion in the Age of Louis XIV" symposium held at UCLA.

Paper conservation is delighted to have **Chie Ito** continue as a Mellon Fellow for a second year, beginning in October 2005. **Kate Sahmel** was a Camilla Chandler Frost Intern in Textiles Conservation at LACMA this past summer. Kate is currently a third year graduate student at the Winterthur/University of Delaware Conservation program. During her internship at LACMA, Kate surveyed textiles from the Madina collection of Islamic art.

A long-term study has been initiated on the J. Paul Getty Museum's Roman mummy and portrait collection. This study, conducted by **Marie Svoboda**, began with the treatment and preparation of the mummy for exhibition at the soon to reopen Getty Villa. With assistance and collaboration from the UCLA Radiology Department, the 2nd century AD mummy was recently CT scanned. Preliminary findings are very interesting; further interpretation of the images are ongoing. The study of these beautiful artifacts will involve research and analysis of the materials used in their fabrication for a future publication.

Carmen Albendea, the post-graduate intern in Paintings Conservation at the Getty, has been restoring a collaborative painting of the *Allegory of Earth* by Jan Brueghel II and Van Balen. Carmen has also been helping carry out technical examinations of paintings in the studio. Carmen will be finishing in September and moving to a Kress Fellowship position at the Walters Art Museum.

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Devi Ormond, Conservator of Paintings at the Kröller-Müller Museum, in the Netherlands, has been a visiting conservator for 3 months. She has been treating a portrait by Fantin-Latour from the Kröller-Müller collection. From the same collection, **Mark Leonard** has cleaned and is restoring a large portrait of a clown by Renoir, and **Tiarna Doherty** is working on a landscape by van Gogh. The Paintings Conservation Department at the Getty will be welcoming **Sue Ann Chui** as Assistant Conservator in October 2005. The Getty's new post-graduate intern in paintings for 2005-2006 will be **Laura Rivers**.

Mark Leonard has finished the restoration of Baglione's *Sacred and Profane Love* from the Gemaldegalerie, Berlin. **Yvonne Szafran** is working on one of the Getty's latest acquisitions, a landscape by Simon Denis. The painting is executed on paper so Yvonne is working in association with paper conservator, **Nancy Yocco**. Yvonne is also cleaning the *Circumcision* by Jacob Cornelisz van Oostanen from the Portland Museum of Art.

David Bomford, Senior Restorer from the National Gallery of London, is the Paintings Conservation Department's Guest Scholar at the Getty for the summer months. David will be giving a lecture on Degas at the Getty in early August.

In Decorative Arts and Sculpture Conservation at the J. Paul Getty Museum, **Brian Considine** and **Julie Wolfe** are preparing for the conservation and installation of 28 pieces of modern outdoor sculpture that are to be donated to the Museum by the Fran and Ray Stark Trust. The sculpture will be exhibited around the Getty Center, both at the bottom and the top of the hill. **Katrina Posner** has joined the department to help with the effort.

Brian Considine and **Arlen Heginbotham** are working on an exhibition *A Cabinet Rediscovered* about their research into the authenticity of a French Renaissance cabinet. The exhibition will open at the Getty Center in November.

Andrea Morse and **Rosa Lowinger** were in Hawai'i in May and are working with the State of Hawai'i on a project

in the State Capitol, along with a survey of some of the sculptures the State owns. **Viviana Dominguez** has been working with Sculpture Conservation Studio on the conservation of the mural *Unbridled* for the City of Santa Monica.

Rosa Lowinger's book *Tropicana Nights: the Life and Times of the Legendary Cuban Nightclub* will be published in October by Harcourt. *Tropicana*, which is set in a spectacular 1950's modernist building, is probably the world's most famous nightclub. Lowinger tells the story of this rollicking place, where Nat King Cole and Josephine Baker headlined, together with Ofelia Fox, the widow of *Tropicana's* last owner.

Everyone in the studio is working hard to finish up the last final panels (of 60 panels total) for the WPA petrachrome mural *History of Transportation*. The installation date of the mural in its new location is now set for early 2006. SCS has been working with UCLA on landscaping their sculpture garden (they are finally going to put in a sprinkler system that will not spray the sculptures) and the installation of the sculptures that have been in storage while the new art building was being built.

Susan Sayre Batton presented a lecture in June entitled "Frank Lloyd Wright and the Arts of Japan" to the Friends of Graphic Arts at the Grunwald Center of the UCLA Hammer Museum. The presentation reviewed art historical information on ukyo-e prints, printmaking materials and techniques, and a discussion of selected Grunwald prints that belonged to Frank Lloyd Wright. The museum is presenting an exhibition of these prints in the fall in conjunction with a Frank Lloyd Wright conference on architecture in Los Angeles.

Susie Seborg, Kress Foundation conservation summer intern at the Natural History Museum of Los Angeles County, completed the stabilization treatment of a suit of late Tokugawa period Japanese samurai armor. Susie's other summer conservation projects included stabilizing a rare platypus specimen and rehousing archaeological Peruvian textiles.

The Natural History Museum was awarded a generous grant from the Institute of

Museum and Library Services for a Conservation Assessment of the museum's 1924 Douglas World Cruiser, the *New Orleans*. **Tania Collas**, Project Director, coordinated the intensive survey of the aircraft with NHM History curatorial and collection staff and three special consultants: **Sharon Blank**, Lead Conservator and modern materials specialist in private practice; **David Hallam**, Consulting Conservator from National Museum of Australia in Canberra; and **Malcolm Colium**, Consulting Conservator from the Henry Ford Museum in Dearborn, MI.

Chris Stavroudis and **Tiarna Doherty** co-taught the first Modular Cleaning Workshop at the Intermuseum Conservation Association (ICA) in Cleveland, OH, in August. The workshop was co-sponsored by ICA and AIC. (There was no involvement from the CIA and we don't know what IAC, ACI, and CAI might stand for.) The workshop was organized by **Wendy Partridge** (also the *Newsletter's* ablest of copy editors). The three day workshop consisted of lectures, mixing of stock solutions and gels, and testing the system on sample paintings. Each participant left with an aqueous stock solution set so they could employ the techniques when they returned to their own studios.

Regional Reporter:
Virginia Rasmussen

PACIFIC NORTHWEST

John Kjelland has been performing a multidiscipline treatment of a mechanically voiced fortune telling machine from 1910. He is also constructing an additional studio building to provide isolated treatment environments.

J. Claire Dean has been doing field work in various places this spring including Joshua Tree Nat'l Park, Anza-Borrego State Park, Tempe, and a few places closer to home. In March **Debra Uhl** once again assisted her with field work on the US Marine Corps base at Twentynine Palms, California. Claire is also Principle In-

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investigator for a NCPTT funded research project involving Meg Abraham and the Confederated Tribes of the Umatilla Indian Reservation. They are trying to identify more culturally appropriate treatments for vandalism at rock image sites.

Carol Pratt wishes to announce her retirement from private practice in paper conservation.

Jan Cavanaugh, Conservator of Paintings, taught a course on the history and theoretical issues of art conservation during Spring Term 2005 in the Art History Department of the University of Oregon in Eugene.

The Jordan Schnitzer Museum of Art at the University of Oregon in Eugene, closed since 2000 for a \$14.2 million expansion and remodeling project, reopened to the public on January 23, 2005. With 63,000 square feet of space--nearly double the former size--the JSMA is now the 13th largest university museum in the country .

The expanded gallery spaces will allow the museum to showcase more of its 12,500-piece collection that includes American, European, Korean, Chinese, and Japanese art, while also hosting concurrent temporary exhibitions. In preparation for the reopening, conservation was carried out on works in the permanent collection by Jan Cavanaugh (paintings), **Andrea Delos-Reyes** (paper), and **Tom Fuller** (objects).

The additions to the 1932 structure and renovations in the building design by the Chicago firm of Hammond Beeby Rupert Ainge, Inc. included significant improvements in environmental controls, better prep facilities, and an increase in the storage space from 1,500 to 4,700 square feet. Temperature and humidity levels now meet ASHRAE A standards in storage and the new galleries and ASHRAE B in the older areas. Old non-archival storage furniture was also replaced. Under the guidance of Objects Conservator **Marie Laibinis-Craft** and with funding from a 2004 IMLS Conservation Project Support grant, high density compact Spacesaver art racks were installed to accommodate framed art, and mobile high density compact storage units were installed for 3-dimensional objects.

Allison & Ross, Pacific NW Paper Conservation, and Hascall Museum Services are working together to facilitate a coordinated and comprehensive approach to the preservation and presentation of fine art for the Seattle regional community with a range of services at one location. These services include in-house gilding, custom finishes and frame restoration, archival custom matting and framing, exhibition design and installation, conservation services and consulting for collections care, pedestals, crating, lighting, museum mounts and art transportation, seismic and conservation mountmaking, and non-toxic pest management.

Jamie Hascall of Hascall Museum Services moved his mountmaking shop into a space at Allison & Ross Fine Art Services that was formerly occupied by **Sarah Melching** of Pacific NW Paper Conservation Services. The address is 2234 First Avenue S., Seattle, WA 98134. Although based in Olympia, Sarah meets regularly with clients at the Allison & Ross location.

Regional Reporter:
Peter Malarkey

NEW MEXICO

At the Conservation Department of the Museums of New Mexico, third-year Buffalo interns **Paula Hobart** and **Angie Elliott** have completed 20-day options in San Francisco and Turkey, respectively. Paula consulted with contemporary artist Richard Tuttle, treating some of his works for the large retrospective exhibit at SFMOMA. Paula will leave Santa Fe in September to begin a contract position at the Nelson-Atkins Museum in Kansas City. Angie worked her second summer at the archaeological site Gordion, Turkey, and was awarded the Fellowship at the Walters Art Gallery in Baltimore, which she will begin this Fall. We have enjoyed having Paula and Angie with us and we wish them the best of luck!

Conor McMahon will continue his tenure at the Museum of New Mexico with a contract position. Conor is complet-

ing treatment on the weapon collection from the Palace of the Governors for the Save America's Treasure Grant. Assistant conservator **Larry Humetewa**, contract furniture conservator **Mark Minor**, textile conservator **Deb Juchem**, and a full-time textile conservator yet to be hired, are also part of this large conservation project.

Mina Thompson, Associate Conservator, continues work on the recent SAT grant and an IMLS grant awarded to the Palace. She and Larry are currently treating artifacts and providing exhibit recommendations for the inaugural exhibit at the new state monument, El Camino Real International Cultural Heritage Center in central New Mexico. Mina and Angie are completing their Mimbres pottery research and are embarking on a joint survey on the same collection with **Landis Smith**.

Senior Conservator, **Maureen Russell** recently traveled to Guatemala at the invitation of the US Embassy as a Visiting Scholar in the Ambassador's Program for Cultural Preservation. She consulted with museum staff on collections care, earthquake mitigation, storage and museum environments at the Museo Nacional and the Museo Popol Vuh in Guatemala City.

Kieth Bakker, Betinna Raphael, Patricia Morris, Stephen Prins, and Jeanne Brako have all participated in a lecture series for collectors and their collections offered by the Wheelwright Museum in Santa Fe during July and August.

M. Susan Barger is the new Chair of Conservators in Private Practice for the AIC.

Finally, we have a new colleague in our midst. After attending the WAAC meeting in Santa Fe, **Joe Sembrat** and his wife bought a house and have moved to Santa Fe. They still continue with their business, Conservation Solutions, Inc., in Washington, D.C. Joe gave a talk at the AIC meeting in June about their project conserving a Saturn V Rocket.

Regional Reporter:
M. Susan Barger

ROCKY MOUNTAIN REGION

Laura Downey Staneff spent two weeks in Tucson, Arizona last July, consulting for the Arizona State Museum, the Center for Creative Photography, and the University of Arizona Art Museum, as well as meeting with private clients. She also found time to take a look at possible venues for WAAC's 2006 Annual Meeting, which will be held in Tucson.

These are busy times for conservators at the Denver Art Museum, **Carl Patterson**, **Jessica Fletcher**, **Paulette Reading** and **Kristy Jeffcoat**. All are involved in the planning and implementation of new galleries in a 146,000 sq. ft. addition designed by German architect, Daniel Libeskind. Conservation treatments are underway on over 600 items for the new installations. Treatments vary from simple cleanings and rematting to complicated stabilizations on objects from Africa and Oceania.

Conservators are also involved with the museum's education department on programs to give visitors a greater understanding of conservation and collections care.

In addition, Jessica Fletcher is exploring conservation issues related to contemporary Pueblo pottery. After some initial learning and experimentation, the lab's new IR camera is up and running successfully. Carl Patterson and Kristy Jeffcoat were invited to give lectures in Trujillo, Spain this past May. The focus of the study tour was the connection between Spain and the Colonies.

Interns **Dawn Jaros** and **Paige Issacs** will be starting graduate school at the Art Conservation Program at Buffalo this August. Dawn completed her internship at the Denver Art Museum in May. Paige has continued to work at the museum four days a week preparing the aforementioned African and Oceanic collections for exhibit in the new wing.

Deborah Uhl, third-year intern at the Western Center for the Conservation of Fine Arts, will be graduating from State University of New York, Buffalo in September. Deborah will be staying on at WCCFA as a fulltime staff member following her graduation.

WCCFA has been awarded a contract to treat all the murals in the Utah State Capitol in Salt Lake City. Work on the murals will begin in October. The state capitol is undergoing a complete renovation and should re-open in 2008 or 2009. WCCFA will also treat 21 easel-sized paintings that hang in the state capitol including 14 governors' portraits.

D. Hays Shoop participated in the AIC-sponsored workshop on varnishes for paintings in St. Louis in July, and **Camilla Van Vooren** participated in the Modular Cleaning Program Workshop in Cleveland in August. WCCFA is opening a small satellite office near Lander, Wyoming. WCCFA has been providing conservation services to many private and museum clients in Wyoming for over 20 years. Our address and phone number in Wy. are 35 Carpenter Road, Box 988, Lander, Wy., 82520, 307-335-8574.

Last April **Victoria Montana Ryan** presented an IPM basics session and a Preventive Care Workshop for the Oasis 2005 conference hosted by the Nevada Dept. of Cultural Affairs. In May, at the Colorado-Wyoming Assn. of Museums annual conference, Victoria, **Jeanne Brako** and **Gina Laurin** led participants in a fun-filled test of knowledge concerning myths and truths in the Objects ID roundtable session.

Regional Reporter:
Paulette Reading

SAN DIEGO

Beverly Perkins was elected to the AIC Nominating Committee at the annual business meeting and remains a member of the AIC Emergency Preparedness and Response Committee. Bev just returned from serving on an IMLS grant review panel in Washington and is currently conserving seventy-seven 17th-century Persian tiles for the San Diego Museum of Art.

Regional Reporter:
Frances Prichett

TEXAS

Olivia Primanis reports that in response to a devastating fire at the Guadalupe Arts Center in Austin in February, local conservators and conservation studies students offered general emergency response information and provided workshops for 40 local artists. Conservators with specialties in paintings, objects, photos, books, paper, and textiles were on hand to answer questions about disaster mitigation and the care of fire-damaged artworks.

This past spring and summer, **Kuo Tsung-Wei**, a student at the Graduate Institute of Conservation of Cultural Relics Studies at Tainan National College of Art, Taiwan, has been interning in paper conservation with **Stephanie Watkins** at the Harry Ransom Humanities Research Center at the U. of Texas at Austin.

Mark Van Gelder did a PowerPoint presentation for a 4th grade class at Tobias Elementary School in Kyle, TX, on May 17th. He talked and answered their questions about his work as a paintings conservator, illustrated with images of his studio, and treatment stages of various projects. The children asked good questions, and especially liked looking at stuff with the Optivisor.

Regional Reporter:
Ken Grant

SAN FRANCISCO BAY AREA

In late May, the Paintings, Objects, and Textile Conservation Departments at the Fine Arts Museums of San Francisco moved into beautiful new studios in the deYoung Museum. The new museum, is designed by Herzog & de Meuron (of Tate Modern fame).

We are all happy to return to Golden Gate Park after four-plus years at our Interim location. The museum is scheduled to open to the public on October 15th. All the conservators are busy preparing the

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artworks and installing the galleries. We look forward to having our colleagues visit once the deYoung opens.

Debra Evans and **Jeffrey Warda**, from the FAMSF Paper Lab, spent two weeks in May working at the University of Hawai'i Library, under the direction of , assisting on disaster recovery of rare maps. Jeffrey departed the FAMSF lab in August, bound for a Kress fellowship at the Brooklyn Museum.

The paper lab welcomes new interns **Sarah Freeman**, from the Buffalo Conservation Training Program, and **George Dietz** and **Eva Hummert**, from the conservation training program in Stuttgart.

The conservation department at SFMO-MA is thrilled to have **Amanda Hunter Johnson** return as the Assistant Paper Conservator after a year away at the Conservation Center for Art and Historic Artifacts in Philadelphia. She recently served as the conservation point person for our comprehensive Richard Tuttle retrospective and will travel with the show. We are very proud of **Paula De Cristofaro** who has won the prestigious Rome Prize. She and her family will be moving to Rome for a year in September where she will be researching Arte Povera and interviewing living artists working in that genre. We are pleased to welcome **Ria German-Carter** back to our department as the paintings conservator for the next year.

Ria will also be supervising **Marie-Chantale Poisson**, our new Fellow in Contemporary Art, during the first year of her two-year posting. Marie-Chantale comes to us from the National Gallery of Canada, where she is a paintings fellow specializing in contemporary art.

We all celebrated the marriage our current Fellow in Contemporary Art, **Gwynne (Barney) Ryan**, to Scott Ryan this past April. Gwynne has excelled in her training for care of time-based media and recently presented a paper on the topic during the General Session at AIC .

SFMOMA was very privileged to have **Paula Hobart** join our department for her "20-day option" during her third year as an objects major at the Buffalo State College. She received direct experience with the challenges of installing

contemporary art in the Richard Tuttle retrospective. **Jennifer Badger**, our very promising pre-program intern, has been accepted by NYU and will be attending this fall.

We are currently enjoying our summer pre-program intern, **Erica Cooney**, who recently moved to San Francisco after completing undergraduate studies at the University of Delaware with a major in art conservation. She is helping us to address slide storage issues, leading us to consider the eventual jump to the digital world.

Meg Geiss-Mooney (textile/costume conservator in private practice) continued in her "big is best" mode when she deinstalled a 14 feet by 20 feet (yes,

that's feet and not inches) needlepoint embroidery in a church undergoing major renovation in Chico the end of May. She discovered that this must have been the first job that the installer 20 years ago had using their new contractor's grade electric staple gun. And she reminded the church stewards that it is a needlepoint and NOT a tapestry.

Regional Reporter:
Charlotte S. Ameringer

Ira Katz

It is with sadness we report that on April 9, 2005, Ira Katz, the founder of Tri-Ess Sciences, passed away at the age of 89. Ira had been under treatment for cancer and his passing was peaceful and surrounded by family.

Tri-Ess Sciences was truly a Southern California institution to many people. Ira was an institution, to the many students whose science projects profited over several generations, and to the motion picture industry before computer graphics dominated special effects. Lastly, he was an institution to local conservators. He was always able to provide, and always with enthusiasm, nearly any compound, solvent, small piece of lab ware, or even sympathetic advice, no matter how small or seemingly insignificant the request.

In 1950, Ira began his first commercial venture with a hobby store. Since he had a background in research and teaching he became aware of the needs of students and their science projects. Supporting science students became a larger and larger part of the business. First in Los Angeles, then in Glendale and finally in Burbank, the business grew because small quantities of materials had no other competitive outlets. Pyrotechnics had also been a lifelong interest, and Tri-Ess Sciences in time became the major source of materials for motion picture and television special effects.

(Where else could one find gallon containers of Fake Blood while browsing for solvents. And you know, all that alien slime was really Carbopal. Ed.)

Many Southern California conservators "discovered" Tri-Ess, more or less independently, throughout the 1970s. Word of mouth spread through the 1980's and 90's. For more than three decades, Ira's daughter Kim, or long-time employee, Jan Giacomo, greeted people at the little showrooms that were an important part of the Tri-Ess culture.

Unfortunately, a number of external factors began to press in on the family-owned company in the 2000's. One of the main legs of the business, special effects, disappeared almost overnight with the advent of wide-scale computer graphics. For this reason, the decision was made in January 2005 to close the business.

Ira left this note on his web page, which serves also as a fitting conclusion to this obituary.

"I am grateful for all the wonderful people - all the bright and beautiful children I have been able to share my knowledge with, all the caring teachers that I have been able to assist, and the countless others that I have helped through the years. Parting is a very difficult thing to do and in doing so I wish all my friends the very best of everything. And thank you for your friendship..."
Jim Druzik