
Regional News

ALASKA

Emily Ramos is still working hard as the Art Bank Curator caring for more than 600 artifacts that regularly get loaned out to state offices. She is also currently working on a 19th-c record book from the McLain Museum in Nome, AK.

The Juneau Douglas City Museum, where **Ellen Carrlee** works, hosted a paintings conservation clinic with **Carmen Bria** of the Western Center for the Conservation of Fine Art. There was a very enthusiastic crowd, and 15 paintings were brought in for examination.

Ellen, Carmen, and **Scott Carrlee** all attended the Museums Alaska professional meeting in Kodiak Alaska. Ellen co-presented a talk on the installation of the museum's interactive Kids Room Exhibit, and Scott co-presented a day-long workshop on Exhibits and Conservation.

Scott also recently presented a workshop on preventive conservation at the Inupiat Heritage Center in Barrow Alaska. The highlight of the visit was watching the sun rise and set in the space of 45 minutes.

Regional Reporter:
Scott Carrlee
Alaska State Museum

ARIZONA

Martha Winslow Grimm attended the North America Textile Conservation conference in Mexico City. Over 300 conservators from around the world came together to participate in workshops, lectures, tours, discussions, and networking, all set to the Latin beat of Mexico.

Gretchen Voeks conducted emergency treatment of six large cannons (4 Parrots and 2 Rodmans) at the Dry Tortugas National Park after hurricanes Katrina and Rita. The treatments were unaffected by Wilma though the beaches on this tiny island were completely lost to the storm.

Gretchen made another trip to Kalaupapa National Historic Park to obtain data for the cemetery preservation plan. To date, almost 1300 grave markers have been located in twenty cemetery sites.

The Western Archeological and Conservation Center is the recipient of a Save America's Treasures grant that will allow the conservation treatment of 750 ethnographic and archeological objects from the Vernon Collection of the Grand Tetons National Park. **Brynn Bender** is heading up the effort to conserve these magnificent objects, assisted by conservation technicians **Audrey Harrison**, **Angie Brock**, and **Maria Lee**.

Conservation intern **Kimberleigh Collins-Peynaud** from the Ecole superieure des beaux-arts de Tours is also assisting with basket repairs for the Vernon project in addition to working with several prehistoric vessels from Tuzigoot National Monument.

Gretchen and Angie have completed repairs to the Painted Desert Inn tinware lamps and fixtures for Petrified Forest National Park. These will be re-installed in January.

Nancy Odegaard has been busy as President of AIC working with Heritage Preservation and the National Hurricane Task Force. Nancy is teaching spot testing as a semester class at the University of Arizona. Nancy and **Teresa Moreno** have continued to advise on the design and construction of the new Arizona State Museum (ASM) Pottery Vault and Conservation Lab. The final design is complete and has been approved, and construction on the second phase of the two-phase project has begun.

Teresa coordinated the conservation of over 200 objects for ASM's *Masks of Mexico* exhibit. University of Arizona students and pre-program conservation interns **Stephanie Ratcliffe**, **Melissa Kingston**, and **Sean McGarry**, and others in the ASM lab assisted with the conservation of the Mexican Masks and the installation of the exhibit and various other projects in the lab.

Nancy and Teresa hosted a group from SCMRE and NMAI to discuss ASM's pesticide studies and the technical and

cultural issues involved in both detection using a NITON handheld XRF and strategies for interpreting and reporting data.

Most recently Nancy and Teresa attended a conference held at the Colonial Williamsburg Foundation on the conservation of archaeological materials. Teresa presented a paper on the collaboration of archaeology and conservation at ASM on the Homol'ovi Research Program.

Annick Vuissoz completed a three-month Samuel H. Kress Foundation Post-Graduate Conservation Fellowship working on the pottery at ASM and has now returned to Switzerland.

Hui-Chun Chen is completing her graduate internship at ASM. During her internship she has worked on the conservation and documentation of a Chinese marriage bed, masks, objects and costumes for the Mexican Masks exhibit, and has assisted on the Pottery Project.

After completing three years as the Mellon Fellow in the Furniture Conservation Lab at Museum of Fine Arts, Boston, **Chris White** has joined the ASM Conservation Lab as the new Pottery Project Conservator. Nancy, Chris, and Hui-Chun participated in tribal pottery consultations with several western Arizona tribes.

Odile Madden, a PhD student in the Heritage Conservation Science program at the University of Arizona is working as a Research Assistant in the ASM conservation lab.

Nannette Skov has announced her retirement from her private textiles conservation business. She has numerous plans including writing a children's book and continuing with her watercolors.

Regional Reporter:
Gretchen Voeks
Senior Conservator
Western Archeological and Conservation Center

HAWAII

Over the past year, Bishop Museum conservator **Valerie Free**, hosted a series of visiting conservators on contract to the Honolulu Academy of Arts. **Kent Severson**, private conservator from Boston, MA, recently completed treatment on a large number of antiquities for newly renovated galleries at HAA. He was assisted by **Dianne Fullick** from Baltimore. Also participating in the program were **Tracy Power**, **Julia Day**, **Jenny Sherman**, and **Tom Fuller**.

Valerie recently completed a series of natural history specimens featured in the new Science Learning Center on the campus at the Bishop Museum. The leather workshop given at the recent CAC conference in Jasper, Alberta came in handy when she had to restore a pig's ear.

Thor Minnick recently completed the conservation of a 17-c Italian tabernacle giltwood frame. He is presently working on an ebony and gilt gothic revival chair for the 'Iolani Palace, and is in the beginning stages of restoration work on the koa wood entrance doors to Kawaiaha'o Church.

Honolulu is fortunate to have **Susan Sayre Batton** move home to the islands. She was appointed Deputy Director of the Honolulu Academy of Art on October 3rd, and can be reached at sbatton@honoluluacademy.org.

During the hurricanes Katrina and Rita **Lynn Davis** was working with FEMA in Honolulu to finalize the protocol and budget for treatment of water and mud damaged maps. Conservators **Debra Evans**, **Mary Wood Lee**, **Jeffrey Warda**, and **Leslie Paisley** (for FEMA) assisted Lynn in preparing the 40 page protocol. The UHM Library disaster response will be featured in the Heritage Health Index Report.

Regional Reporter:

Lynn Ann Davis
Head, Preservation Department
Hamilton Library
University of Hawai'i

GREATER LOS ANGELES

Rosa Lowinger's book, *Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub* was awarded the Amistad Foundation award for Cross Cultural Understanding at the foundation's October 26 benefit in New York.

Yadin Larochette completed her Andrew W. Mellon Fellowship at LACMA at the beginning of October and has started a private practice in textile conservation in Santa Monica. In November, she attended the North American Textile Conservation Conference in Mexico City. While there, she gave a presentation on her third-year student internships to the Comité Nacional de Conservación Textil, a Chilean group composed of various textile-related professionals. This was her first public presentation in Spanish, and it was well received.

The Los Angeles County Museum of Art welcomes **Frank Preusser** who arrived October 10th to become the new Senior Research Scientist in LACMA's Conservation Center. This position is funded through a permanent endowment provided by the Andrew W. Mellon Foundation.

Frank holds a MS and PhD in physical chemistry and chemical technology from the Technical University Munich, Germany. He has over 30 years experience working in the field of conservation science. Most notably, he was Senior Curator and Head of the Research Laboratory at the Doerner Institute in Munich, Germany; Program Director (Scientific Research), and Associate Director (Programs) at the Getty Conservation Institute; and Senior Conservation Scientist and Head of Laboratory at the J. Paul Getty Museum.

Since 1993, he has worked in the private sector consulting in cultural heritage preservation to architectural and archaeological preservation projects, museums, libraries, and archives. He has published over 100 scholarly papers and articles on the preservation of cultural resources and is widely considered one of the leading experts on the technical examination of paintings. LACMA is fortunate to have someone with Dr. Preusser's unique skills and expertise.

Last November, **Terry Schaeffer** presented a talk, "Mr. Worth's Woollen Yarns: A Victorian Book of Dyed Samples with Receipts," at the conference "Dyes in History and Archaeology" in Liverpool, England.

Objects conservators at LACMA are working on the usual blend of modern and ancient pieces. They have objects in the lab from the Half collection of modern art, glass for a rotation of art in the Islamic galleries, and they are tending to pieces for the museum's upcoming 40th anniversary exhibition.

Courtauld student **Alan Miller** returned to LACMA last fall for a five week technical study of paintings by Rufino Tamayo in the Bernard and Edith Lewin Collection of Latin American Art. The project focused on five paintings in the collection, ranging in date from the 1950's to the 1980's and included technical analysis.

LACMA welcomes **Linnaea E. Saunders**, who began a Mellon Fellowship in paintings conservation at LACMA last November. Linnaea received her graduate training at the Courtauld Institute and worked for four years in Cleveland, primarily at the Cleveland Museum of Art. She held additional shorter contracts at Yoder Conservation and Intermuseum Conservation Association during that time. She held a Kress Conservation Fellowship (2003-2004) at the Royal Cabinet of Paintings, the Mauritshuis in The Hague, Netherlands.

LACMA Paintings Conservators said farewell to Lampadia Fellow **Christina Graça**, who returned to her home in Rio de Janeiro last December.

LACMA welcomes **Yoonjo Lee**. She comes to us from State University of New York, Buffalo; and will be here for 12 months as a third year graduate intern in Textile Conservation.

Soko Furuhashi attended the "East Asian Paper Fiber Identification" workshop at the Freer Gallery in Washington, D.C., in Nov., and the "Recovery of Wet Materials following a Disaster" workshop at the Campbell Center in Sept. Mellon Fellow, **Chie Ito**, attended three workshops, all at the Campbell Center, "Mastering Inpainting" in Sept., and Parts I and III of "Care of Photographic Materials," in August.

Regional News, continued

Richard Moll and **Angela McGrew** of the Autry National Center, oversaw the movement of nearly 10,000 ceramic objects out of the top floor of a 7 story tower at the Southwest Museum in Mount Washington. The majority of the objects had been placed into boxes and shelved a number of years back.

Because the tower is only accessible by a 3 foot wide cement spiral staircase, all 10,000 objects were carried down the stairs by hand. The need to empty the tower so rapidly was unexpected, as grant money suddenly became available for doing structural repairs to the historic building. The roof of the tower leaked badly in last year's rains.

The goal was to complete the task in 10 weeks, in order to beat the coming rainy season, working 3 days a week so that everyone could still hope to cover their regular duties. The staff was able to complete the job in 8 weeks. The tower was surrounded by windows that have allowed sun and rain to enter the room over the years. All the boxes and objects on open shelving had a thick layer of grime, boxes near the windows had tidelines and failing tape.

Staff battled the excruciating climb up and down the stairs, the blazing hot sun through the windows, clouds of dirt and dust, and black widows that were discovered clinging to the bottom of boxes in people's arms. One thing that sped up the process considerably was the successful implementation of bar coding for object tracking, thanks to efforts of the Hudson Team's **David Dolim** who worked with Autry National Center staff to see that the hardware and software were ready to go so that the staff could hit the ground running.

The Conservation Section of the Natural History Museum of Los Angeles County welcomes pre-program conservation intern **Abigail Deras**, a recent graduate of UCLA. One of her first projects will involve rehousing a suit of Tokugawa Period samurai armor, previously displayed in the exhibition *Collapse?*. Conservator **Tania Collas** is in the midst of planning for the deinstallation of NHM's Native American Hall in preparation for the seismic retrofit of the museum's original 1913 building.

In September, **Victoria Blyth Hill** participated in the AIC workshop "Writing for Conservation Publication" at the Getty Center. **Barbara Appelbaum** and **Aline Harrison** were the instructors.

In October, Victoria served as the moderator for a symposium at the San Diego Museum of Art, "Paper, Palm, and Pigments: Materials and Techniques of Indian Painting." The symposium was funded by a grant from the IMLS and was the first day of the American Council for Southern Asian Art Symposium XII. Victoria has also been appointed to the Board of the Venice Community Trust, a new organization with the mandate to promote Venice history and art and will ultimately produce an educational DVD for California public schools.

Sculpture Conservation Studio is into the final stretch of their WPA 60 panel petrachrome project, with the recreation of two full 3'x7' panels that were destroyed by cars, weather, and humans. The dedication date is set for June 2006, and the work on the new park into which it will be housed will begin in early 2006.

The State of Hawaii gave SCS a contract to conserve the "Sun" and "Moon" fixtures in the State Capitol building. With the help of **Linda Gue** and **John Garrett**, **Rosa Lowinger** was able to make the tight deadline of Dec. 2005 to replate, clean, and reinstall the enormous fixtures.

Viviana Dominguez, a paintings conservator from Argentina, who often works with SCS, restored the outdoor mural "Unbridled" for the city of Santa Monica this summer and has just completed an eleven panel painting conservation project for the state of Hawaii.

Chris Stavroudis and **Tiarna Doherty** led a workshop on the Modular Cleaning Program for the Paintings Conservation Department at the Museum of Modern Art. The workshop, organized by **Jim Coddington**, was a collaborative, week-long project focusing on the application of the MCP to problems found in collections of modern and contemporary art.

Chris, **David Goist**, and **Sharon Bennett**, representing conservation, along with **Catharin Lewis** and **Conover Hunt**, the team leader, were the first AASLH

sponsored H.E.A.R.T. (History Emergency Assistance Recovery Team) team into Southern Louisiana. The conservators were organized by **Beverly Perkins** and the AIC Emergency Preparedness, Response, & Recovery Committee. The team assembled in Baton Rouge but were forced to disband a few days early due to the arrival of Hurricane Rita. Chris was on the last flight out of Baton Rouge, the rest of the team weathered the storm in Baton Rouge at the homes of a few very generous and hospitable local museum folks (thanks **Caroline Kennedy!**) and left after the airport was reopened. The irony of the "rescuers" becoming refugees was not lost on anyone.

Chris, **Carolyn Tallent**, and **Victoria Blyth Hill** spent a week in early January examining paintings and works on paper by David Hockney. The artworks, which belong to the artist, will be part of *David Hockney Portraits* organized by the Museum of Fine Arts, Boston and the National Portrait Gallery, London. The show starts at the MFA, then travels to LACMA, and London.

In October, Carolyn spent two weeks on-site doing minor treatments on paintings in the collection of the Yosemite Museum. The work was done in the gallery, where she enjoyed talking to the visitors about conservation. One of the coolest aspects of the job was staying at the Rangers' Club, the first major structure built in the park, with money donated by the first director of the National Park Service, Stephen Mather. Constructed in 1920, the building is on the National Register, and is an early example of the rustic style known as "Parkitecture."

Regional Reporter:
Virginia Rasmussen
Conservation Center
Los Angeles County Museum of Art

NEW MEXICO

Textile Conservator, **Linn Kennedy**, completed projects with the Rio Grande textile collection at the Albuquerque Museum. Working with **Deb Slaney**,

Regional News, continued

Curator of History, these textiles were prepared for the exhibition, *Maravillas de los Tejedores/Wonders of the Weavers: 19th-century Rio Grande Weavings* which will be open from December 11, 2005 through April 30, 2006. The funding for the exhibition provided not only for the conservation of these textiles, but also for their scientific analysis.

Steven Prins and **Susan Barger** were interviewed for a news story on the "Mystery Painting" of San Francisco de Assis Church in Rancho de Taos. This painting of a Christ figure was painted by Henri Ault at the end of the 19th century and was shown at the St. Louis World's Fair. It was given to the Rancho church in the late 1940s. The background of the painting is painted with a luminescent paint that glows in the dark and shows the outline of the Christ figure with a cross. The story aired on KRQE Channel 13 in Albuquerque on 17 November 2005.

New Mexico State University has announced new BFA or BA degree programs with an emphasis in museum conservation. The program is a four-year program that combines "practical experience in conservation methods along with historical, archaeological, curatorial, and scientific studies of the materials and techniques used to create as well as to preserve works of art. The BFA program is to prepare students to enter graduate conservation programs." **Silvia Marinas** is in charge of this program.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

J. Claire Dean has been doing field work in California, Wisconsin, and Wyoming. She was a volunteer for the AIC damage assessment efforts in Louisiana and is now getting ready to spend most of the winter in Africa at projects in Kenya, Swaziland, and South Africa.

Nancy Thorn of Gold Leaf Restoration has been working on the historic 1912 Franklin County Courthouse in Pasco,

WA since mid August. This courthouse was lavishly ornamented as it was hoped that Pasco would be the state capitol. There is scagliola wainscoting with marble trim throughout and an absolutely beautiful stained glass dome in the rotunda.

Regional Reporter:
Peter Malarkey

ROCKY MOUNTAIN REGION

Mark Minor has been burning up the highway between Salida, Colorado and Santa Fe every other week, where he has been doing treatments on furniture and wooden artifacts for the Palace of the Governors. This work is part of a "Save America's Treasures" grant received by the Museum of New Mexico.

Laura Downey Staneff is in the midst of planning the PMG sessions for 2006 and 2007, as well as the 2006 WAAC Annual Meeting in Tucson AZ (Oct. 21-22). She continues private work including handling a number of inquiries from individuals affected by Hurricanes Katrina and Rita.

Two conservators from the Western Center for the Conservation of Fine Arts, **Carmen Bria** and **Camilla Van Vooren**, completed the treatment of *Blue Moon*, a mural painted by Frank Lloyd Wright in 1956. The mural is on the 17th floor of the Price Tower in Bartlesville, Oklahoma. This building is Wright's only skyscraper and was completed in 1956, at which time Wright painted the mural for Hal Price who commissioned the structure.

Carmen then ventured south to Oklahoma City, Lawton, and Chickasha to examine and consult on a variety of paintings and murals for the National Cowboy Museum, the City of Lawton municipal art collection, and the Grady County Historical Society. He ended his trip at the Quartz Mountain Arts Center in southwestern Oklahoma where he attended the annual meeting of the Oklahoma Museums Association.

This year, conservators at WCCFA will be treating a number of works by Allen Tupper True, an important regional muralist of the early-to-mid 20th century including those in Civic Center Park and in the old telephone company building, both in downtown Denver. Camilla is currently treating a portrait of the artist's wife in the True family collection.

After participating in the clinic at the Juneau Douglas City Museum, Carmen traveled to Anchorage, to do an on-site treatment of a large painting for the Anchorage Museum of History and Art.

WCCFA conservators, **D. Hays Shoop** and **Deborah Uhl** represented WCCFA at the annual meeting of the Mountain-Plains Museums Assn. in Omaha in Sept.

Deb graduated from the State University College at Buffalo Art Conservation program in September after a successful 3rd year internship at WCCFA. Following her graduation, she assisted **Aneta Zebala** and **Leslie Rainer** in the conservation of a mural in Los Angeles and then returned to WCCFA.

Chief Conservator **Carl Patterson** at the Denver Art Museum reports that things are moving ahead as scheduled for the new addition designed by Daniel Libeskind. Carl heads a conservation team consisting of **Jessica Fletcher**, **Paulette Reading**, **Kristy Jeffcoat**, **Gina Laurin**, and **David Turnbull** who are busy attending site and exhibit meetings and treating nearly 1000 paintings, works on paper, sculptures, and ethnographic objects for the new galleries. Modern and contemporary materials include many objects from the collection that have never been exhibited before. Actual installation is scheduled to start in the early spring.

Kristy Jeffcoat and Paulette Reading, Assistant Conservators at the Denver Art Museum, announce the birth of their babies! Kristy had a girl, **Eliana**, and Paulette a boy, **Graham**.

Regional Reporter:
Paulette Reading
Denver Art Museum

Regional News, continued

SAN DIEGO

After seventeen years, **Betty Engel** has moved from her Del Mar studio to a new studio at her home. Her new telephone number is (619) 280-8182.

Regional Reporter:
Frances Prichett

SAN FRANCISCO BAY AREA

Jim Bernstein reports that he taught two "Mastering Inpainting" workshops at the Queensland Art Gallery in Brisbane, Australia. Some 30 conservators attended the August 2nd - 5th and August 9th - 12th workshops. Jim and **Debra Evans** co-taught "Mastering Inpainting" at the Campbell Center from September 28 - October 1, 2005.

Jeanne Friscia, administrative assistant in the Elise S. Haas Conservation Studio, SFMOMA, left the conservation department in September to assume an exciting new role within the museum. She is now Visual Resources Specialist where she will work on the implementation of a new visual resources database to provide digital access to the museum's image bank.

The department is pleased to welcome **Adrienne Rodriguez** in her place. Adrienne comes with a wealth of experience including working as an administrative assistant for **Karen Zukor** in her private paper conservation practice. They are happy to have **Erica Cooney**, former summer intern, continue with them as a pre-program intern working on various projects with **Amanda Hunter Johnson**, paper conservator, and **Theresa Andrews**, photograph conservator. One of Erica's current projects will be examining and treating a recent gift to the museum of early-mid 20th-c. European prints.

James Gouldthorpe, the department photographer and technician, is exploring his true calling while on a three-month leave as the Artist in Residence at San Francisco Recycling and Disposal Inc.

During this interim, they are pleased to have **Laura Voight**, a professional photographer, help in his absence. Laura worked as a conservation photographer at the Philadelphia Museum of Art.

In September, **Jill Sterrett**, head of conservation, joined a Hurricane Katrina relief effort to assess damage to cultural collections on the Mississippi Gulf Coast. The effort, which was funded by the AASLH, is part of larger and ongoing campaigns to support collections recovery in the region.

The Paper Conservation lab at the Fine Arts Museums of San Francisco hosted **Eva Hummert** and **Georg Dietz** from the Stuttgart program this summer. In September the lab welcomed **Sarah Freeman**, a 3rd year intern from the Buffalo program, who will be at the Fine Arts Museums for the year.

Conservators in the Objects Conservation Laboratory at the Fine Arts Museums have recently completed extensive work on the collection for the reopening of the deYoung Museum in Golden Gate Park. **Lesley Bone** has conserved and installed hundreds of African, New Guinea, and Americas objects for the ethnographic collections that now comprise 3 large gallery spaces in the museum.

Elisabeth Cornu has been responsible for sculpture conservation (with project conservator **Mikhail Ovchinnikov**) for interior galleries and the new sculpture garden, and has worked with contemporary artists -- Andy Goldsworthy, Kiki Smith, Gerhard Richter, Claes Oldenburg, Ruth Asawa -- in the installation of site-specific art works.

Natasa Morovic, Gilded Wood Conservator, has conserved dozens of period frames and has helped to install the American galleries with the conservation staff, and **Rowan Geiger**, Project Furniture Conservator, has conserved a number of important American furniture pieces as well as a large American fireplace mantle from the 1870s.

The conservators are now completing the move into their new conservation facilities -- spacious laboratories on the second floor of the spectacular new deYoung building. They invite WAAC colleagues to

come and visit them in their new "digs." Late-breaking news: The FAMSF has appointed **John E. Buchanan Jr.** as Director, effective February 1, 2006.

Following the reinstallation and opening of the Museum, the Paintings Conservators at the Fine Arts Museums are busy finishing the move-in and set-up of the new studio. After the first of the year, a new x-ray unit should be installed and operable. Focus will then shift to the treatment of a large Jan van Goyen seascape and a full-length Sir Joshua Reynolds portrait.

Rustin Levenson spoke about her book, co-written by **Andrea Kirsch**, *Seeing Through Paintings: Physical Examination in Art Historical Studies* on Jan. 7, 2006 at the deYoung Museum.

Conservators at the Asian Art Museum in San Francisco are continually preparing light sensitive objects in the collection for rotation. **Donna Strahan** spent three weeks working on objects from the necropolis of Parion at the Canakkale Museum in Turkey. She also oversaw the de-installation of the Kingdom of Siam exhibition in Salem, MA and the safe re-installation of the objects in various museums in Thailand.

Mark Fenn spent four weeks in Bhutan providing conservation training to conservators and monks. **Deb Fox** has developed unique methods of hanging challenging oversize Asian paintings.

Meg Geiss-Mooney continues to prepare textiles for rotations. **Setsuko Kawazu**, working with Deb Fox, has completed surveying the museum's collection of 110 Thai paintings and has begun treating Chinese paintings from the Max Yeh collection. **Linda Lin** and **Nora Yolles** are also helping Deb Fox prepare paintings for the next rotation.

Meg, textile/costume conservator in private practice, recently attended the 5th North Am. Textile Conservation Conference in Mexico City during Nov. She enjoyed participating in two workshops, listening to the presentations, catching up with colleagues, and brushing up on her high school Spanish. She has no comment on the number of Spanish publications on textiles that she brought home.

Regional News, continued

Will Shank, living in Bodega Bay since returning from six months at the American Academy in Rome this fall, is the artist, not the conservator, of an exhibition currently at the art gallery of Gettysburg College, Pennsylvania, *Seeing Is Believing? The Miracle Photographs of Will Shank and Nate Larson* features Will's large digital pigment prints. Included is a collaborative sculpture by Will and his partner **U.B. Morgan**, who focused on a study of reliquaries while their family was in Rome.

Regional Reporter:
Charlotte S. Ameringer

TEXAS

On September 20th, **Mark Van Gelder** gave a talk about conservation at a meeting of the Central Texas chapter of the Professional Picture Framer's Association, held at the Davis Gallery in Austin.

HRC Conservation's chief administrator, **James Stroud**, and department heads, **Barbara Brown**, **Olivia Primanis**, and **Stephanie Watkins**, each spent several weeks in a tag-team effort over the summer of 2005 at the ancient Greek and Roman Byzantium archaeological site of the National Preserve of Tauric Chersonesos, Sevastopol, Crimea, Ukraine teaching preservation practices and conservation theory to the onsite librarians and archivists. Former HRC paper conservation volunteer, **Erin Tyson**, is currently working with British objects conservator, **Christopher Cleere**, reassembling and mounting stelae from the site for display.

In Nov., Olivia Primanis, Barbara Brown, and **Jane Boyd**, gave a workshop for AMIA conference participants on basic preservation practices for non-film materials. In September 2005, HRC conservation department celebrated 25 years with an exhibit, evening reception, and open house activities. Founder **Don Etherington** came among others. Many noted conservators received training at HRC early in their careers.

In May 2005, Stephanie Watkins and Barbara Brown attended an Image Permanence Institute workshop entitled "Field Trail II, utilizing the Preservation Environmental Monitors and Climate Notebook Software."

Paper conservation hosted a third-year conservation intern, **Kuo Tsung Wei** from the Graduate Institute of Conservation of Cultural Relics Studies, Tainan National College of Art, between mid-March and late Oct. 2005. In February, another Taiwanese student, **Kung Wen Ling** will begin a four-month internship.

Currently volunteering in paper conservation are **Nancy Lew**, a Korean paintings conservator with a PhD in conservation from the Graduate School of Conservation for Cultural Properties, Tokyo National University of Fine Arts and Music, and **Nathalie Steinfeld**, a recent graduate of the Texas State University with a BA in art history, who is getting requisite training prior to applying to graduate school in art conservation. All were supervised by Stephanie Watkins.

Regional Reporter:
Ken Grant
Exhibition Services Department
Harry Ransom Humanities Research Center
University of Texas at Austin



posted on the door of St. Julien le Pauvre in Paris. (portable = cell phone)

Obituary

Faith Helene Zieske, 54, of Haddonfield, NJ died Sunday November 13 at home.

Faith was born on May 5, 1951, in Minneapolis, Minnesota. She received her BA in art education in 1974 from Michigan State University.

Faith developed an interest in conservation after college, when she returned to MSU as a graduate student. In 1976, Faith earned her MA in studio art. She did pre-conservation volunteer work at the Detroit Institute of Arts, volunteered with a paintings conservator at the Field Museum, and worked at the Oriental Institute at the University of Chicago.

In 1979, Faith began studies in the Winterthur Museum/University of Delaware Art Conservation Program, and in 1981 she earned an MA in art conservation and secured a contract position at the National Museum of American History in Washington, DC.

Faith accepted the position of Conservator of Works on Paper at the Philadelphia Museum of Art in 1984.

In 1991, Faith began extensive research work on the sketchbooks of artist Paul Cezanne. In 1996, Faith presented her work on watercolor research, "Cezanne's Watercolors and Sketchbooks," at a Cezanne Symposium at the PMA.

While her ties to her Minnesota roots remained strong, Faith possessed a natural curiosity and a desire for new experiences that sent her traveling to places all over the world. Early in her life, she identified in herself a passion for art, and she pursued this with boundless energy and interest. Most important were the people in Faith's life – her family and her friends. She nurtured the relationships with those close to her – both professionally and personally – with a remarkable blend of attention and affection.

Faith is survived by her husband, Jack Dobbins and her daughter, Mimi.

In lieu of flowers, please send contributions to a fund established to assist paper conservation interns at: The Faith Zieske Paper Conservation Student Assistance Fund, 63 W. Lodges Lane, Bala Cynwyd, PA, 19004.