
Regional News

ALASKA

In addition to her usual Art Bank Curator position, **Emily Ramos** gave a day lecture/workshop in April on the basic preservation practices for records managers for the Greater Anchorage Chapter of ARMA (the Association of Records Managers and Administrators).

In Juneau, a tragedy occurred when the city's second oldest church burned to its foundations on March 12th. The church, built in 1896, was known for the 6 large oil paintings by Francis Davis, which adorned the walls of the main altar. **Elen** and **Scott Carlee** had removed the paintings in the fall and shipped them to the Western Center for the Conservation of Fine Art in Denver to be conserved by **Carmen Bria** and his crew. Although the church was a total loss, the parishioners are grateful that the paintings had not yet been returned. They are now all that remain of the 108-year-old church.

Monica Shah has been working on the conservation and installation of the new Alaska Art gallery, part of the new University of Alaska Museum of the North expansion project. The expansion on one of the hills of Fairbanks creates a spectacular building along the skyline (www.uaf.edu/museum/expand/index.html), evoking images of glaciers and ice break-up. The new Rose Berry Alaska Art Gallery will open on May 7.

Regional Reporter:
Scott Carlee

ARIZONA

Nancy Odegaard continues to be busy as President of AIC working with Heritage Preservation and the National Hurricane Task Force. Nancy is co-teaching a graduate seminar in Heritage Conservation Science with **Pam Vandiver**, Director of the new PhD program in Heritage Conservation Science at the University of Arizona (UA). Nancy and **Teresa Moreno** will be teaching an introductory course in the UA pre-summer session on the Principles of Archaeological Conservation, geared towards archaeological students.

Nancy and Teresa continue to advise on the design and construction of the new

Arizona State Museum Pottery Vault and Conservation Lab. Construction is proceeding on schedule, and it is hoped that it will be largely completed in time for the meeting in Tucson. **Chris White** is continuing work on the Save America's Treasures Pottery Project and preparing for a major move of the Museum's Native American ceramics into the new vault.

Private conservator **Odile Madden** continues to make progress towards a PhD in Materials Science with her research into pesticide residues on artifact materials. Likewise, **Caitlin O'Grady**, **Lesley Frame**, and **Dan Jeffery**, also doctoral students in the Heritage Conservation Science program, are all continuing with their own research while working on various projects in the ASM conservation lab.

Caitlin and Lesley are also busy coordinating a session entitled "Conservation Studies and Ephemeral Remains" as part of the Second Archaeological Sciences of the American Symposium to be held in Tucson at the UA on 13-16 September 2006. The symposium was conceived to address and discuss issues pertaining to the science of prehistoric and historic materials. For more information on this symposium contact Caitlin O'Grady at cogrady@email.arizona.edu.

Western Archeological and Conservation Center conservator **Brynn Bender** continues her work with historic riverboats at the Grand Canyon. She recently completed treatment of the "WEN."

Brynn, **Gretchen Voeks**, conservation assistants **Audrey Harrison**, **Maria Lee** and **Angie Brock**, and pre-program intern **Alix Deymier** worked with Shoshone elder and bead worker **Laine Thom** over a two week period learning to do beadwork and quillwork in the traditional manner. Laine will be assisting the conservators with the treatment of objects in the Grand Teton David P. Vernon collection.

Gretchen participated in a collection management planning effort at Golden Spike National Historic Site in Utah. Brynn assisted Kalaupapa National Historic Park in Hawaii with moving collections into their new curatorial facility.

Regional Reporter:
Gretchen Voeks

HAWAII

Larry and **Rie Pace** have been working on-site on Maui and the Big Island. In the lab are paintings by contemporary artists, including Franz Kline, Ralph Iwamoto, and Donald Sultan which have provided interesting challenges. Larry gave a talk to the docents of the Honolulu Academy of Arts regarding the 25 Medieval and Renaissance panel paintings in the collection, which were examined for the rehangings of the remodeled Western Art Galleries.

Valerie Free is traveling to Beijing, China to prepare Qing Dynasty Empress Dragon robes for an upcoming exhibition, *Celebrating Chinese Women*, at the Bishop Museum. Conservation intern **Vaimua Muliava** is working in the objects lab for the next 3 months. Vai hails from Uvea via New Caledonia and will complete his graduate degree in conservation from Universite de Paris at the Sorbonne this year. All hands are preparing for closure of Hawaiian Hall in July. The historic building will be renovated, and all new exhibits will be installed. Valerie has been working with **Steve Weintraub** over the past few years to develop environmental and lighting improvements for the galleries and Victorian style exhibit cases.

Thor Minnick is continuing work on the four Kawaiaha'o Church koa entrance doors and is in the process of repairing a broken King Kalakaua koa calabash lid. He has also submitted a treatment proposal to Mission Houses Museum for items of furniture in their collection.

The Honolulu Academy of Arts welcomed **Janice Schopfer** for a week in early March. Janice is working with the Asian Art department to continue the Lange Foundation Project on the conservation and exhibition of the Michener Collection of Japanese Woodblock prints. She will come to Honolulu on a quarterly basis to work with staff, as well as conserve Academy prints in the Western Regional Conservation Paper Conservation Lab at the Palace of the Legion of Arts in San Francisco.

Camilla Van Vooren, column editor

Janice's project will focus on upgrading the Academy's digital photography and conservation documentation procedures and colorimetry to determine rarity and quality in the collection. She will conduct hands-on conservation training for staff. The Academy is fortunate to have Janice's expertise, as well as the participation of **Debra Evans** on this important project, now in its 12th year.

The Honolulu Academy of Arts brought Bay Area paintings conservator and writer **Will Shank** to consult on collections for three days at the end of February. Will reviewed key elements of the European paintings collections, plans for a paintings conservation laboratory, and provided expertise on preservation management.

Over 40 days of heavy rain hit Honolulu, Oahu, and Kauai when **Lynn Davis** resumed her sabbatical that was interrupted October 2004 by the University of Hawaii Library Disaster. She has a particular propensity towards drawing attention to the importance of disaster response and recovery planning. Fortunately there were no major disasters at any of the cultural organizations on Oahu or Kauai. The Kahala mall on Oahu got flooded... but malls can be classified as replaceable ephemera with insurance.

Regional Reporter:
Lynn Ann Davis

LOS ANGELES

Jennifer Koerner, Chail Norton, Soko Furuhashi, and **Chie Ito** have been busy preparing for *LACMA at 40: Gifts in Honor of the Museum's Anniversary* and *Contemporary Project 10: Mrzyk & Moriceau and Félicien Rops – You Only Live 25 Times* exhibitions. In Feb., Chail Norton and Chie Ito attended the "Photographs and Preventive Conservation: Theory, Practice and Implementation" workshop held at the Library of Congress.

Andrew Hare from the Freer & Sackler Galleries will be visiting LACMA in March to give a workshop: "Asian Screen and Scroll Handling" for staff members. **Christian Fischer** joined the conservation department at LACMA as a consultant last November, to conduct a study

on sandstone sculptures from Southeast Asia in the museum's collection. In collaboration with **Pieter Meyers** and the science laboratory, Christian is carrying out research with a range of analytical techniques, including petrography, infrared spectrometry, SEM, and other techniques to determine how scientific investigations can support the findings and interpretations of art historians and scholars regarding authentication issues. Christian is also a research associate at the Cotsen Institute of Archaeology at UCLA and teaches at the UCLA/Getty-sponsored archaeology conservation program.

Steve Colton is working on contract with objects conservators at LACMA on a number of projects in preparation for the reinstallation of the museum's permanent collection and for the upcoming opening of the Broad Contemporary Art Museum, scheduled for 2007. Among his projects, Steve is devising a treatment for Donald Judd's concrete sculpture *One of Five* and is also consulting on the treatment of Judd's *Bullnose* and an Egyptian stele. LACMA objects conservators are working on the permanent collection in preparation for future reinstallation of the galleries.

Natasha Cochran has been promoted to associate conservator at LACMA. **Bettina Leppin** began a six-month volunteer internship in the Textiles Conservation Department at LACMA on March 1st. Projects Bettina is working on include the treatment of costumes in preparation for the exhibition *Breaking the Mode* which opens in September. Bettina is a current student in the Cologne Conservation Program. She will finish the program in 2008.

Tania Collas, Conservator at the Natural History Museum of Los Angeles County, will be on maternity leave from June through September, 2006.

The Antiquities Conservation Department of the J. Paul Getty Museum moved into their new and renovated facilities at the Getty Villa in late November 2005 after the installation of the Villa galleries was completed. Working in temporary facilities the conservators had spent the last nine years preparing objects for the Villa galleries. The new facilities, which

double the available square footage for conservation, include two new laboratories, two renovated laboratory spaces, a lab for microscopy and documentation, and a large radiography room as well as office space for each of the Department's eleven members. The conservators are now busy preparing for several upcoming loan exhibitions.

These include *Colors of Clay*, an exhibition of Attic vases of unusual techniques coming this June. Another loan show will focus on mosaics from Tunisia. Both of these exhibitions include collaborative conservation projects with the lending institutions. Several ancient vases are now under treatment from the Antiken Sammlungen in Berlin and the Nelson-Atkins Museum in Kansas City for the *Colors of Clay* exhibition, and three Roman floor mosaics will be completed in partnership with the Bardo Museum and the Museum of El Jem in Tunisia.

The Department will be hosting an international symposium on the protection of museum collections from earthquake damage on May 3rd and 4th at both the Villa and the Getty Center. Speakers from Japan, Greece, India, and Turkey, as well as the United States, will present state of the art approaches and research aimed at protecting collections.

The new mailing address for **Jerry Podany, Jeffrey Maish, Eduardo Sanchez, Marie Svoboda, Erik Risser, Susan Lansing Maish, McKenzie Lowry, B.J. Farrar**, intern **Janis Mandrus**, and senior staff assistant **Stephanie Prabulos** is 1200 Getty Center Drive, Suite 1000V, Los Angeles, CA 90049-1745. The phone extensions remain the same.

Sue Ann Chui joined the Paintings Department at the J. Paul Getty Museum as an Assistant Conservator in October. She is presently conserving a large painting of a Madonna and Child by Nosadella that belongs to the Norton Museum in Florida. **Laura Rivers**, the department's postgraduate intern, is conserving an Annunciation by Tommaso del Mazzo. **Tiarna Doherty** and Laura Rivers have begun retouching the large Oudry painting of the Lion.

Tiarna Doherty and **Chris Stavroudis** ran a cleaning workshop using the Modu-

Regional News, continued

lar Cleaning Program at the Museum of Modern Art in New York in November.

Yvonne Szafran has recently finished the treatment of Simon Denis' landscape painting on paper, which is now on view in the galleries. Yvonne has also finished the treatment of the recent acquisition of Francesco Guardi's *Grand Canal*. She is also working on an Oostanen's *Circumcision* for the Portland Museum of Art. **Mark Leonard** has recently completed the restoration of one of Bouguereau's large-scale paintings, *Song of the Angels*, from the Forest Lawn Museum of Art in Glendale. It went on view at the Getty in early January as the centerpiece of a small focus exhibition, alongside Bouguereau's preparatory sketch for the picture and his autograph replica of the composition. **Gene Karraker** gave a paper titled "Framing the Northern European Collection at the J. Paul Getty Museum" at the "Frames: The Northern European Tradition" conference in Dresden.

Robert Aitchison of Aitchison and Watters, Inc. and **Lisa Forman** of Hudson Conservation Studios recently removed six large 18th-century Dufour wallpaper murals from the grand staircase of the Huntington Art Gallery in preparation for the complete renovation of the building. **Mark Watters** supervised the installation and deinstallation of two Paul Noble works at the Museum of Contemporary Art. Each work is composed of sixteen drawings with total dimensions of 13' x 18'. Aitchison and Watters is working with the Norton Simon Museum to examine and treat a collection of Fragonard drawings.

John Griswold is serving as a consultant advisor to the American Foundation for the Study of Man at the archeological site of Mahram Bilqis in Marib, Yemen. John is reviewing and coordinating initial investigations into the limestone and its deterioration, and helping to develop a plan for reinstallation of 30 monolithic columns in the Peristyle Hall. John is also heading a team to reconstruct the Daffodil Terrace and other elements from Laurelton Hall, Louis Comfort Tiffany's estate, now lost. Work is also continuing on a condition survey of 100 sculptures at the Norton Simon Museum in Pasadena. John worked closely with artist George

Herms in preparing his seminal assemblage, *The Librarian*, for travel to the Pompidou Center in Paris.

Dave Harvey, Senior Associate Conservator at Griswold Conservation Associates, is coordinating an investigation into original paint and stucco on three historic buildings at the Marine Corps Recruiting Depot in San Diego, California. Dave has also supervised treatments of agricultural equipment and historic light fixtures at Will Rogers State Historic Park. **Denyl Cloughley**, GCA's Assistant Conservator, recently performed on-site condition assessments of collections at the Dallas Historical Society and supervised a team treating the historic windows at the Sonoma Mission in Sonoma, California, along with **Stacey Nelson** and **Andy Smith**. **Stefanie Griswold** is supervising the initial survey of the art collections at Cedars Sinai Medical Center. **Bridget Bray** is assisting the GCA team. **Chris Stavroudis** and **Antoinette Dwan** are serving as consultants to the project.

Viviana Dominguez, along with the staff of Sculpture Conservation Studio has uncovered an art deco mural on the ceiling of the lobby of the Desmond Building in mid-Wilshire district of Los Angeles. SCS is also cleaning the Caen stone walls of the lobby, metal grillwork, and bas-relief on the exterior of the building. SCS has been busy reproducing 3 light fixtures, along with cleaning the existing light fixtures for the Adamson House in Malibu.

Viviana and **Andrea Morse** just came back from Mission La Purisima where they restored the walls of the chapel to their original historic plaster and paint. **Rosa Lowinger** and Andrea have submitted the final sculpture assessment to the city of Ventura and will be speaking at a Ventura public art workshop on May 18th on "Materials, Construction and Maintenance for Artists."

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

Jamie Hascall has joined the staff of the Museum of New Mexico in Santa Fe as a preparator in the Exhibits Central division. He is closing his mountmaking

practice in Seattle and making the long trek to drier climates with his wife Betsy. They are looking forward to becoming a part of the conservation community of New Mexico.

Bettina Raphael continues to work part-time on contract for the Wheelwright Museum in Santa Fe, currently preserving their collection of Navajo Folk Art. She also makes regular visits to the Heard Museum in Phoenix where she helped prepare artifacts for the opening last May of their permanent exhibit on Southwest Indian Cultures. She is currently working with them to prepare for the opening of a new branch facility, Heard West, in Surprise, AZ.

The Conservation Department of the Museum of New Mexico System welcomes textile conservator **Rebecca Tinkham** to the lab. Rebecca will work for three years on the 4000 artifacts in the costume and textile collection of the Palace of the Governors under a generous Save America's Treasures grant.

Mina Thompson and **Larry Humetewa** are working on the exhibit *Spider Woman's Gift*, a collection of Navajo textiles from the Museum of Indian Arts and Culture. Larry and **Conor McMahon** continue to treat artifacts from the Palace of the Governors, all in preparation for the new history museum that will open in two years behind the site of the historic Palace of the Governors on the Santa Fe Plaza.

Conor, in partnership with **Maureen Russell**, is working with Lincoln State Monument to retrofit and seal historic buildings as part of larger IPM, climate monitoring, and state monument outreach programs.

The Conservation Department attended a 3-day, custom-designed Adobe Photo-shop workshop at Santa Fe Workshops in February. The entire department learned useful techniques and software to enhance their capabilities in managing their increasing archive of digital images. **Steven Prins** & Company has moved. Their new address is: 1570 Pacheco, Suite D-4, Santa Fe, NM 87505. Phone and e-mail remain the same.

Jo Anne Martinez-Kilgore of Cariño

Regional News, continued

Conservation in Albuquerque, recently completed a training workshop for records managers from the Office of Trust Records in Emergency Management. The course included discussions of Vital Records Programs, Risk Management, Developing Disaster Preparedness and Response Plans, but also focused on preservation fundamentals such as Care and Handling, Environment, and the technology and structure of records materials.

In the past year, Jo Anne also completed a large project of treatment and stabilization of close to 400 ledgers from the Lincoln Monument in southern New Mexico. Lincoln was the center of the Lincoln County Wars of the late 19th century in which Billy the Kid played a major role. The ledgers document the transactions of the Tunstall Store which operated for close to 80 years and remains part of the Lincoln Monument.

M. Susan Barger is the technical services director for Museum Development Associates. This non-profit was set up to serve small, rural, and emerging museum in New Mexico and surrounding states. MDA has moved to a new office and the new contact information is: Museum Development Associates, PMB # 170, 7 Avenida Vista Grande, Suite B7, Santa Fe, NM 87508, 505-466-3480.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

J. Claire Dean spent 3 months over the winter in various parts of Africa. She carried out conservation work on two rock images sites (one in Swaziland, the other in Kenya) as part of rural community development projects aimed at helping local impoverished communities gain economically from tourism in their areas. Claire also spent several weeks in Johannesburg helping the Rock Art Research Institute open their new Origins Center which includes a new home for their research archives and collections as well as the first museum dedicated to the rock art of Africa.

Marie Laibinis-Craft of MLC Objects

Conservation, recently completed the restoration of two of Portland's oldest fountains, the Shemanski and Skidmore fountains. The Shemanski fountain is a drinking fountain built in 1928 and is located in the park adjacent to the art museum. The Skidmore fountain, built in 1888, is Portland's first fountain and outdoor sculpture and was created by Olin Warner, the sculptor who designed the doors for the Library of Congress building.

The treatment was completed with the assistance of **Tom Fuller** of Northwest Objects Conservation, Inc. Marie and Tom are currently working on the cleaning of the granite of the Water Cascades fountain located in Pioneer Courthouse Square in downtown Portland. The fountain restorations were initiated by the Regional Arts & Culture Council and the City of Portland Water Bureau and have been funded by grants from the City of Portland.

Regional Reporter:
Peter Malarkey

ROCKY MOUNTAIN REGION

Laura Downey Staneff has been busy with surveys at the Center for Creative Photography and the Museum of Texas Tech University in Lubbock, as well as with planning for WAAC's 2006 Annual Meeting in Tucson, AZ.

Judy Greenfield will be attending the Metals Conservation Summer Institute at the Worcester Polytechnic Institute, Worcester, MA, May 27-Jun 7. **Mark Minor**, and his assistant, Jeremy Petersen, have been working on the stabilization of the choir loft of the Santa Ana de la Joya church in the Mexican state of Chihuahua. It is a late 17th-century structure, with a beautiful painted and carved choir loft. They expect the work to be finished in early May.

The Denver Art Museum is pleased to announce that the Andrew W. Mellon Foundation has awarded a \$1.75 million challenge grant to fund the Museum's art conservation efforts. This gift is the

largest donation specific to conservation in the Museum's history and will support the institution's mission to safely preserve and exhibit its collection, which currently contains more than 60,000 objects. Of the total \$1.75 million, \$1.5 million is designated to create an endowment to support the Museum's position of Chief Conservator.

This grant requires the Museum to raise an additional \$1.5 million over the next two years in matching funds, bringing the future total of the endowment to \$3 million. The additional \$250,000 was a cash donation used to increase the Museum's conservation staff and purchase necessary equipment for that department's laboratory.

Jessica Fletcher, Associate Conservator, announces the birth of her second daughter, Nola Christine.

After treating over 600 pieces of art, DAM conservators **Kristy Jeffcoat**, **Carl Patterson**, **Paulette Reading**, and **David Turnbull** report that art installation has begun in the new 140,000 sq. ft. addition to the museum. They are excited to add that the new building includes a satellite conservation lab designed to treat a wide range of collections found in that building.

Denver-based conservator **Gina Laurin** has again joined the DAM conservation staff on contract to help prepare material for the new addition. She has spent most of her time recently working on a large 150 piece ceramic installation by Betty Woodman.

Regional Reporter:
Paulette Reading

SAN DIEGO

Beverly Perkins traveled to Natchez, Mississippi to teach "Conservation: Do it Yourself vs. The Pros." The workshop was presented by the Federation of Mississippi Historical Societies in cooperation with the Historic Natchez Foundation. Beverly spent a week in Louisiana with **Hilary Kaplan** of NARA and **Mary Striegel** of NCPTT.

Regional News, continued

Hilary and Beverly taught a workshop entitled, "After the Storm: Recovery of Wet Collections" in New Orleans, Baton Rouge, and Natchitoches. Mary arranged the workshops and wrangled Hilary and Bev.

The workshops were presented by AIC, FEMA, LAM, and LDCRT and funded by the Samuel H. Kress Foundation. Mary, Hilary, and Bev spent one day visiting sites in New Orleans and helping with the recovery of collections at Dilard University, the Back Street Museum, the evidence room at the Orleans Parish court house, and at the residence of jazz musician Dr. Michael White.

Regional Reporter:
Francis Prichett

SAN FRANCISCO

Meg Geiss-Mooney (textile/costume conservator in private practice) recently completed a site visit to one of California's oldest missions still serving as a Roman Catholic church. Having left her part-time position at the Asian Art Museum of San Francisco after 7-1/2 years where she conserved a wide variety of textile objects that were once used in worship, she continues to expand her practice into these religious realms. At the Fine Arts Museums of San Francisco Textile Conservators **Sarah Gates** and **Beth Szuhay** welcome new intern **Joy McCallister**. Joy is a recent Bay Area transplant and is volunteering in the lab three days a week in preparation for applying to conservation programs. In Paintings Conservation we welcome **Mareike Lintelmann** who is with us for a 6-month internship. Mareike comes to us from the Cologne Institute of Conservation Sciences in Germany where she is in her second year of studies.

Will Shank is pleased to announce the publication of his first book, *Celluloid San Francisco: The Movie Lover's Guide to Bay Area Film Locations*, co-authored with Jim Van Buskirk. The book launch took place in April at the San Francisco Public Library, followed by a series of book signings and a presentation at the San Francisco International Film Festival in Japantown's Kabuki Theaters.

Will has relocated to the south of Spain with partner U.B. Morgan and daughter Stassa, but retains the mailing and e-mail addresses in San Francisco that are listed in the current WAAC directory.

Anne Rosenthal is now working from her new 1700 sq. ft. studio in Novato, despite a permanent mailing address in San Rafael. Last fall, Anne and colleague **Gregory Thomas** from Rockport, Texas, lined and mounted a new 9'x14' mural, an ambitious technical copy painted by Gregory. Greg is a former instructor of painting conservation in Cooperstown, NY and several years ago moved his private practice from Hawaii to Rockport. The mural was begun in his home studio, but was transported for finishing at Anne's after Hurricane Rita.

Anne continues working with Greg on a series of five murals to be conserved and re-housed in a newly renovated performing arts center, an on-going project expected to continue for about 5 years. Anne is working on smaller paintings and works on paper, including master drawings from the collection of the Crocker Museum and privately owned Japanese prints. Anne will work in the state capitol in Lincoln, NE, in May, doing scheduled maintenance and repair of murals in the rotunda and entry vestibule. On May 25, Cantor Arts Center at Stanford University is hosting a BAACG program with **Tom Stone** of CCI. The general topic is durability of conservation treatments and impact on the value of art objects. Details forthcoming.

Regional Reporter:
Charlotte S. Ameringer

TEXAS

Gregory Thomas continues his private practice, dba Art Care, in Rockport, Texas in paintings and paper conservation. Most recently he completed seven, early 20th-century oil on canvas paintings by A.R. Gurrey for the Kauai Museum in Hawaii. Having completed a survey in 1998 for the museum on Kauai, the conservation treatment proposals were recently funded and the paintings shipped to the Art Care conservation studio for treatment. Greg also continues to provide conserva-

tion services for clients in Texas; works include an impressionistic landscape, oil on canvas, by G. Ames Aldrich and an oval 19th-century pastel portrait by an unknown artist.

Barbara Brown notes that **Camille Moore**, graduate student in the Institute of Fine Arts, New York University, will be fulfilling her 4th-year internship in photograph conservation at the Harry Ransom Center, working with Barbara for nine months starting in September. Barbara also says that she may perhaps have a bit more news after June when she gets back from Ukraine.

Olga Kondyuk, the book conservator from the Library and Archives of the National Preserve of Tauric Chersonesos in Ukraine is here at the Harry Ransom Center working in the book lab interning with **Olivia Primanis** for two months. Olga's husband, Andrei, is also in Austin. He is working with **Joe Carter** and **Adam Rabinowitz** at UT's Institute of Classical Archaeology (ICA) on 3-D computer imaging of the archaeological site in Chersonesos in Ukraine. ICA staff initially contacted the Conservation Department at the Ransom Center last year and requested their help in a project to train local staff in conservation and preservation methods for library collections. Ransom Center conservators,

Jim Stroud, **Stephanie Watkins**, Barbara Brown, and Olivia Primanis all worked at Chersonesos last year. Jim and Barbara have been asked to come back for three weeks this June. Barbara will be working with the archivists to continue training and guidance in basic preservation and conservation of photographs and perhaps helping with housings for broken glass plate negatives. Jim will be there training staff in paper conservation and preservation techniques.

Regional Reporter:
Ken Grant