
Regional News

ALASKA

Ellen Carrlee of the Alaska State Museum has been focusing on basketry treatments, including the development of a new PEG protocol for the treatment of waterlogged basketry. (She is eager to discuss this protocol with any interested colleagues!) She will soon begin a conservation survey of the museum's Natural History collection. Ellen led increased IPM vigilance for the Alaska State Library and Archives following the destruction of a nearby building with a large rodent population.

Scott Carrlee of the Alaska State Museum participated in the AIC Collections Emergency Response Training in Seattle in November. There were a number of WAAC members at the training.

Two out of state conservators worked in the Alaska this fall. **Dana Senge** of DKS conservation in Seattle was in Kodiak cleaning and repairing a large skin covered Baidarka (kayak). **Malcolm Collum** from the Henry Ford was in Anchorage surveying a significant historical aircraft at the Alaska Aviation Heritage Museum.

Monica Shah of the Anchorage Museum spent the better part of a week in Bethel Alaska de-installing a large show of Yup'ik Eskimo artifacts called *Yupik Science*. She is busy at the moment treating objects from that show such as a squirrel skin hood, a swan feather whisk broom, and a fish skin parka.

Regional Reporter:
Scott Carrlee

ARIZONA

Martha Winslow Grimm is coordinating an Angels Project, a yearly activity of Costume Society of America, at the Jackson Barracks Military Museum in New Orleans. During hurricanes Katrina and Rita, the museum was under 15 feet of water which stayed for three weeks. The building was condemned and the museum is now in temporary quarters. Two years later there is still much to be done to get the museum up and running. The artifacts desperately need help and the Angels Project volunteers will be vacuuming, labeling, documenting,

and photographing the objects for new storage facilities. If you would like to assist, please contact Martha Winslow Grimm, Textile/Costume Conservator, mwgrimm@cox.net.

Gloria Fraser-Giffords is finishing the conservation/restoration on paintings and frames at the University of Arizona's Museum of Art - objects affected by a broken steam pipe last January that filled the rooms with steam and melted the wax on the cork floors!

At the Intermountain Region Museum Services Program, **Brynn Bender** is busy working as lead conservator for new exhibits at three National Park Service sites in Arizona. Brynn, **Audrey Harrison**, and **Maggie Kipling** are performing treatments for leather, beadwork, and textiles from the Vernon collection of Native American items that belong to Grand Teton National Park. Maggie performed a condition survey for objects from Tonto National Monument and continues treating textiles from Montezuma Castle National Monument.

Nancy Odegaard finished her fall sabbatical semester at the Getty Center as a GCI Scholar and made presentations at the Symposium 2007 conference in Ottawa and the recent international biocidal seminar in Berlin.

Teresa Moreno continues as acting head of the Arizona State Museum's Preservation Division while Nancy is on sabbatical and is overseeing a number of ongoing projects including research and conservation of objects for upcoming exhibits and loans. She, Gina Watkinson, Melissa Kingston (U of A undergraduate student), and Stephanie Ratcliffe (U of A graduate) are working on the conservation of a collection of Native American silver jewelry and other metal-smithing paraphernalia in preparation for the *Set-in-Stone* exhibit scheduled to open in February.

Teresa is also heavily involved with the Arizona State Museums and University of Arizona's planning process in the design of a new museum building that will be constructed as part of the city of Tucson's Rio Nuevo Downtown Development. The museum will play an instrumental role in the interpretation of the city's historic and prehistoric origins.

Chris White continues his research and work on the ASM's Pottery Project. Local conservator **Marilyn Pool** and **Norine Caroll**, who relocated here from of the DC area, have been hired to work with Chris and continue the condition survey and the conservation treatment of the whole vessel collection.

Caitlin O'Grady is continuing her PhD research and the work she is doing in preparation for ASM's *Journeys of Our Ancestors* exhibit, which is in development for installation at the new ASM Rio Nuevo facility in a couple of years. Her research includes the development of portable XRF calibrations for copper alloy objects. In addition she continues her research on the ASM's archaeological ceramics collection looking at historic Mexican restoration fills on Casas Grandes pots.

Rachel Freer has also joined the ASM team as the Samuel H. Kress Foundation Conservation Fellow for 2007-2008. Rachel will be working together with Caitlin on the conservation of objects for the *Journeys of Our Ancestors* exhibit. Rachel is focusing her research on the textiles and organic materials that have been selected for display.

Regional Reporter:
Gretchen Voeks

HAWAII

The Honolulu Academy of Arts opened their exhibition on modernism in Hawaii, *Hawaiian Modern: The Architecture of Vladimir Ossipoff*. You can check out the exhibition web micro-site at hawaiianmodern.org. The show is up through the end of January; it then travels to Frankfurt and Yale.

Regional Reporter:
Lynn Ann Davis

GREATER LOS ANGELES

After almost two years of volunteer work, **Victoria Blyth Hill** has completed the book *Care and Handling of Thangkas: A Guide for Caretakers*. The basic guide for monastery collections and monks is printed with color illustrations and is translated into Tibetan. (Chinese

translation is planned for next year.) With the support of a private trust, the guide will be distributed free of charge to over 10,000 monks gathering in Bodgaya, India for their annual Monlan celebration. Victoria and her husband Charles participated in the celebration and screened the limited edition DVD on the subject of rolling thangkas.

Victoria has also completed the conservation treatment of a very large 17th-century Tibetan *thangka*, *Yama and Yami*, for LACMA, which is now on display in the South and Southeast Asian Galleries. LACMA is planning a website on the conservation treatment. Victoria is very grateful for all of the assistance from the paper conservation department and museum staff on this *thangka* project.

LACMA conservators are busy preparing artworks for the opening of the Broad Contemporary Art Museum. Works on display will include loans from the Broad Foundation and the Broads' personal art collection. **Paul Gardiner** arrived at LACMA in September 2007 for a Mellon internship in paintings conservation at LACMA. Paul completed a three-year postgraduate Diploma in the Conservation of Easel paintings from the Courtauld Institute of Art in 2007. He was previously Head of the Department in Art and Design at Enfield College, London and in 1997 finished a degree in Visual Studies at Camberwell College, London.

NYU student **Lalena Vellanoweth** joined the textiles conservation lab and the research lab at LACMA in July-August 2007 for a Frost Summer Internship. She worked on a wide variety of projects during her stay.

Janice Schopfer has almost completed a full year in sunny southern California as the head of the paper lab at LACMA. After four long years **Chail Norton** has completed a Masters of Art degree concentrating in paper conservation. **Erin Jue**, the 2007 4th year intern from NYU, has been a great help to paper conservators at LACMA in preparing for the new opening of the modern art galleries, conducting a research project on Duchamp's *The Box in a Valise* and preparing the work for display.

In September 2007 **Terry Schaeffer** attended the conference "Printed on Paper" in Newcastle-upon-Tyne, England, and presented a talk entitled "Printed on Supports Other than Paper: Light-Induced Changes in Media and Support."

Aitchison and Watters is continuing to work on a large collection of Fragonard drawings for the Norton Simon Museum in addition to other ongoing projects.

Cara Varnell and **Irena Calinescu**, with the help of several assistants, spent a good part of last summer working on a collection relocation project for the city of San Fernando's Casa de Lopez Adobe. The 1881 home of the prominent Lopez family, among the first residents of San Fernando, is registered as a National Historical Site and was opened to the public in 1975. Grants from Save America's Treasures and the California Cultural and Historical Endowment will fund preservation of the Adobe next year. First, a detailed move plan for the collection of over 2,500 historic artifacts was developed and a collection database was set up. Then, everything was inventoried, tagged, photographed, condition surveyed, cleaned, and packed by the conservation team in preparation for transport to temporary storage. After the structure undergoes preservation, the artifacts will be returned to the Adobe, and the city plans to re-open it as a "house museum."

The Sculpture Conservation Studio finished the *History of Transportation* WPA mural. The 60 panels were mounted on a duplicate of the original wall in Grevillea Park in Inglewood, and the dedication was held in August. We would love everyone to go to Inglewood to see it completed and in its new location. It now has lights so you can view it day or night. This past summer, SCS spent 4 weeks conserving a bronze fountain in the Ario courtyard of the Mission Inn in Riverside, along with 1 week at the Palm Springs Art Museum helping the museum with the conservation and supervision of their Weiner collection for an exhibit which opened in early November 2007. They welcome **Andy Smith** and **Carrine Tzadik** to their staff.

On March 28, 2008, a mountmaking forum will take place at the Getty Villa in Malibu, California. Intended for mountmaking professionals, this one-day program will address principles, applications, and research in the field of mountmaking for art objects. Papers will be presented ranging in topics from material choices to structural and aesthetic design. As there are no current registries or organizations of professionals who do this type of work, the forum will provide an opportunity to begin an informal network with the goal of growing this affiliation. There is no registration fee, but reservations will be required. For further information please email **McKenzie Lowry**, mdlwry@getty.edu, **BJ Farrar**, bjfarrar@getty.edu, **David Armendariz**, darmendariz@getty.edu.

The staff of Antiquities Conservation at the Getty is busy preparing for a conference in Athens on the protection of museum collections from earthquake damage. This is the third in a series of conferences, the first of which was at the Getty Villa two years ago and was followed by a co-sponsored conference in Istanbul. The Athens Conference will be held in May and will feature the mitigation work at the Getty Villa as well as efforts underway in Greece and a number of other countries.

Rainer Theil, conservator for the Albertina Museum in Dresden couriered the 183 fragments of an ancient Roman marble sculpture to the Getty Villa from Dresden to begin a collaborative conservation and research project between the staff of Antiquities Conservation and the Albertina. The sculpture has a complex restoration history starting in the 18th century and continuing into the 19th century. During its shipment from Dresden to Moscow and back again during the world war it was badly broken and has remained off exhibition in the Albertina since. The conservation treatment is expected to take a full year after which an exhibition at the Villa will feature the work of the conservators and mount makers and the collaboration between the two museums.

In Decorative Arts and Sculpture Conservation at the J. Paul Getty Museum, **Stephen Bell** has been hired as

a mountmaker for one year to assist in the preparation and installation of temporary exhibitions, including *Color of Life* on the history of polychromed sculpture to open at the Villa in early March.

The new publication *French Furniture and Gilt Bronzes: Baroque and Régence* is at the printer and will be available in February of 2008. The catalogue includes detailed technical summaries for 44 works in the Getty collection. **Arlen Heginbotham** is currently working on the next catalogue volume on the Rococo collection, which includes a collaborative lacquer analysis project with the scientific program of the Getty Conservation Institute.

Jane Bassett was recently promoted to Conservator. Her book *The Craftsman Revealed: Adriaen de Vries, Sculptor in Bronze* will be available in the spring of 2008. Based on her technical studies of twenty-five bronzes attributed to the early 17th-century Dutch artist, the publication describes the techniques of this brilliant sculptor while illustrating European casting methods and the process of carrying out technical studies of bronzes.

Julie Wolfe participated on a panel with the director of the Roy Lichtenstein Foundation, **Jack Cowart**, for the conference entitled "The Object in Transition" held at the Getty in January. The topic of their presentation involves the restoration of Lichtenstein's outdoor sculptures.

Mountmakers **Mark Mitton** and **Adrienne Pamp** will present a paper on the use of custom cast bronze mounts for temporary exhibitions at a mountmaking forum at the Getty Villa in March.

Tania Collas was recently promoted to Head of Conservation at the Natural History Museum of Los Angeles County. She is overseeing conservation preparations for the museum's upcoming new permanent exhibitions, including *Under the Sun*, an environmental and cultural interpretation of the history of Southern California. Senior consulting conservator **Claire Dean** is advising on this and other exhibit-related projects, while overseeing much of the outside conservation contract work required for the exhibit's preparation.

Final year intern **Jennifer Kim** (NYU Program) and conservation technician **Kathleen Olson** are currently assessing the museum's extensive early Hispanic costume and textile collection, items from which are being considered for the *Under the Sun* exhibition. Jennifer is also treating a beautiful late 19th-c. hat made from silk and woven bird quills that belonged to the Del Valle family. In addition to preparing condition reports for objects slated for exhibit, Kathleen is doing a great job of wrangling the conservation section's new KEEMu database.

Griswold Conservation Associates, LLC has moved to a new location in Culver City. **Ina St. George** joined the staff as associate conservator and **Abigail Deras** is the new pre-program intern. **Denyl Cloughley**, former associate conservator, has returned home to Australia and will be missed greatly. **John Griswold** participated in a panel discussion about stone consolidants and new VOC regulations, organized by the Western Chapter of the Association for Preservation Technology, at SGH, Inc. in San Francisco.

John is also serving as staff conservator at the Norton Simon Museum one day a week, while directing GCA. **Dave Harvey** led the treatment of two 19th-century, naval cannon carriages for the Mission Inn in Riverside and the initial maintenance treatment of *Peace on Earth*, the monumental bronze by Jacques Lipchitz at the Music Center of Los Angeles County. The new office administrator, **Debbie Mezera-Bocarde**, has been assisting **Stefanie Griswold** in development of the new studio and lab facility and systems. **Beverly Perkins**, CCI Senior Conservation Scientist **Jean Tetreault**, and Smithsonian Institute's Center for Materials Research and Education Senior Furniture Conservator **Don Williams** co-presented a session on innovative conservation at the Western Museum Association meeting in Oakland. Beverly will be representing AIC and her fellow conservators as a panelist on "Volunteerism" at this year's AAM meeting.

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

Bettina Raphael has been spending several weeks over the past year at the Menil Collection in Houston, Texas, collaborating with **Brad Epley**, head of the Conservation Department there and with the curator of ethnographic art, **Kristine Van Dyke**, on projects focused on the African object collection, including an examination and analysis project involving terra cotta figures from Mali.

Susan Barger has been acting as the courier for the *Diebenkorn in New Mexico* exhibition that originated at the Harwood Museum in Taos. In addition to her usual work with small museums in New Mexico, she was the CAP assessor for the Museum of the American Railroad in Dallas and made a site visit to the Carnival Museum in Kinsley, Kansas.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

Formerly with Art Conservation Services, **Corine Landrieu** has opened her own practice in Seattle. Landrieu specializes in objects and sculpture conservation. J. Claire Dean has been out and about doing field work in Oregon, Washington, California, Texas, and northern Nevada, where she ended up living on a working ranch for a while. She participated in the FAIC-CERT training program in Seattle in November and will close out the year in Los Angeles at the Natural History Museum of Los Angeles County, where she is serving as senior consulting conservator, museum projects, assisting Tania Collas with conservation issues associated with the museum's long-term renovation project.

City of Vancouver, BC archives staff were on strike for three months this summer with the rest of the city workers. picketing in the seaside park in front of the Archives. **Sue Bigelow** has finished a year as acting archives manager and is back in the lab. **Rosaleen Hill** and **Sabina Sutherland** continue to work backfilling Sue while she works on the Digital Archives

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project. Projects that Rosaleen and Sabina are working on include: digitizing audio tapes; conserving a huge poster for the silent movie *Western Luck*; repairing and digitizing motion picture film; treatment of oversized-by-law schedules; and the condition assessment of incoming video materials.

Artech Fine Art Services celebrates their 30th year anniversary! What once started as a group of ten artists has expanded to a staff of over 60 employees. Their services include art installation, packing and shipping, climate controlled storage, custom framing, and art maintenance. They look forward to continued relationships with conservators throughout the region.

In December, **Dana K. Senge** completed a thoroughly enjoyable project with the staff of the Baranov Museum in beautiful Kodiak, Alaska. Together they cleaned and repaired the skin shell of a hundred year old baidarka, (or kayak). This vessel was treated in 1978 by graduate students from conservation program at George Washington University and after 30 years of exhibition, was ready for a new round of maintenance and treatment.

Marie Laibinis-Craft of MLC Objects Conservation, completed a condition survey and photo documentation of 26 Pilchuk Baskets by Dale Chihuly for the Government Services Administration [GSA]. The free-blown glass vessels were purchased by the GSA for the Peace Arch Port of Entry in Blaine, Washington in 1978 and were Chihuly's first commission. The survey was completed as part of the temporary relocation of the Pilchuk Baskets to Tacoma Union Station where they will be on exhibit until 2010, when the construction of the new port of entry building should be completed.

Marie and intern **Erin Stephenson**, recently cleaned a Chihuly floor chandelier as part of its bi-annual maintenance. Erin is also interning with paintings conservator, **Nina Olsson**, and spent the past two months assisting with the conservation of murals in Hood River and Portland.

Astrid van Giffen has been working with Marie Laibinis-Craft the past

few months. Astrid moved to Portland this summer after graduating from the Netherlands Institute for Cultural Heritage, (ICN), with a degree in glass and ceramics conservation. She has completed the treatments of a large, heavily damaged ironstone vase and replicate of a Greek vase and is currently working on the treatment of several smaller porcelain and earthenware objects.

Regional Reporter:
Dana K. Senge

ROCKY MOUNTAIN REGION

Laura Downey Staneff and **Camille Moore** plan a survey of the photographs collection of the Arizona Historical Society (Tucson) in January.

Denver Art Museum conservators have all been involved in three traveling exhibitions: *Artisans & Kings: Selected Treasures from the Louvre*; *Color as Field: American Painting 1950-1975*; and *Inspiring Impressionism*. These have involved a lot of travel, condition reports, and some minor treatments. Thanks especially to **Gina Lauren** and **David Turnbull** for all of their work.

Third-year intern **Liz Homberger** from Buffalo is treating several Indian folk art pieces with flaking paint. These have not been exhibited before because of condition and will make a major contribution to the museum's useable collection.

Jessica Fletcher and **Carl Patterson** have recently been collaborating with the education department on a small exhibit that discusses touching art in the museum. The project relies heavily on our docents who are being trained to interpret the project for the public. A giant touchable turtle has been named "Carlos" in honor of our conservator-let's hope the message of being careful comes over more strongly than just plain slow.

Change is possible! Conservation just hosted **Samuel Anderson** who is proposing plans for a major expansion in laboratory spaces. Staff and projects have increased substantially over the

past two years and now expansion is inevitable.

Regional Reporter:
Paulette Reading

SAN FRANCISCO BAY AREA

Elisabeth Cornu, objects conservator, has been the key instructor in 'PIEDRA 2007,' a monument conservation course in Rosario, Argentina in November 2007. This course was co-taught with **Marcela Cedrola**, museum scientist, and stone conservators **Patricia Riadigos** and **Dario Klehr**, all from Argentina. It was carried out under the auspices of the Direccion de Restauracion de Monumentos, Rosario, Argentina.

The paper conservation lab at the Fine Arts Museums of San Francisco is pleased to host **Adam Novak**, a 3rd year student in the Winterthur conservation training program.

The lab is the recipient of a Kress Fellowship, which has been awarded to **Nina Quabeck**. Nina, a paper conservator on leave from the K20 K21 Kunst Sammlung NRW in Dusseldorf, will be at the FAMSF for a year working on a project entitled "Uncovered and Unconventional," a study of the preservation and exhibition issues related to three-dimensional and oversized paper based artworks exhibited without glazing. She would appreciate hearing about your experiences with such artworks and knowing about installations of such occurring before July 2008. (Contact 415-750-7691 or nquabeck@famsf.org.)

Debra Evans and colleague **James Bernstein** taught their 25th "Mastering Inpainting" workshop at the Campbell Center for Historic Preservation Studies in October. Jim went on to teach number 26 at the Solomon R. Guggenheim Museum just after that. In the spring the two were honored by the AIC for their contribution to the education of conservators with the Sheldon and Caroline Keck Award.

In October Jim also taught a two-day interdisciplinary workshop, "Mastering Fills," for the Midwest

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Regional Conservation Guild. The course was co-taught by **Meg Loew Craft** and **Margo McFarland** at the Campbell Center. As mentioned in the last newsletter, Jim's article "A Remarkable Way to Stretch Canvases (and Other Essentials of Canvas Preparation)" is now available for download from www.GoldenPaints.com.

Sarah Gates has been working to prepare Turkmen carpets, along with **Donna LaVallee** and **Beth Szuhay**, for the exhibit *For Tent and Trade: Masterpieces of Turkmen Weaving*. The exhibit will be on view from December 2007 – September 2008 at the DeYoung Museum in San Francisco.

Mark Fenn, Associate Head of Conservation at the Asian Art Museum of San Francisco, just returned from his fourth, and probably final, trip to Bhutan working on the sculptures to be included in *The Dragon's Gift (Arts of Bhutan)*, an exhibit organized by the the Honolulu Academy of Art.

At Architectural Resources Group (ARG) and ARG Conservation Services (ARG/CS), Architectural Conservator **Kelly Wong** is overseeing the exterior renovation of terra cotta cladding and new windows at 450 Sutter Street, an art deco medical-dental building in downtown San Francisco designed by Timothy Pfeuger. Kelly is also supervising the exterior restoration of One Montgomery, a limestone and granite exterior office building in San Francisco's financial district.

Objects conservator **Katharine Untch** and Kelly Wong have completed a conditions assessment and master preservation plan for the Luther Burbank Home & Gardens in Santa Rosa, California. Kelly completed an Historic Structures Report (HSR) for an historic barn in Monterey.

Architectural Conservator **Mary Slater** and architectural designer **Lisa Kucik** are completing an HSR for the Carmel Mission.

Devlin McDonald, preservation masonry specialist, Mary Slater, architectural conservator **Mersedeh**

Jorjani, Kelly Wong, and conservation technicians **Eric Hand** and **Collin Eaton** have completed the first phase of masonry and plaster conservation at Mission San Juan Capistrano. **Glenn David Mathews**, ARG/CS principal and historic architect, is managing the current conservation campaign at the mission.

Mersedeh Jorjani and Katharine Untch are treating architectural details at the First Church Christ Scientist Berkeley. Katharine and Mersedeh have also been working on municipal monuments after completion of conservation assessments for the City Arts Commission.

ARG Conservation Services has also been working collaboratively with mural conservator **Anne Rosenthal** at the Maritime Museum as the museum undergoes roofing and window upgrades.

Margaret (Meg) Geiss-Mooney, textile/costume conservator in private practice, gave lectures on caring for family textile treasures at the Wild Wonderful King Vintage Museum (Oakhurst, CA) in September and at the Skagit County Historical Museum (La Conner, WA) in October. She also attended the North American Textile Conservation Conference in Washington, DC in November, with funding provided by both a NATCC grant and a FAIC individual professional development scholarship.

Michelle Barger has been named Deputy Head of Conservation of the Elise S. Haas Conservation Studio at the San Francisco Museum of Modern Art. In this new capacity, she works with **Jill Sterrett** and other fellow conservators to guide the activities of the department. She assumes leadership of the advanced-level fellowship in conservation of contemporary art, and the studio is so pleased that she will also continue to keep her hand in objects conservation. Congratulations Michelle!

Marie-Chantale Poisson completed her two year fellowship in the conservation of contemporary art at San Francisco Museum of Modern Art in October. Marie-Chantale will be missed greatly, especially for her enthusiasm for learning and accepting new challenges

that contemporary art offers. One of her most significant contributions was her dedicated role in the completion of the first time-based media survey at SFMOMA with Jill Sterrett.

Barbara Schertel is the new fellow in the conservation of contemporary art and comes to San Francisco Museum of Modern Art from Munich. She is the first conservator to join the staff with a background in furniture conservation. Barbara will participate in a survey of the furniture and design objects in the museum's collection.

Regional Reporter:
Beth Szuhay

TEXAS

Mark van Gelder has completed the conservation treatment of the acid-vandalized Rafael Navarro murals in the lobby of the Seton Medical Park Tower building in Austin. He is grateful to the many conservators who responded with valuable tips and information to his posted queries on the AIC Paintings Group website list. He also wants to thank and acknowledge pre-program intern **Nathalie Steinfeld** and paintings conservator **Nancy Lew**, for their assistance with various parts of the treatment process.

Mark also recently completed a condition survey of the approximately 150 paintings at the new National Trust Historic Site, Villa Finale, in San Antonio, TX.

Gregory Thomas is finishing the conservation treatments of the last five paintings (one is double sided) by A. R. Gurrey in the collection of the Kaula'i Museum in Lihue, Hawaii. Upon completion of these landscapes/seascapes, a total of thirty paintings by this artist will have been treated in the Art Care conservation studio. Greg is also continuing the conservation treatments of paintings from local private collections.

Regional Reporter:
Ken Grant