
Regional News

Daqna Senge
column editor

Volume 32 Number 3
WAAC Newsletter

ALASKA

Ellen Carrlee co-authored two papers on treatment of archaeological basketry with **Dana Senge**. Dana presented on past treatments of waterlogged basketry at AIC, and Ellen presented on a current treatment protocol at the ICOM Wet Organic Archaeological Materials meeting, with weblog postings from the WOAM sessions. She also assisted **Ron Sheetz** in maintenance of the Governor's totem pole, and joined **Scott Carrlee** for a "Minding the Museum" podcast interview with **Dave Harvey**. Upcoming projects involve treatment of a theater organ and implementation of a new PEM datalogger system for the Alaska State Library, Archives, and Museums.

Scott Carrlee taught the spot test workshop with **Nancy Odegaard** at the Kaman Kalyhoyuk Site in Turkey. **Alice Paterakis** organized the workshop for 7 participants from the US, Turkey, and Israel. From Turkey, they traveled to Erbil, Iraq to teach the same workshop at the Collections Conservation and Management Program of the Iraq Cultural Heritage Project which is headed by **Jessie Johnson**. This program is training a future generation of Iraqi conservators. Scott continues to coordinate the work of paper conservator **Seth Irwin**, who has been working in various Alaskan institutions since March. There is no resident paper conservator in the state, and Seth's work has been well received.

Janelle Matz has been primarily working on public art projects: reinstallation of two large canvases at Anchorage International Airport, cleaning a textile work for the Anchorage School District, and preparations for the cleaning and re-installation of 3 large canvases for Fairview Recreation Center.

Monica Shah helped open the last part of the new addition to the Anchorage Museum at the Rasmuson Center, completing the installation of 4 exhibits from the permanent collection and the installation of about 600 objects from Smithsonian collections on loan for the next seven years. In addition, she's been working with Seth Irwin, paper/photograph conservator, on contract working on the treatment of panoramic prints and photograph albums. His project was funded by the Rasmuson Foundation and organized with the help of the Alaska State Museum. Monica will also travel to Washington D.C. to deinstall the last venue of *Masterworks of Yup'ik Science and Survival*, 3 years after the first installation.

Regional Reporter:
Ellen Carrlee

ARIZONA

After a hectic period of exhibit prep for the opening of Phoenix's new Musical Instrument Museum (MIM) **Daniel Cull** can be found working behind the glass fronted visible lab. Daniel is conserving a variety of objects both for exhibition, and more recently for the education department's Experience Gallery, in which visitors get to try out a variety of instruments from around the world. Now that the museum is operational, conservation attention has also shifted towards long term monitoring projects. Daniel is busy working with MIM's technology team and consulting with the museumpests.net working group, to develop an IPM database system to allow the conservation department to track any insect activity within the museum. Away from MIM Daniel recently presented at AAM's annual meeting in LA, and he continues to work on the board of e-conservation magazine, contributing a column to each issue.

Martha Winslow Grimm has been spent the summer working on heavy wool textiles and clothing made of fur, just the right objects for Phoenix's 110 degree heat: thank goodness for air conditioning. The Days of 76 Museum, Deadwood, SD has

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Internet

Articles and most columns from past issues of WAAC Newsletter are available on-line at the WAAC Website, a part of CoOL (Conservation OnLine) hosted by Stanford University Libraries, at <http://palimpsest.stanford.edu/waac/>.

Deadline

Contributions for the May Newsletter should be received by the Editor before **December 4, 2010**.

Western Association for Art Conservation

The Western Association for Art Conservation (formerly, the Western Association of Art Conservators), also known as **WAAC**, was founded in 1974 to bring together conservators practicing in the western United States to exchange ideas, information, and regional news, and to discuss national and international matters of common interest.

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Regional News, continued

contracted with her to treat Navajo rugs and cold weather gear constructed from buffalo and horse hides, part of a Save America's Treasures grant.

This last spring **Linda Morris** received 74 more paper artifacts from the Amerind Foundation in Dragoon, Arizona. Interns **Rachel Shand** and **Alison Pinto** assisted with the condition assessment and treatment recommendations. In May, the staff held a seminar on caring for art, documents, etc. for members of the Friends of Western Art, a non profit group in Tucson.

Brynn Bender and **Dana Senge** began a condition survey of items in storage at Mesa Verde National Park. This also assists the park in move preparations to a new facility off of the mesa. This will, they hope, lessen the need for wildfire evacuation which they have had to do three times already.

Maggie Kipling, **Audrey Harrison**, Dana, Brynn and pre-program intern **Amy Molnar** completed the last few treatments to the 18 historic river boats at Grand Canyon National Park. The boats now wait for fundraising to build the River Heritage Museum which will exhibit the group. Pre-program intern **Renee Rideout** gained experience in the NPS lab for the summer creating storage mounts for ethnographic beadwork and performing minor treatments.

The ASM Preservation Division is currently busy working on upcoming exhibits as well as moving collections to new storage locations. The lab happily expects to have many new students in the fall, including international interns, graduate students, and pre-program conservation interns.

Nancy Odegaard traveled this summer to the Kaman-Kalehoyuk excavation in Turkey and Iraq to teach Spot Testing for Material Characterization with **Scott Carlee**. She has been spending her last week away from the lab with **Teresa Moreno** at the Mt. Lykaion archaeological site in Greece.

In June, Teresa completed a one year sabbatical during which she completed the first year of her PhD research on the conservation and analysis of silver at the Institute of Archaeology, University College London. She spent the month of July working as the lead conservator for the fifth consecutive season at the excavations at the Sanctuary of Zeus on Mt. Lykaion, Greece. She has returned to the Arizona State Museum where she will resume her duties as associate conservator and will be helping to coordinate the conservation of objects for the upcoming exhibit *Many Mexicos: Vistas de la Frontera*, amongst other things.

Gina Watkinson is currently working on condition reports for over 100 objects that will be going into the *Many Mexicos* exhibit. She has been working closely with collections staff to help move the basketry collection.

Marilen Pool will be project conservator on the two year IMLS grant recently awarded to ASM's Preservation Division to conserve a collection of over 700 ceramic vessels, which have been designated as highest priority objects in the Southwest pottery collection.

Christina Bisulca, conservation science research assistant, received a grant from the American Scandinavian Foundation to work at the Museum of Cultural Heritage in Oslo with Susan Braovac and Hartmut Kutzke on their alum project for the Viking Ship Museum.

Molly McGath, conservation science research assistant, spent her summer interning at the Science, Technology, and Business Division and the Preservation and Research Division at the Library of Congress. While there, Molly worked on the instrumental analysis of volatile organic compounds using Solid-phase Microextraction HeadSpace Gas Chromatography and Mass Spectrometry.

Regional News, continued

Werner Zimmt, continues to research iron corrosion and is now testing commercial corrosion inhibitors used in water borne paints to prevent flash rusting on nails in wood siding.

Esther Echinique, visiting scholar-conservator, was accepted to the anthropology graduate program at the U. of Arizona and will begin her first classes in the fall. Esther is interested in studying archaeological pigments, and the lab hopes to see her again when she gets further into her research.

Regional Reporter:
Brynn Bender

GREATER LOS ANGELES

Over the summer LACMA conservators were busy preparing for the opening of the new Resnick Pavilion. Three exhibitions, *Olmec: Colossal Masterworks of Ancient Mexico*; *Eye for the Sensual: Selections from the Resnick Collection*; and *Fashioning Fashion: European Dress in Detail, 1700-1915*, inaugurated the new building, designed by Renzo Piano, which opened October 2010.

Ms. Park Chi-Sun, from the Jung-Jea Conservation Center in Korea, will be contracted to conserve an important Korean wall painting from LACMA's Chinese and Korean department. The museum's paper conservation staff will assist Ms. Park and her team with the treatment, repair, and remounting of this large composition depicting Shakyamuni (Buddha) preaching to an assembly at Mount Grdhrakuta, or Vulture Peak. The painting has the same iconography as illustrated in the foreword of the *Lotus Sutra*. The conservation will be done in the Korean ceramics gallery, and the public will be encouraged to observe the year long project.

Jennifer Badger will be joining the paper conservation lab in September for a six month contract. She will assist with the day to day activities in the lab and be available for work on the Korean painting project.

Maria Fusco moved to the east coast last August to begin an assistant conservator position at the museum at the Fashion Institute of Technology in New York. Maria was at LACMA since fall 2009 on an Andrew W. Mellon Fellowship in the Conservation Center's textile lab. **Aisha Wahab** has been accepted to the Art Conservation Program at Buffalo State College for Fall 2010. Currently volunteering at the Detroit Institute of Arts and the Bentley Historical Library, Aisha was a pre-program intern at LACMA from 2007-2009.

Patty West and **Teen Conlon** of South Coast Fine Arts Conservation Center, Inc., in Santa Barbara have been very busy this past year. Projects range from work on a large Ramos Martinez mural in a private home in Montecito to the consolidation and cleaning of an overland stagecoach at the Santa Inez Historical Museum and Carriage House. The studio completed several more paintings and sculptures for San Miguel, Santa Barbara, and San Antonio missions. They have now completed work from 18 of the California missions. Patty gave a lecture on the conservation of Mission Art at the California Mission Studies Association conference in late February.

Currently, the studio is busy cleaning a 4100 sq. ft mural by Dan Sayre Groesbeck that resides in the Mural Room at Santa Barbara County Courthouse. The Courthouse had an electrical fire in January of 2010. The murals, along with several paintings, were covered in thick greasy smoke.

Susanne Friend and **Duane Chartier** of ConservArt Associates, Inc. have been busy in the last two months deinstalling and reinstalling murals that they had originally installed and deinstalled. An Inez Storer mural was deinstalled for storage for the Gas Company at the beginning of June and a Judy Baca mural, *La Memoria de Nuestra Tierra*, was removed from one location at USC and reinstalled in another. Susanne Friend and **Alyson Souza** spent several days at the William Andrews Clark Memorial Library (UCLA) restoring the painted case of a salon series B 1926 Steinway piano that had pastoral scenes painted on it by E. T. Mazy.

Rosa Lowinger and **Viviana Dominguez** have recently returned from Port-Au-Prince, Haiti, where they have been examining, preparing the treatment protocol, and doing triage work on important 1950s murals from the collapsed St. Trinity's Episcopal Cathedral. Rosa published a post on WNYC's culture blog on the murals' rescue effort. Rosa was also named one of two associate editors for *Change Over Time*, a new semiannual journal published by the University of Pennsylvania that will feature original, peer-reviewed papers and articles on the history, theory, and practice of conservation and the built environment. Rosa also participated with *COT* Editor-in-Chief Frank Matero and paintings conservator Stephen Rickerby in the Getty Conservation Institute's public lecture panel: "Finishing Touches: Conserving Wall Paintings and Other Architectural Finishes."

Tania Collas and **Liz Homberger** recently "detailed" NHMLAC's 1908 Pierce Great Arrow Touring car in preparation for its entry in the preservation class at the prestigious 2010 Pebble Beach Concours d'Elegance in August. Since opening the two new exhibits *Age of Mammals* and *What on Earth?*, they have barely had time to catch their breath before becoming immersed once again in preparations for *Under the Sun*, a natural and cultural history of Southern California, opening in late 2012.

Yadin Larochette, textile conservator in private practice, continues to work on a variety of projects for private collectors and institutions. Yadin recently worked with staff at the Huntington Library, Art Collections, and Botanical Gardens, establishing protocols for surface cleaning upholstered furniture and carpets. She just completed a condition assessment of the costume and textiles at the San Diego History Center, part of a larger survey funded by the IMLS and facilitated by the Balboa Art Conservation Center. This fall, Yadin will be going to Oaxaca, Mexico, to work for a month at the Textile Museum after attending the North American Textile Conservation Conference board meeting being held there.

November 2, 2010 marked the opening of a contemporary tapestry show, entitled *June Wayne's Narrative Tapestries; Tidal*

Regional News, continued

Waves, DNA, and the Cosmos at the Art Institute of Chicago. The exhibit commemorates the reopening of the department of textiles and its collections. The show includes eleven tapestries made in France under June Wayne's direction between 1970 and 1974. Each tapestry underwent careful examination for condition and preliminary treatment for exhibition under the direction of **Sharon Shore** at June Wayne's studio on Tamarind Avenue in Hollywood. The work, carried on a one day a week basis over a period of many months, included the efforts of curators, conservators, June Wayne's staff assistants, and most importantly the artist herself. At age 92 June Wayne is equipped with a phenomenal memory for the history of the art scene surrounding the making of the tapestries and is truly a force to be reckoned with.

Regional Reporter:
Virginia Rasmussen

HAWAII

Among the paintings currently being treated at Art Care by **Gregory Thomas**, is an oil on panel, circa 1667, attributed to Jan Brueghel II. The painting, in extremely fragile condition with active flaking and multiple paint losses, required overall consolidation.

Dawne Steele Pullman volunteered her services for a conservation survey at the Sitka Historical Society and Museum last year after the WAAC meeting in Juneau, Alaska. This year they found funding, and she returned to work on their treasured painting of the *USS Jamestown* by R.P. Smith done in 1879. The painting's historical impact and the news of its conservation generated much interest in the town, as well as statewide, both with radio and newspaper interviews thereby encouraging support of conservation and cultural heritage preservation

Thor Minnick began treatment for an ornate gilt revival picture frame for *The Royal Cordon of King Liloa of Hawaii* by E. Smith Corwine (1890) belonging to the Bishop Museum and recently

completed treatment of assorted King Kalakaua kou-wood umeke and F. N. Otremba ulu plaque from a private collector.

Regional Reporter:
Dawne Steele Pullman

NEW MEXICO

Conservation Solutions, Inc. (CSI) has continued to stay busy this spring and summer. They are currently concluding the first phase of work on sculptures and fountains for the Vizcaya Museum and Gardens located in Miami, FL. In addition to this major collection in Miami, they are also in the process of completing the conservation of a variety of sculptures, flagpole bases, and a fountain located on the campus of the University of Virginia in Charlottesville, VA. Other recent projects of note include an assessment of *Solar III*, an abstract concrete sculpture by Edgar Britton in Littleton, Colorado; the conservation of a copper repoussé *Lady Justice* sculpture from the Augusta municipal building in Augusta, GA; and the assessment of a zinc *Lady Justice* sculpture located in El Paso, TX.

Bettina Raphael continues to be involved in the preservation project at the Gustave Baumann House in Santa Fe, New Mexico. In addition to cleaning the faux-painted walls and working to fill and in-paint cracks in these walls, Bettina, along with **Holly Strachan**, an intern from the Historic Santa Fe Foundation, have focused increasingly on tracking and documenting the various colors and types of paint used by Baumann on the interior and exterior of the house over his 50 year residence.

Small Museum Pro!, a professional certification program for those who work in small museums, has completed its first year. There are three certified Small Museum Pros from the pilot program, and there have been about sixty students from eight states who have participated in one or more of the five classes in the program. This program is part of the offerings of Museum Development Associates whose executive director is **M. Susan Barger**.

During the month of August, **Steven Prins** conducted a conservation survey of part of the paintings collection at the New Mexico History Museum in downtown Santa Fe.

Regional Reporter:
M. Susan Barger, PhD

PACIFIC NORTHWEST

Marie Laibinis-Craft has just begun work on *Leland #1*, a 1970s Cor-Ten steel and porcelain enamel outdoor sculpture by Pacific Northwest sculptors Lee Kelly and his late wife, Bonnie Bronson. Marie is focusing on cleaning and stabilizing the enamelled panels and is working with fabricator Jim Schmidt of Art & Design Works for the structural repairs. The project is being performed for the Regional Arts & Culture Council who received an NEA grant for the conservation work.

Morgan Hayes, who has been interning with Marie and other Portland conservators, was accepted into the conservation program at the University of Delaware and is now on her way to Delaware. Good luck Morgan, we will miss you. **Jacinta Johnson** is also interning with Marie and has been working on studio projects and assisting with maintenance of outdoor sculpture at the Portland Art Museum.

Seattle Art Museum conservation department is very pleased to announce that, thanks to continued support from the museum's volunteer and docent organizations, **Linda Lin** will stay at the museum for another year as a conservation fellow. Linda recently completed her third year internship at SAM, graduating this summer from the UCLA/Getty conservation program. The department is similarly honoured to be the recipient of a Fine Art Restoration Foundation grant that will allow **Katie Patton** to join the SAM conservation team this October as a fellow, working with Nicholas Dorman on the Veronese workshop painting *Venus and Adonis*.

Regional News, continued

Nick recently returned from an AIC-CERT deployment to Haiti to work on paintings at the Cultural Recovery Center. At the Asian Art Museum, Nick and **Marta Pinto Llorca** recently brought home an exhibition of 100 works of art from the SAM collections that have spent the past year touring museums in Japan. The museum also welcomed Ke-wei Wang of the University of Michigan Museum back to Seattle to complete her condition survey of the Chinese paintings. Her data will form part of a Getty Foundation-funded on-line catalog of the collection. The museum was also awarded IMLS funding for a new suite of custom storage cabinets for their Asian screen collection, and this project is currently well underway.

Earlier this summer, following treatment by **Liz Brown** and consultant **Ken Bor-tolazzo**, a sculpture by George Rickey was added to the Olympic sculpture park. With the arrival of the customary month or two of warm sunny weather, SAM conservation performed their summer Olympic sculpture park maintenance program of cleaning and coating the sculptures.

Claire Gerhart performed treatment on a George Morrison painting, *Untitled*, 1955 which was featured in an exhibition of the artist at SAM this spring and summer. The work suffered from a disfiguring migration of fatty acids to its surface that caused interlayer cleavage and losses throughout. Morrison (d.2000), a Native American painter, was active in the mid-century art scene in New York.

Lisa Duncan moved to Eugene, Oregon and started a private practice in works on paper and photographic materials.

Tiffany Hedrick of the Seattle Office of Arts & Cultural Affairs, and **Corine Landrieu** of Landrieu Conservation, recently performed the treatment of the Farmer Pole and the Native Pole located at Victor Steinbruck Park in Seattle, next to Pike Place Market. They collaborated on the re-painting of the poles with James Bender, who had originally carved them.

Regional Reporter:
Corine Landrieu

ROCKY MOUNTAIN REGION

Carl Patterson Director of Conservation, Emeritus, has been busy doing consulting work for the Denver Firefighters Museum and the Denver Art Museum. The results of the Gabo Foundation-funded trip to India to study current lost-wax casting in the States of Orissa and Chhattisgarh have resulted in several lectures, a proposed publication, and an upcoming educational program in the galleries for the Denver Art Museum. He continues to advocate for museum conservation through the board of the Colorado-Wyoming Association of Museums, the board of DUArt!, the board of the Denver Firefighters Museum, and the board for Alianza which raises funds for collections acquisitions and conservation for the New World dept. at the Denver Art Museum.

Gwenanne Edwards, Buffalo State Art Conservation Program, spent the summer as advanced conservation intern at the Buffalo Bill Historical Center. She is funded by a grant from the Tucker Foundation. **Evan Knight**, from the Conservation Program at the University of Texas at Austin is also spending the summer as advanced conservation intern at the Buffalo Bill Historical Center. Gwenanne and Evan are working on numerous paper and book projects and even a chandelier made out of rawhide.

Jessica Cosmas from Bryn Mawr, **Kallie Holt** from the U. of Iowa, and **Kathryn McKenzie** from U. of Toronto (MA) are in residence as pre-program interns this summer at the Buffalo Bill Historical Center. They are working on the maintenance of the outdoor sculpture, drawings on tracing paper, ceramics, baskets, and composite objects.

Beverly Perkins is working on a project funded by the Bay and Paul Foundation with **Ralph Wiegandt** and **Rachel Freeman**. This project will investigate the paper collections at the Buffalo Bill Historical Center and help to formulate a plan for a paper conservation lab. Beverly is also working with **Brynn Bender** and will be in residence for a week at the NPS site Grant-Kohrs Ranch in Montana. Beverly and her husband Randy took BBHC Molesworth furniture to the An-

tiques Roadshow in Billings, Montana. The rustic, western-themed Molesworth furniture will be featured in an appraisal segment.

Beverly was deployed to Port au Prince as an AIC-CERT conservator from the Buffalo Bill Historical Center. Beverly was on one of many teams including: Project Conservator **Stephanie Hornbeck**, **Karen Pavelka**, **David Goist**, Rosa Lowinger, and **Viviana Domingues**.

Mark Minor has very nearly finished up a long, involved treatment of an 18th C. Boule marquetry Bureau Mazarin at the Denver Art Museum. He is also working on a nice backlog of his favorite work-- musical instruments, including a very complex rebuilding of a smashed pre-war Martin guitar and a couple of challenging violin repairs.

Regional Reporter:
Paulette Reading

SAN FRANCISCO BAY AREA

As part of FAIC's program for professional development, a new pilot workshop on the conservation of outdoor sculpture was held July 27-30, 2010 in San Francisco. The workshop was funded in part by a grant from NEH. Additional funding came from the FAIC Endowment for Professional Development, which is supported by the Andrew W. Mellon Foundation and by contributions from members and friends of AIC.

Additional funds were contributed by Talas, Inc. in support of the outdoor sculpture tour. Several vendors contributed free samples and product literature: Cathedral Stone, Prosoco, Tnemec, Keim, and Sherwin Williams. Fox Marble (San Francisco), Western Waterproofing (San Leandro), and the Presidio Trust contributed sample materials; and Architectural Resources Group (San Francisco) contributed printing and other classroom supplies.

Workshop partners were ARG Conservation Services, the San Francisco Arts Commission, and San Francisco Recreation and Parks Department.

Regional News, continued

The course curriculum was developed by **Katharine Untch** who led the workshop. Presenters included **Tom Learner** and **Rachel Rivenc** of the GCI, **Andrew Lins** of the Philadelphia Mus. of Art, **Tami Lasseter Clare** at Portland State U., **Wendy Amos** of Tnemec, **Michelle Barger** at SFMOMA, **Elisabeth Cornu** at the deYoung Museum, **David Wessel** at ARG, **Stephen Patton** of the Nob Hill Association, **Susan Pontious**, **Allison Cummings** and **Carol Marie Daniels** of the Arts Commission. **Kelly Wong** and **Mary Slater** organized two of the lab sessions. **Luis Cancel**, Director of Cultural Affairs for the City of San Francisco, provided opening remarks for the course participants.

Additional volunteer assistance was received by **Orion Lakota** who coordinated all the course supplies and provided masonry repair demonstrations, **Teresa Duff** who conducted the literature search with the guidance of **Cameron Trowbridge** and **Valerie Greathouse** at the GCI, **Jocelyn Chan** who prepared the workshop binders, and **Haley Stevens** who assisted with logistics during the course. Portions of the course were also reviewed by **John Griswold**, **Tracy Powers**, **Rosa Lowenger**, **Dave Harvey**, and **Julie Wolfe** who lent helpful comments during the course development phase.

Workshop Participants were **Alisa Eagleston**, **Therese Carbonneau**, **Jonathan Fsher**, **David Gallagher**, **Rowan Geiger**, **Fiona Graham**, **Orion Lakota**, **Lauren Isaacs**, **Kate Ottavio**, **Steven Pickman**, **Tracy Satin**, and **Mary Slater**.

ARG Conservation Services (ARG/CS) recently completed treatment of the historic paint on the proscenium at the Bay View Opera House in San Francisco. This work involved repairing cracked and detached plaster, replacing woodwork, stabilizing, cleaning, and in-painting the stenciled decorations. Team members were **Katharine Untch**, project manager; **Mark McMillan**, architectural conservator; **Johana Kranz-Moreno**, objects conservator; **Megan Berkey**, paintings conservation intern; **Haley Stevens**, intern; and **Jocelyn Chan**, intern.

Johana Kranz-Moreno and **Haley Stevens** assisted in removing graffiti from the Buddha at Civic Center and the Korean Monument in San Francisco. ARG

Conservation Services is currently investigating, testing, and preparing recommendations for the restoration of the exteriors of Calvary Presbyterian Church in San Francisco. Work includes a full stone-by-stone survey of a selected sample façade of the Colusa sandstone-clad building. Samples were taken and sent to **Lorraine Schnabel** for petrographic analysis. Restoration of the church will include removal of paint coatings, repair of failing sandstone cladding, repainting, and conservation of the stained glass windows. The project team is led by **David Wessel**, principal and architectural conservator, with **Rick Flaster**, construction manager, **Ted Dunn**, historic preservation specialist, and **Mark McMillan**, architectural conservator.

Katharine Untch is leading ARG Conservation Services efforts at the Weaverville Joss House State Historic Park to translate the Chinese inscriptions and provide conservation treatment of the historic paper affixed to the walls. ARG/CS is teaming with paper conservator **Kathleen Orlenko** and translators **Charles Egan** of San Francisco State U. and **Wan Liu**, formerly of Stanford University.

ARG Conservation Services recently completed several cemetery projects as part of the national effort to improve cemeteries under the recent economic stimulus plan. **Katharine Untch** has led projects at the Los Angeles National Cemetery and the San Francisco Veterans Cemetery in the Presidio where **Dave Harvey**, objects conservator, provided on site supervision and conservation treatment of the Pacific Coast Garrison Monument.

In May 2010, **Mark McMillan** joined ARG. Mark has been working with the Conservation Services division on the Mills Building, Calvary Church and Bayview Opera House.

Meg Geiss-Mooney, textile/costume conservator in private practice, participated in the 2010 AIC Angels Project that took place in Milwaukee in May. She began her second term as the Treasurer of the AIC-Textiles Specialty Group in May as well. She also volunteered at her local Girl Scout camp, her 15th year, in July and came away extremely hopeful for the future.

After more than 30 years of dedicated service to the Fine Arts Museums of San Francisco, **Elisabeth Cornu** has announced her retirement, effective July 16, 2010. Elisabeth essentially founded Objects Conservation at the de Young and performed expert treatment on countless numbers of needy artworks in addition to establishing programs that prevent damage. Her leadership and expertise is recognized internationally. Those who worked with her at the deYoung and Legion of Honor will miss her boundless energy and optimism. We wish her all the best for her future.

Regional Reporter:
Beth Szuhay

TEXAS

On July 7th, **Mark van Gelder** presented a Noon Gallery Talk at the Bob Bullock Texas State History Museum in Austin, as part of the public programs related to an exhibit on the Texas Governor's Mansion and its current renovation. Mark is also doing some conservation work on a mural by **Peter Hurd** and **Peter Rogers** in the lobby of the Lorenzo de Zavala State Archives and Library building. On July 21, the mural conservation project was covered by Austin's Fox 7 evening news and featured in the Metro and State section of the Austin American Statesman.

Regional Reporter:
Ken Grant

perils of fame

It's impossible not to end up being a parody of what you thought you were.

Keith Richards

(fortunately, not usually a problem in conservation)