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## Regional News

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### TEXAS

**Barbara Brown**, Photograph Conservator at the Harry Ransom Humanities Research Center, and intern **Jae Mentzer**, participated in the "At First Light: Niepce and the Dawn of Photography" symposium held at the Ransom Center in November. The symposium was jointly sponsored by the Getty Conservation Institute and the Ransom Center.

Barbara gave a presentation on "The First Photograph and its Preservation from 1963 to the Future" which will be included in the proceedings from the symposium due to be published in 2004. Jae kept things running smoothly behind the scenes and with registration tasks. Jae has been working on housing daguerreotypes without cases and an album dating from the 1870's consisting of leaves of collages of cutout carte-de-visite portraits combined with watercolors and gouaches.

**Elise Effmann** began work at the Kimbell Art Museum on December 1 as Assistant Conservator of paintings. Along with Chief Conservator **Claire Barry**, Elise will care for the paintings of the Kimbell Art Museum and the neighboring Amon Carter Museum as part of the shared paintings conservation program initiated at the Kimbell in 1992. Elise received her M.A. in art history and diploma in conservation from NYU in 2000. Following an internship in the painting conservation department at the Metropolitan Museum of Art, Elise was a Mellon Fellow at the Philadelphia Museum of Art.

**Judith Hastings** reports that **Christa Haiml** has joined the Menil Collection as a Mellon Fellow in paintings conservation. Christa comes to the Menil with an M.A. in art history and French from the University of Vienna, and a postgraduate degree from the Courtauld Institute. Christa previously worked at the Guggenheim in New York and the Instituut Collectie Nederland in the Hague.

At the Preservation and Conservation Studies Program at the School of Information, University of Texas at Austin: **Ellen Cunningham-Kruppa** and **Karen Pavelka** will participate in a panel discussion titled, "Revealing the Hidden: Digital Advances in Conservation Pedagogy" at the annual meeting of the American Association for History and Computing.

**Beth Heller** and **Holly Robertson** will be working with Karen at the archives at Vilasser de D'alt in Barcelona in the summer of 2004.

*Regional Reporter:*  
Ken Grant

### GREATER LOS ANGELES

**Silverlake Conservation** is now the project conservator for the Center for the Preservation of Democracy at the Japanese-American National Museum. They will consult with the general contractor on all aspects of the renovation and expansion of the original building, which was built in 1925 as a Japanese Buddhist Temple. **Linnaea Dawson** is splitting her time between the two job sites.

There is a new intern at Silverlake Conservation who is also named **Amy Green**. She is a recent college graduate with a background in architecture. She has been working with Linnaea at the Center and with the original **Amy Green** on tile tables from the Adamson House collection. The original Amy Green spent time in McArthur Park this summer repairing and repainting *Big Candy*, a sculpture by Franco Assetto and working for the Arroyo Seco Library on a relocated mural before the library's grand opening.

**Meg Abraham** and **Elisabeth Schlegel** of LACMA presented talks at the WAAC Conference in Hawai'i. Meg's talk was "Laser Overview and Project Update." Elisabeth's talk was "Dealing with Water Stains on Contemporary Paintings."

**Marco Leona** left LACMA on December 31st to assume the position of Scientist-in-Charge at the Metropolitan Museum of Art in New York, where he will oversee the newly created Science Group. We wish him good luck.

**Victoria Blyth Hill** made the Mellon Match for the endowment of the Senior Scientist position, with major efforts from **Joe Fronck**. The position will be called

the Rosa Liebman Mellon Senior Conservation Scientist. **Marc Walton** joined LACMA last December as Associate Conservation Scientist.

**Chail Norton** and **Soko Furuhashi** were busy this past fall preparing for the *French Master Drawings* (currently traveling to Belluno, Italy) and *Circle of Bliss* exhibitions. Last fall, Victoria traveled to Frankfurt and Venice where she had a chance to see the Venice Biennale, and then to Belluno to review the borrowing venue for the *French Master Drawings* exhibit. Chail Norton served as installation courier for the opening in Belluno in September. **Soko Furuhashi** assumed the position of Assistant Paper Conservator for the Paper Conservation section at LACMA in October.

**Lauren Chang** has completed her one year Andrew W. Mellon Fellowship in Textile Conservation at LACMA. She has moved to the Washington, D.C. area to accept a Mellon Fellowship at the National Museum of the American Indian. We wish her all the best.

**Batyah Shtrum** accepted the position of Assistant Objects Conservator at LACMA and will be starting in the spring of 2004. **Natasha Cochran**, a third year intern from the Art Conservation Program at Buffalo, is spending her year in the Objects Conservation Lab working on a variety of materials from a wide range of time periods. Her current projects include Islamic glass and silver, an American bronze sculpture, and a Limoges enameled copper plate. Natasha will also be working on modern sculpture over the course of the year.

Australian native **Solitare Sani** returned to LACMA this past November for a one year Andrew W. Mellon Fellowship in Textile Conservation.

Last November the Conservation Center at LACMA acquired a Phoenix High Format NIR digital camera by INDIGO, through funds provided by a generous grant from the Ahmanson Foundation. The camera will be instrumental in the examination and study of the paintings in the collection, revealing details of techniques such as underdrawing and condition features in high-resolution. **Elma O'Donoghue** and **Joe Fronck** were principally involved with the project.

**Yosi A. R-Pozeilov** returned on October 20th to the LACMA Conservation Photo Studio to work and assist long time photographer **Adam Avila**. After spending two years photographing the collections housed at the Harvard College Library Yosi, his wife **Marie Svoboda**, and son **Ilan** made the move back to sunny Southern California.

Marie Svoboda has returned to her native Los Angeles to become the Associate Conservator in the Antiquities Conservation department at the J. Paul Getty Museum. Marie, a 1994 graduate of the Buffalo training program, completed 4 years of internships/fellowships on both coasts before moving to Boston. Her interests in archaeological material grew during those years as a result of working at sites in Turkey, Pakistan, and Honduras.

One highlight from her time at the BMFA involved overseeing the large traveling exhibition entitled: *Pharaohs of the Sun*. Through this exhibition she not only had the opportunity of caring for Egyptian artifacts from all over the world, but she also met her husband during a courier trip. While Marie settles into life in LA with her husband and baby, she will be working on a second century A.D. mummy from the Fayum in preparation for the move to the Getty Villa.

**Lance Mayer** and **Gay Myers**, Consultant Conservators at the Lyman Allyn Art Museum, New London, Connecticut and independent paintings conservators are currently in residence at the J. Paul Getty Museum as guest scholars for a three month period. Their research at the Getty Research Institute focuses on North American artists' materials and techniques and cross-currents with European practices, and will enable them to take a major step in the creation of an upcoming book on the subject.

The Getty Paintings Conservation Department is also hosting **Luuk Struick van der Loeff**, Conservator at the Kroller-Muller Museum in the Netherlands. During her three month stay Ms. van der Loeff will collaborate with the department in the study and treatment of six paintings from her museum's collection, including a Lucas Cranach and several impressionist pictures.

**Tania Collas** is treating artifacts in preparation for the exhibition, *Los Angeles: Light, Motion, Dreams*, opening in March of 2004 at the Natural History Museum of Los Angeles County.

*Regional Reporter:*  
Virginia Rasmussen

## ROCKY MOUNTAIN REGION

**Matt Crawford** has moved to Fort Collins, Colorado. His new address is Crawford Conservation Studio, 100 North County Road 5, Fort Collins, Colorado 80524. Telephone: 720-244-6233. E-mail [crawfordmf@frii.net](mailto:crawfordmf@frii.net).

WCCFA conservators **Carmen Bria**, **Camilla Van Vooren**, **D. Hays Shoop**, and **Barbara Johnson** uncovered the original 1929 painted decoration on the ceiling of the historic Union Pacific Depot in Cheyenne, Wyoming. This project was a small part in the overall restoration/renovation of this historic structure, which is being undertaken by the city of Cheyenne in a joint project with private sector groups. One 90 square foot section of the ceiling coffer was conserved. The remainder of the 5000 square feet will be painted to replicate the original decorative pattern. The building will house a transportation museum, restaurant, and community services offices.

Conservators at the Denver Art Museum are focusing their attention on the Libeskind addition due to open in 2006. Buffalo intern **Paulette Reading** is organizing mounts, installation, and conservation of the African and Oceanic collections. **Jessica Fletcher** has just completed the treatment of a group of Cheyenne objects that will be featured in a virtual tour of the museum's Plains Indians collections.

Senior Conservator **Carl Patterson** is working with volunteers and staff from the WCCFA on the treatment and rehousing of the American Western Art collection. Kress fellow **Kristy Jeffcoat**

continues research for a publication on Spanish Colonial paintings.

**Denver Art Museum Conservators** announce that their paper on the work, materials, and methods of John DeAndrea has been accepted for the IIC conference in 2004.

**Eileen Clancy** is working with a team from the National Park Service on a Collections Management Plan for Chaco Canyon National Historical Park and World Heritage Site. The team spent 10 days working on site in November.

*Regional Reporter:*  
Eileen Clancy

## SAN FRANCISCO BAY AREA

**Sarah Gates**, head of textile conservation at the Fine Arts Museum of San Francisco, is proud to announce that two textile conservation volunteers have been given the McNeil Volunteer Recognition Award. The award is \$10,000 to be used on a museum project of their choosing. The two volunteers have over 25 years service to the museum and have helped with everything from exhibition preparation, storage mounts, computer and accounting issues, and filing.

**Joanne Hackett** and **Beth Szuhay** have just returned from presenting a paper at the 2003 North American Textile Conference. The conference theme was flags and symbolic textiles. Their paper, entitled "Facing the Future: The use of cyclododecane and re-moistenable tissue in the conservation of a painted silk flag" is published in the conference preprints.

At the Objects Conservation laboratory at the Fine Arts Museum of San Francisco, **Lesley Bone** is working on the preparation of objects for a large traveling exhibit *The Courty Art of the Ancient Maya*, a collaboration between the National Gallery of Art and the FAMSF. In late 2004 the exhibit will open in San Francisco. This project involves traveling to several countries in Central America for condition-reporting and packing of objects,

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as well as collaborating with the objects conservation staff at the National Gallery in producing the exhibit.

**Natasa Morovic** is busy with the restoration treatments of American period frames in preparation for the New deYoung Museum — anticipated to open in summer 2005. This work is carried out in conjunction with the treatment schedule of paintings by the Museum's paintings conservators.

**Elisabeth Cornu** is actively involved in the conservation of sculptures and decorative arts for the new deYoung Museum. She recently traveled to Lima, Peru, to attend the 4th Annual Meeting of the Latin American Group of Patrimonial Cemeteries. Along with Venezuelan stone conservator **Yurizahima Quintana**, she presented a paper on preventive conservation of cemeteries and gave a short course in stone cleaning at the Cementerio Presbitero Maestro in Lima.

In preparation for major conservation treatment of the De Young Museum's two monumental paintings of Niagara Falls by Gustav Grunwald, **Tony Rockwell** from the Paintings Lab at the Fine Arts Museums of San Francisco, recently traveled to Allentown and Bethlehem, PA to study works by this artist. Tony was accompanied by **Daniell Cornell**, Associate Curator of American Art. The De Young's two Grunwald's (painted ca 1832) were originally attributed to John Vanderlyn.

In October **Jim Bernstein** and **Debra Evans** conducted their "Mastering Inpainting" workshop at the Campbell Center for Historic Preservation in Mt. Carroll, Illinois.

**Will Shank** was a panel member for, "Reciprocity: the Dynamics of Lending and Borrowing" at the annual meeting of the Western Museums Association in Reno last October. Will has done recent presentations on conservation to museum studies students at Sonoma State University and the California College of Arts and Crafts (CCAC). He is working with the paintings conservation staff at LACMA on the treatment of a large 1959-60 "unfurled" painting by Morris Louis, *Beta Ro*, thanks to a generous grant from the Morris Louis Conservation Fund.

**Mark Harpainter** finished a project in September for the Fine Arts Museums of San Francisco, involving the re-upholstery of a French canape or sofa, made in 1779 for Marie Antoinette's apartment in Versailles. The canape, in storage for about 15 years, is now back in the permanent collection galleries at the Palace of the Legion of Honor in San Francisco.

*Regional Reporter:*  
Paloma Añoveros

### ARIZONA

**Marilen Pool** is currently consulting with the Salt River Pima-Maricopa Indian Community on plans for a new artifact repository and conservation lab.

**Martha Winslow Grimm** attended the North American Textile Conservators Conference in November. The NATCC is held every two years and is attended by textile conservators from around the world. This conference emphasized the care of flags and included talks, workshops, and a bit of controversy over treatment choices.

**Gretchen Voeks, Brynn Bender, Audrey Harrison, and Leslie Stoy** represented the Conservation Laboratory at an open house celebrating the 50<sup>th</sup> anniversary of the National Park Services, Western Archeological and Conservation Center. **Leslie Stoy** (pre-program) is assisting WACC by testing for various salts in prehistoric ceramics. **Brynn Bender** is continuing her work on the ever growing project to transport and stabilize historic river boats and improve their storage at Grand Canyon National Park.

The conservation Lab at the Arizona State Museum is pleased to announce the hire of **Julie Unruth** for the position of project conservator on the Save America's Treasures Southwest Pottery Project. ASM is also pleased to announce graduate interns **Caitlin O'Grady** (NYU) and **Maggie Kipling** (Winterthur/UD) are working in the lab for the year. **Annick Vuissoz** (Swiss La Chaux-de-Fonds Program) joins the lab in January for six months. The lab is busy and crowded but happy to

be preparing for new lab construction in 2005. The lab also hosted a two day tribal consultation on the preservation and access to pottery vessels and is hosting three days of workshops for BACC.

**Nancy Odegaard** and **Dave Smith** completed teaching a semester version of Materials Characterization at the Univ of AZ. **Teresa Moreno** attended the WAAC packing course and participated in her first CAP survey.

*Regional Reporter:*  
Brynn Bender for Gretchen Voeks

### SAN DIEGO

In October, **Nella Poggi** returned to BACC from a brief sabbatical in her native Italy to take a position as Assistant Conservator of Paper. **Judy Dion**, Mellon Fellow in Paintings Conservation, is working on 18<sup>th</sup> & 19<sup>th</sup>-century paintings. **Rachel Freeman** joined BACC in September as a graduate intern in Paper Conservation and expects to receive her Master's degree from Buffalo State College in 2004.

**Melissa Sites** joined the Field Service Office as Coordinator and is working on BACC's new 3-day workshop series, *Focus on Collections Care*. This autumn **Kara West** took over as BACC Registrar and Administrative Assistant.

**Betsy Court**, Chief Painting Conservator, and **Alexis Miller**, Associate Painting Conservator, are using IR reflectography, X radiographs, cross-sections, and pigment analysis to examine a 15<sup>th</sup>-century Spanish altarpiece from the San Diego Museum of Art, while **Janet Ruggles**, Director and Chief Conservator of Paper, and paper lab staff are beginning a three-year treatment and study project of the museum's Indian paintings on paper.

*Regional Reporter:*  
Frances Prichett

## NEW MEXICO

**Martha Little** has moved her book conservation business, Martha Little Book-binding and Conservation, to Petaluma, California, as of December 2003. For the first six months in Petaluma, she will be sharing studio space with **Nicholas Yeager**. For now, Martha can be reached at 4 Hill Drive, Petaluma, CA 94952 or mar4thal@yahoo.com.

**Renee Jolly** has accepted the position of Objects Conservator at the Biltmore Estate in Asheville, NC and will begin her employment there in January 2004. She will be leaving the Museum of New Mexico and the Museum of International Folk Art in December 2003.

During the fall semester, **Steven Prins** taught a conservation class for the Museum Studies Program at the Institute of American Indian Arts.

**Keith Bakker** has been teaching a conservation class during the fall semester at the University of New Mexico. Keith and **Roberto Ibarra** delivered a lecture at the Maxwell Museum of Art entitled, "Cultural Diversity and Cultural Confusion," exploring the impact of folk art revivals on our modern perceptions of heritage and the underlying historic, cultural, and commercial forces behind this process.

*Regional Reporter:*  
M. Susan Barger

## PACIFIC NORTHWEST

**J. Claire Dean** has been busy with local projects, including overseeing the repatriation of more than seventy large petroglyph boulders collected in the 1950s from sites along the Columbia River. She was also WAAC's representative and co-organizer of the AIC/WAAC workshop "Shipping and Packing Works

of Art," held at the Seattle Art Museum in November – an event that was well received by all who attended.

Claire is also the Chair of the Local Organizing Committee for the 2004 AIC conference to be held in Portland in June, and the committee (which includes WAAC members **Hiawatha Johnson, Marie Laibinis-Craft, Nancy Thorn, Elizabeth Chambers, and Robert Krueger**) is busy pulling together details for the event. They look forward to welcoming WAAC friends and colleagues to Portland next summer.

**Monica Shah** is still working on a project at the UAF Museum (Ethnology and Archaeology Departments), which was funded by the NEH and will continue for the next three years. She is also working on large projects and treatments for private individuals.

**Ellen Carrlee** just completed the treatment of a series of masks for the Alaska Department of Transportation. At the Juneau Douglas City Museum, Ellen managed a project to remount and conserve an outdoor totem pole on the museum grounds.

**Scott Carrlee** organized and co-presented a workshop on emergency response for museums at the Museums Alaska Conference in Haines. Other presenters at the conference included: **Hays Shoop**, Painting Conservator at WCCFA; **Lloy Billingham**, Paper Conservator from the Yukon Archives; and **Ellen Carrlee**.

Scott just returned from a courier trip from Alaska to the Smithsonian for the *Looking Both Ways* exhibit about the Alutiiq culture from Kodiak Island. The shipment went via military transport so it was a real adventure.

**John Kjelland** completed the treatment of a 49 foot back bar in the Valdez Museum. This project involved the duplication of elements and the stabilization of the structure and the coating. John plans to present this project in a talk at the AIC meeting in Portland.

*Regional Reporter:*  
Peter Malarkey

## *In Memoriam*

Valerie Jean Thorp – April 23, 1955 to October 19, 2003.

With sadness the Royal British Columbia Museum Conservation Services Section informs the WAAC membership that our friend and colleague Val Thorp has died, at home peacefully, of cancer.

Valerie obtained a Master's degree in Art Conservation from Queen's University in 1980 and subsequently worked in many parts of Canada contributing to national heritage preservation.

Val worked with the CCI Mobile Lab Programme in 1980 – 1981, with Parks Canada in Dawson City, Yukon from 1981 to 1987, and since 1987 as a conservator at the Royal British Columbia Museum, becoming the Chief of the Conservation Services Section in 1991. She was a long-time member of CAC and an accredited member of the CAPC since 1995.

Val was responsible for overseeing many aspects of museum conservation and for providing eyes, ears, and a voice for the artifacts in the sometimes hectic schedule of exhibits preparation. She always encouraged and respected her staff with their diverse training, interests, and personalities.

One of the most enjoyable parts of the job for Val was her involvement in the training of conservation interns at the RBCM, and she is remembered as a welcoming and professional teacher, role model, and friend.

A celebration of Val's life was held at Dunsmuir Lodge on November 8<sup>th</sup>, 2003, which was attended by friends, colleagues, and family from all over Canada. A book of reminiscences was put together from messages of condolence sent to the RBCM Conservation Lab, copies of which were given to Val's husband Jack Bradley and to her nephews.

Val will be lovingly remembered and sadly missed by her family and many friends.

Kjerstin Mackie  
Conservation Services  
Royal British Columbia Museum