
Regional News

WAAC welcomes a new Region for this column: Alaska now boasts several in-state conservators and has its own reporter, Scott Carrlee. (Previously, of course, Alaska's news was reported under the Pacific Northwest region.) Welcome, Alaskans!

ALASKA

Monica Shah has finished a huge commission to clean several large tapestries at the Anchorage International Airport. Monica is still working on contract at the Museum of the North on their move into new storage. In May, she will be co-presenting a paper about the move, at the Canadian Association for Conservation annual meeting in Jasper, Alberta with **Angela Linn**, Collections Manager for Ethnology and History.

Emily Ramos is moving into a new space in Anchorage where she will have more room to set up a book and paper conservation studio. **Sean Charrette** has left the Museum of the Aleutians for greener (and warmer) pastures in Cambodia. We wish him well.

Ellen Carrlee is currently working on a huge wooden fish trap that was excavated about 10 years ago from a riverbank near Juneau. The 700-year-old fish trap was originally used by the Tlingit tribe to catch salmon and other fish. The trap, made from hemlock staves lashed with spruce root, survived burial waterlogged and sealed in mud. It was treated with PEG upon excavation and is now being readied for mounting and display at the Juneau Douglas City Museum.

Scott Carrlee recently finished the treatment of a wooden propeller that will go on display at the Juneau Airport. The prop was used on one of the earliest seaplanes to be used in Alaska, a Boeing B314 Flying Boat. In March, Scott gave a 2-day workshop on artifact handling at the Alaska Native Heritage Center in Anchorage.

Regional Reporter:
Scott Carrlee

ARIZONA

Nancy Odegaard and **Teresa Moreno** taught IPM and Soft Packing for the BACC collection care workshops held

in Tucson and San Diego. Nancy developed a 2-day workshop on Pesticide Residues and Testing with the Ely Shoshone Tribe of Nevada that was held at UNLV in Las Vegas in coordination with **Vicki Cassman**. A new book on the topic, *Old Poisons, New Problems* is now available from AltaMira Press.

Peggi Cross is working with **Julie Unruh** on adhesive testing and identification using FTIR.

Maggie Kipling offered a day of Introduction to Art Conservation for multiple sessions of high school chemistry students in the Phoenix area.

Melissa Huber received a NEA Seminar Scholarship to attend a 3-day National Preservation Institute Seminar in Phoenix on Maintenance in Historic Structures.

Nanette Skov is planning to go to Peru again in June. Anyone wanting to go along can contact her at nanett.eskov@hotmail.com by the first of May.

The Heard Museum in Phoenix is re-installing their permanent exhibit galleries scheduled to open in May 2005. **Martha Winslow Grimm** is responsible for not only treating textiles for the exhibit but also preparing and dressing the mannequins being used in the display.

Gretchen Voeks and **Brynn Bender** ventured to the Grand Tetons National Park in March to pack half of the Vernon Collection of Native American objects for transport to the Western Archeological and Conservation labs. The collection will be examined for treatment needs, treated, and stored at WACC for 5-7 years while Grand Tetons rehabilitates storage and exhibits.

Brynn continues to work on the treatment of historic river boats at the Grand Canyon. She is currently being assisted by conservation assistant **Audrey Harrison**, and pre-program interns **Tara Hornung** and conservator **Caitlin O'Grady**. Pre-program interns **Tara Hornung** and **Angela Brock**, and contractor **Maria Lee** are assisting Gretchen with the conservation of tinware lamps and chandeliers from the Painted Desert Inn at Petrified Forest National Park.

Regional Reporter:
Gretchen Voeks

HAWAII

A flash flood on October 30, 2004 destroyed the ground floor of Hamilton Library at the University of Hawaii. **Lynn Ann Davis** was up to her ankles in mud working with the Library staff and volunteers to retrieve valuable maps and aerial photographs of Hawaii and the Pacific region. All of these priority collections were stabilized by freezing, and the slow process of treatment continues.

Downey Manoukian (the only paper conservator in Hawaii) responded to an early morning plea for help and worked on over 30 encapsulated maps in the Preservation lab on the 5th floor until it got too dark to work (there was no electricity in the building). The ongoing stress of dealing with disaster recovery has been mitigated by friends and colleagues. **Linda Hee** kidnapped Lynn and took her out of the mud for lunch at the Kahala Mandarin Hotel. **Susan Sayre Batton** has insisted on kayak therapy when she is in town working on the Honolulu Academy of Arts collection.

Susan Sayre Batton has been working in Kyoto on the initial research and organization of the Richard Lane Collection, acquired in 2004 by the Honolulu Academy of Arts. Lane was a world-renowned scholar of *ukiyo-e*, who published over 300 studies on Japanese art and literature. Academy Director **Stephen Little** purchased the contents of Lane's home, including his art collection, computers, files, and library. The Honolulu Academy of Art acquired over 10,000 Japanese and Chinese paintings, over 7000 Japanese illustrated books from the early Edo (pre-1700) period, several thousand *ukiyo-e* prints, and a significant collection of *shunga*, or erotic printed books, prints, and paintings. Some highlights of the collection were published in the Spring 2005 issue of *Orientalism* in an article by Stephen Little.

Larry and Rie Pace worked on a large 1950's Dubuffet painting belonging to a local private collection which was damaged in transit from New York. A large oil painting, which is suspected to be by an Italian Renaissance artist, was taken to the Queen's Hospital Imaging Department to be X-rayed. The hospital staff were almost as excited about X-raying the painting as they were about having

recently X-rayed a large perky penguin from the local sea park. The painting apparently lacked the penguin's personality and fish-breath.

In addition the Paces are conducting condition and conservation surveys of the panel paintings currently on exhibit in the European Galleries at the Honolulu Academy of Arts and paintings by Hawaiian artist Edward Bailey (1814-1903) in the collection of the Bailey House Museum on Maui. They will be traveling to Japan again this year in April to give talks at Musashino Art University in Tokyo.

Dawne Steele Pullman has finished her year of living and working in SE Asia and enjoyed it immensely. She managed to visit several countries and treat many paintings by artists from the Philippines, Indonesia, Hong Kong, Pakistan, Vietnam, and even China, while based in Singapore! She is now back to her gypsy life as a free-lance conservator working in the USA.

Regional Reporter:
Lynn Ann Davis

GREATER LOS ANGELES

Last February, LACMA's Director of Conservation **Victoria Blyth-Hill** traveled to New York, where she gave a lecture at the Institute of Fine Arts at NYU and toured the Tim Hawkinson retrospective at the Whitney, which is scheduled to come to LACMA in June 2005. While in New York, Victoria also had an opportunity to visit Christo's *Gates* in Central Park.

Mellon Fellow **Yadin Larochette** will be giving a talk at this year's AIC Textile Specialty Group on her experiences during her final year in the Winterthur/University of Delaware Program in Art Conservation. During that time in 2003-2004, she interned at four institutions in Europe and North and South America. The institutions included the National Museums of Scotland in Edinburgh; the Fashion and Textile Museum and the National Museum of History in Santiago, Chile; and at the Los Angeles County Museum of Art. This paper, titled "Conservation Training on Three Continents: Exposure to Different Documentation Approaches," presents an international

perspective, covering the global trend towards digital collections management systems and four approaches to the documentation of costume and textile collections.

Objects conservators at LACMA are working on a lot of projects in preparation for the opening of the Broad Contemporary Art Museum scheduled for 2007, also in advance of the opening of new Centers for Art at the museum. As of July 1st, **Natasha Cochran** will become Assistant Conservator in the Objects lab at LACMA.

Jennifer Koerner, Soko Furuhashi, Chail Norton, and Chie Ito have spent the last few months working on 167 posters from the permanent collection in preparation for the *Rauschenberg: Posters and German and Austrian Posters-War, Revolution, Protest* exhibitions, which opened March 10.

In March, Chail Norton helped **Yosi Pozeilov** present the second "Digital Photography 101 for Conservators" workshop in Atlanta, Georgia. Also in March, Chie Ito went on her first courier trip to Washington DC, where she also met with conservators from several museums about her staining research on a selection of Yoshitoshi prints.

Last February, **Maria Cristina Graça** arrived from Rio de Janeiro to begin a ten-month fellowship in paintings conservation at LACMA, with funds generously provided by the Lampadia Foundation. Cristina has been a practicing conservator and conservation teacher in Rio for over twenty years. She is working on a variety of projects during her fellowship, including a portrait by George Romney.

Rosamond Westmoreland, Joe Fronek, and Susan Sayre Batton have completed the technical examinations for the forthcoming Norton Simon Museum's *19th Century European Art Catalog*, published by Yale University Press. The paintings in the collection were studied by Roz and Joe, while Susan examined the works on paper. Working along with scholars Richard Kendal, Stephen Eisenman, and Rick Brettell, the team examined and researched over 120 works of art in a project that took three years.

Elisabeth Schlegel accepted a new position at the collection Essl in Vienna at the beginning of the year. She is happy and quite busy, working with exhibitions as well as the permanent collection, which is focused on modern and contemporary post-war art. Elisabeth continues her private work, currently she is involved in the restoration of a huge altarpiece for the National Institute of Conservation. In addition to these activities, Elisabeth gave a presentation on the use of the ultrasonic humidifier for the consolidation of the surfaces of modern paintings at the Museum of Modern Art Vienna.

The Natural History Museum of LA County is pleased to welcome **Susie Seborg**, a second year Buffalo conservation student, as a summer intern funded by the Samuel H. Kress Foundation. Susie will work with NHMLAC conservator **Tania Collas** on stabilization treatments, exhibition preparations, and other collections care projects in the History, Mammalogy, and Mineralogy collections. Tania recently completed preparations for the display of a suit of Tokugawa Period Japanese samurai armor in NHM's latest exhibition, *Collapse?*. The exhibition opened May 1, 2005 and will run through January 2006.

Jeinous Mehranvari and Pamela Bartley are new interns with **Jo Hill** in the Conservation Department of the Fowler Museum of Cultural History (UCLA). Jeinous is a recent graduate of UCLA (BA, Art History) and Pamela comes with a research background in cell biology (PhD, Biochemistry).

In Decorative Arts and Sculpture Conservation at the J. Paul Getty Museum, **Brian Considine** gave a lecture about the theory and history of period rooms in American museums. The lecture was part of the Getty Conservation Institute's "Conservation Matters" series.

Julie Wolfe is progressing on her testing of different fillers for B-72 to make loss compensation putties for marble treatments. The results of her work will be presented at the OSG session at the AIC annual meeting in Minneapolis. Julie has also organized the OSG session for the conference this June with topics on documentation and adhesives. She

is preparing a tip session in collaboration with RATS on the topic of sampling artworks for technical analysis. Graduate Intern **Shelley Smith** is researching Asian and European lacquers in preparation for technical studies of the Rococo furniture.

John Griswold, Dave Harvey, and intern Morgan Kibby, of Griswold Conservation Associates completed conservation treatment of Prudence and Patience, the stone lions at the Fifth Avenue entrance to the New York Public Library. GCA has been awarded Preservation Awards by the Los Angeles Conservancy for the Gamble House and Breed Street Shul conservation projects, both of which are part of the national Save America's Treasures program.

John recently presented papers at the *Big Stuff: Conservation of Large Technology Objects* workshop held at the Australian War Memorial in Canberra, and at the *RILEM Workshop on Historic Mortars* at the Delft Technical University, in the Netherlands. John has also completed teaching his third graduate course in Museum Conservation at Cal State University, Fullerton. John has been appointed a Peer Advisor in the Design Excellence Program of the US General Services Administration.

Ellen Hanspach spent last summer as an intern at GCA from the Dresden Academy of Fine Arts. **Denyl Cloughley**, Assistant Conservator at GCA, assisted Dave and John in an architectural finishes assessment of the historic Las Vegas Post Office and Federal Building, site of the infamous Kefauver Hearings on Organized Crime in the 1950s. **Lisa Bethancourt** has helped design and implement databases for conservation assessments and surveys at the Adamson House, the Doheny Mansion, the First Baptist Church, and St. Vincent de Paul Church in Los Angeles. **Stefanie Griswold** has joined the Board of Trustees of Through the Flower, a foundation supporting women in the arts through a focus on the work of artist Judy Chicago.

Ellen Pearlstein wishes to alert the WAAC readership that she has moved to Los Angeles to join the faculty of the new UCLA/Getty Program in Archaeological

and Ethnographic Conservation. She is eager to meet her colleagues out west! She can be contacted at: A410 Fowler, UCLA, Los Angeles, CA 90095, 310 794-4940, epearl@ucla.edu.

Carolyn Tallent, paintings conservator, and *Newsletter* Editor, recently returned from a trip to Australia and New Zealand where she visited WAAC member **Sasha Stollman** in Christchurch and former member **Bronwyn Cosgrove** in Melbourne. She also visited paintings conservators **Linda Waters** at the National Gallery of Victoria in Melbourne, **John Harper** in Takaka, NZ, and recruited a new member **Sarah Hillary** at the Auckland Gallery of Art. Linda recently completed an impressive tear reweaving ala Heiber on an unprimed cotton canvas by artist Rover Thomas, and may be persuaded to write a technical note for the *Newsletter*. And yes, New Zealand is as spectacular as advertised.

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

Bettina Raphael, artifact conservator, and **Martha Grim**, textile conservator, have both been working with the Heard Museum in Phoenix over the past months, readying its collection for installation of a new long-term exhibit on Native cultures of the Southwest that is to open in mid May, 2005.

Bettina Raphael will also be participating in a panel presentation at the AAM meetings in Indianapolis in May on "The 'Teaching Museum,'" Integrating Museum Studies into Museum Operations" and will discuss her perspective on how to insure that collections care and conservation principals are better represented in the training of young museum professional through curriculum design and hands-on, practical experience.

The Conservation Lab of the Department of Cultural Affairs/Museum of New Mexico has been busy with many projects. **Conor McMahon** conducted a survey and is treating an historic arms collection, including swords and firearms for the New Mexico History Museum that is currently under construction.

With Director of Conservation, **Claire Munzenrider**, Conor is also treating approximately seventy rolled canvases representing copies of the Kuaua Murals from Coronado State Monument. The canvases are being humidified, unrolled, and flattened.

Larry Humetewa has been treating several Native American tanned and beaded leather artifacts and ceramics for the Museum of Indian Arts and Culture in Santa Fe. He is lead conservator for the exhibition *The Pottery of Santa Ana Pueblo* and the upcoming exhibition *Elements of Earth and Fire: (Contemporary Pottery)* both at MIAC. He is also heading a re-housing project of the famous Gustave Baumann marionettes at the MFA.

Paula Hobart is currently completing her third-year internship from Buffalo State College in Objects Conservation with the lab of the Museums of New Mexico. She will be presenting a poster at AIC on a loss compensation for Mexican lacquerware using B-72 films. Paula will be working at San Francisco MOMA in June on the upcoming Richard Tuttle retrospective exhibition. She is also working on a survey of 3-dimensional art in the permanent collection of the Museum of Fine Arts.

Angie Elliot, another third year intern from Buffalo State College in Objects Conservation, is currently completing a study on basket cleaning including the use of Nd:YAF lasers. She recently returned to the Museum of Fine Arts, Boston and Buffalo State College to finish the remainder of her laser cleaning tests and analysis prior to giving a presentation at the 6th International Congress on Lasers in the Conservation of Artworks in Vienna, Austria. She is treating a variety of late 19th-century folding fans from the collection of the Palace of the Governors in Santa Fe.

Associate Conservator **Mina Thompson** is working with Angie Elliot to develop protocols for reducing staining and old repairs on a collection of Mimbres painted pottery excavated at Cameron Creek in southern New Mexico between 1923 - 1928. Mina is also assisting with the installations and exhibits at the El Camino Real State Monument.

Landis Smith and **J. J. Brody**, professor emeritus and author, each shared their expertise and conducted separate workshops on Mimbres ceramics.

Senior Conservator **Maureen Russell** organized a day-long workshop for the lab on various fill materials for 3-dimensional objects. Everyone in the lab gave presentations and tips. Maureen is assisting on several upcoming exhibitions including the reinstallation of the historic Tunstall Store in Lincoln, New Mexico and *Explorations in Bronze: De-gas and New Mexico Sculptors* from the Museum of Fine Arts in Santa Fe. She will be traveling to the Copia Museum of Art, Food, and Wine in Napa Valley to install the traveling Mayólica exhibition, *Ceramica y Cultura* from the Museum of International Folk Art.

Keith Bakker, objects conservator in Albuquerque, has been teaching a “Seminar in Museum Methods” for the Department of Anthropology at the University of New Mexico. He is also working on the planning committee for the Museums Studies curriculum at the university.

M. Susan Barger is teaching a class on the “Detection of Art Fakes and Forgeries” in her home department, Earth and Planetary Sciences, at University of New Mexico. Both **Steven Prins** and Keith Bakker have been guest speakers in her class. Susan is also working on an evaluation of the New Mexico Historic Records Review Boards Grant Program for the State Archives. She was recently elected to the board of CARTA, the Camino Real del Tierra Aldentro Trails Association. In addition, Susan and **Barbara Hagood** have opened a non-profit organization to help prepare New Mexico’s small museums for the New Mexico’s Centennial of statehood in 2012.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

Nicholas Dorman would like to announce that **K. Elizabeth Brown**, the former Objects Conservator at the Smithsonian National Museum of the American Indian, joined the Seattle Art Museum staff as the Objects Conservator, a newly

created position, in December 2004. Her responsibilities include the conservation, examination, and treatment of works across SAMs collection. She will also research objects and present findings in lectures, displays, and publications.

Alice Bear Conservation will take on intern **Ginger Bellerud** from the UW Museology graduate program to assist in completing the re-housing and conditioning phase of over 700 Japanese woodblock *sumo* wrestling prints.

J. Claire Dean spent a month in South Africa at the Rock Art Research Institute, University of the Witwatersrand, assisted by **Jae Mentzer** (Conservator, University of Delaware). They carried out a condition survey of the archive and collections in preparation for moving them to a new museum on campus in early 2006. Claire is already planning for new field work in Texas, Washington, Oregon, and California. She is also delighted to let fellow fans of the Lovejoy Ramp Columns (the subject of a couple of presentations at past WAAC meetings) know that two of them are due to be installed in Portland’s Pearl District sometime this year under her watchful eye.

Janae Huber, formerly Registrar at the Tacoma Art Museum, has begun a new position in Olympia with the Washington State Arts Commission as their Collections Manager. She will be caring for approximately 4500 artworks located in Washington schools, colleges, universities, and state agencies.

Regional Reporter:
Peter Malarkey

ROCKY MOUNTAIN REGION

In the Spring quarter at the University of Denver, **Laura Downey Staneff** is teaching an introductory preservation course in the Library and Information Science Department. Laura continues to consult for clients in Arizona, New Mexico, and Colorado, and is in the process of renovating her new studio.

Denver Art Museum pre-program interns **Josiah Wagener**, **Paige Isaacs**, and **Dawn Jaros** have been busy interviewing at the conservation training programs. **Kristy Jeffcoat**, Assistant

Conservator, has received a scholarship from the Mayer Center for pre-Columbian and Spanish Colonial Art to attend a study tour of Western Spain. This opportunity will allow Kristy to further her research on applied decoration to Spanish Colonial paintings and present her findings to other tour attendants.

Regional Reporter:
Paulette Reading

SAN FRANCISCO BAY AREA

The Objects Conservators at the Fine Arts Museums of San Francisco are very involved in the move and reinstallation of the collection at the new deYoung Museum in Golden Gate Park. This involves on **Leslie Bone**’s part conservation work, overseeing of mount-making, and installation of approximately 3000 ethnographic artifacts; for **Elisabeth Cornu** hundreds of decorative arts objects and sculptures, particularly large sculptures for the new sculpture garden; for **Rowan Geiger** dozens of furniture objects; and ongoing frame conservation work for **Natasa Morovic**. The conservation team is supplemented by laboratory interns **Alissa Eagleston**, **Nancy Mintz**, and short-term project conservators **Blanche Kim** and **Mikhail Ovchinnikov**.

Regional Reporter:
Charlotte S. Ameringer

Robin Tichane (9/16/48 - 2/27/05) -- artist, art conservator, and champion of AIDS awareness: Robin Tichane, who adopted San Francisco for his art and art conservation careers, died Sunday, February 27th in New York from complications of AIDS. He was one of the longest AIDS survivors in the United States. He resided in San Francisco from 1976 to 1996 before he returned to New York City.

Robin was an expert art conservator and art historian who had a fundamental expertise in chemistry. With a Masters in Art History from Columbia University and a Certificate in Conservation from New York University, he ultimately became a conservator in private practice in San Francisco and later an Assistant Conservator at the Asian Art Museum in San Francisco.

As one friend put it – “If he were a musician, I would say he has perfect pitch – as a conservator – he has perfect pitch in color. I have never seen anyone with such a unique talent.” He was awarded Honorary Fellow status by the Bay Area Art Conservation Guild in 1990.

After retiring from the art conservation field in 1988, Robin brought his talent and energies to the awareness of AIDS as “the world’s pre-eminent post modern disease.” He spoke widely on the subject of AIDS in the context of a series of 12 woodblock prints he created entitled *AIDS’ Dark Terrain: Twelve Stations from a Yankee Pilgrim*. He viewed AIDS as a passage not of external appearance, but rather as an internal development and exploration of self. Robin’s artworks can be found in over 100 museums and archives in the United States and abroad. In addition, he participated in over 24 solo and juried exhibitions from 1991-1996.

In an interview with the *Visual Aid News* in November 1994, Robin was very concerned that AIDS would fall from public attention as the epidemic was prolonged, and he used his work to increase awareness of the disease. His outreach to communicate the understanding of AIDS as one of the 8 to 10 defining events of the 20th century was global. He is survived by his parents Drs. Margene and Robert Tichane of Painted Post, New York, his brother David Tichane of Sunnyvale, and sister Eileen Tichane of Sunnyvale, as well as his circle of friends around the world.

A memorial service for Robin was held on the evening of Thursday, March 24 at the Zen Center, San Francisco. In typical Robin-form, he had designed the service and made the necessary arrangements for carrying out the service over ten years ago. A website has been created (www.robintichane.com) by his family and friends. Donations, in lieu of flowers, for AIDS awareness or Asian Art Museum of San Francisco or Art Conservation would be greatly appreciated. Submitted by **Margaret (Meg) Geiss-Mooney**, friend and former colleague at the Asian Art Museum.