
Regional News

ALASKA

Ellen Carrlee gave a paper at the AIC meeting in Providence on her treatment and mounting of the Montana Creek Fish trap. This project garnered a national Award of Merit from the AASLH with a special WOW award given to only 4 other projects. Ellen also recently became a Professional Associate of the AIC. **Scott Carrlee** assisted Ellen with the unveiling of the Francis Davis Paintings that had recently returned to Juneau from the Western Center for the Conservation of Fine Arts. These paintings are all that remains from the Holy Trinity Church, which burned to the ground in March of this year. The paintings survive because they were in Denver for treatment. The unveiling was a happy and emotional time for the congregation.

Monica Shah has been in the media lately. *The Anchorage Daily News* and the local NBC affiliate both ran a segment on her work with the Anchorage Museum on the conservation of the Alutiiq Hat. The rare and historic hat was purchased jointly by the Anchorage Museum and the Alutiiq Museum in Kodiak. It rotates on exhibit at the two institutions. Monica used her 15 minutes of fame to educate the public on the preservation of artifacts.

Emily Ramos remains the Art Bank Curator for the State of Alaska and is busy getting ready for the 40th anniversary exhibit of works from the Art Bank. She continues her part time work in private practice as well.

Regional Reporter:
Scott Carrlee

ARIZONA & NEVADA

ASM welcomes summer interns to the conservation lab: **Liz Werden** of the UCLA/Getty Graduate Conservation Program, **Ariana Shackle** of the University College London Graduate Conservation Program, **Amethyst Beaver** of Wellesley College, and **Martina Dawley** (Hualapai/Navajo) of the University of Arizona Summer Research Institute.

Working on the Southwest Pottery Project are contract conservators **Marilen Pool** and **Maggie Kipling**. **Werner Zimmt** and **Nancy Odegaard** are investigating methods of distinguishing plant gums. **Peggi Cross** is completing her doctoral research on the use of lipoic acid to remove arsenic and mercury contaminants. ASM staff members who are working on archaeological sites this summer include: **Teresa Moreno** at the Mt. Lykaion site in Greece, **Chris White** at the Poggio Colla site in Italy, **Sonya Isaeva** at Denisova Cave in Siberia Russia, and **Nancy Odegaard** with interns at the Cheylon Ruin near Winslow, Arizona.

Students in the Heritage Conservation Science Program at the UA are completing the following summer activities: **Caitlin O'Grady** at NCPTT in Louisiana, **Odile Madden** at the Smithsonian MCI lab in Washington, DC, and **Lesley Frame** and **Dan Jeffery** at the Metals Conservation Summer Institute in Massachusetts.

Nancy and Teresa taught a new pre-session course in archaeological conservation at the University of Arizona. **Dave Smith** and Nancy completed pesticide survey studies in Oklahoma and Kansas. Nancy taught spot testing with Scott Carrlee at the Metropolitan Museum of Art in June. She is coordinating a tribal consultation for the pottery vessel collection with representatives from the Southwest in August in anticipation of the construction completion of the new pottery vault, conservation laboratory, and interpretive gallery.

Martha Grimm is busy getting ready for fall exhibits. She is working on costumes of Katherine Dunham, a famous Broadway stage dancer, for a midwestern museum, preparing beautiful gowns for the exhibit which will open the new Ellman Gallery of Fashion Design, part of the expanded Phoenix Art Museum, and Native American shoes for an exhibit at the Heard Museum. All of these artifacts are wonderful pieces, and it is joy to stay inside her cool lab working instead of being in the nasty weather outdoors!

WACC conservators **Gretchen Voeks**, **Brynn Bender**, and assistants **Audrey Harrison** and **Angie Brock** completed the treatment of the *Edith* and continue to work on the *Glen* and *Stone*, historic river boats the Grand Canyon National Park. Gretchen and Brynn are currently work-

ing at Kalaupapa National Historic Park where they are beginning the conservation treatment of 59 basalt headstones.

Gloria Giffords and **Meredith Milstead** have decided to take a break from conserving paintings and are going to do a few of their own. They are selected to participate in the Artists in Residence Program at the Petrified National Forest mid-September. University of Arizona student, **Rebecca Diamond**, is currently in the Fraser-Giffords studio as a pre-program intern and will be joined by **Daniela Boos Pedraza** upon her return from an archeological conservation internship in Copan, Honduras.

Vicki Cassman has left Las Vegas for a new position at the University of Delaware with the Art Conservation Department. Vicki and Nancy Odegaard announce the publication of their new edited book, *Human Remains: a Guide for Museums and Academic Institutions* from Altamira Press.

Regional Reporter:
Gretchen Voeks

HAWAII

Valerie Free, Bishop Museum, has been removing exhibits from the Museum's 19th-century gallery Hawaiian Hall which was recently closed for building restoration and environmental upgrades including air conditioning. In her spare time Valerie is conducting a survey of the Hawaiian feather garment collection in preparation for expanded capacity for exhibition in the new climate controlled galleries.

Rie and **Larry Pace** attended the AIC/Getty Conservation Institute Varnish Workshop in July. In Hawaii they have been working to stabilize a 9' by 98' by 8" fresco made by Jean Charlot in 1966. This fresco was suspended from the ceiling of the lobby of the Waikiki Branch of the First Hawaiian Bank. The mural will be bisected to fit into a smaller space, and the multi-ton sections will be reinstalled on a new wall. They are also working on the

treatment of a large *Imaginary Italianate Landscape with Ruins and Figures*, ca. 1700, by Jan Hoost Van Cossiau belonging to the Honolulu Academy of Arts. Larry presented a paper at the Hawaii Museums Association annual meeting on painting conservation challenges in Hawaii.

The Honolulu Academy of Arts hosted **Janice Schopfer** July 28-August 4. Janice is the Lange Foundation-funded consulting conservator directing the conservation component of the James Mitchener Collection of Japanese Woodblock Prints project.

Lynn Davis presented a paper, "Disaster October 2004: Lessons learned from the Flashflood at University of Hawaii at Manoa Library (Honolulu, Hawaii)," at the annual meeting of the International Federation of Library Associations in Seoul, Korea.

Regional Reporter:
Lynn Ann Davis

LOS ANGELES

In February, **Rosa Lowinger** was invited to the Mississippi Gulf Coast by the National Trust for Historic Preservation. She wrote several case study reports on preservation in Mississippi for the Trust's Online Newsletter. These can be viewed at: nationaltrust.org/hurricane/swetman.html. Rosa and **Viviana Dominguez** of Sculpture Conservation Studio spent a month in Hawaii working on paintings and outdoor sculpture for the State Foundation for Culture and the Arts. Rosa also treated sculptures for the City of Honolulu and delivered the keynote address at the Hawaii Museums Conference in Maui.

Victoria Blyth Hill has been given the honor of being appointed "Senior Conservator Emeritus" at LACMA. This is only the second such position in the museum's history; the first emeritus is Dr. George Kuwayama, retired Senior Curator of Chinese and Japanese Art. **Victoria** attended the AIC meeting in Rhode Island where two presentations in the BPG discussed

her past research, "An Examination of Lead White Discoloration" by **Stephanie Lussier** and "Passepartout: Properties, Performance, Packaging – Re-evaluation of an Environmental Package for Traveling Works of Art on Paper" by **Chail Norton** and **Soko Furuhashi**. Victoria also attended the IPC Conference in Edinburgh, Scotland in July. In addition to keeping busy with her private practice, she is very active on the boards of the Prints and Drawings Council at LACMA and the Venice Community Trust Archives Committee and a selected participant in the evaluation of the Museum Lighting project at the Getty Conservation Institute.

Chie Ito and **Chail Norton** have been busy with the *Transparent Reflections: Richard Pousette-Dart, Works on Paper, 1940-1992* exhibition.

Jennifer Koerner resigned from LACMA in May, 2006 to pursue her new life in Cleveland, Ohio as a graduate student at Case Western University.

Yoon Jo Lee will continue on in the Textiles lab at LACMA beginning in September as a Mellon Fellow. Yoon Jo completes the graduate program at Buffalo in September 2006. **Catherine McLean**, LACMA's Senior Textile Conservator, was invited to speak at a symposium, Textile Conservation in Brazil: museums and collections, in São Paulo, Brazil this past May.

Sponsored by the Museu Paulista and the Universidade de São Paulo, the symposium was the first nation-wide meeting to bring together costume and textile conservators, curators, researchers, collectors, and students. Invited speakers from Brazil and abroad (United States, Canada, United Kingdom, Spain, Italy, and Chile) covered seven main topics: what is collecting, what is textile conservation, current research in Brazil, how to document textiles, training in textile conservation, how to store textiles, and how to exhibit textiles. Amply illustrated pre-prints, with all papers in both English and Portuguese, are available by e-mailing tecidos@usp.br.

Elma O'Donoghue presented a talk, "Dictated by Media: Conservation and Technical Analysis of a 1938 Joan Miró Canvas Painting" at the September IIC meeting in Munich, "The Object in Context: Crossing Conservation Boundaries."

The J. Paul Getty Villa opened their first exhibition in the newly renovated Villa entitled: *The Colors of Clay: Special Technique in Athenian Vases*. This exhibition, featuring 105 objects from 16 lenders, explores the extraordinary techniques, some extravagant and others very subtle, employed by Attic vase painters. There was an international symposium about the exhibition where art historians, conservators, and scientists presented papers on the vases (to be published). In addition, the Villa conservators (**J. Maish, S. Lansing Maish, M. Svoboda**) and GCI scientists (**M. Walton, E. Doehne**) studied vases/techniques in the exhibition (published in the catalogue) and will continue to investigate some of the more specialized methods such as "Coral Red."

In May, the Antiquities Conservation department organized a 2-day international seismic conference bringing together engineers, seismic specialists, mount makers, and conservators from the United States as well as Greece, Japan, Turkey, and India to discuss the issues surrounding the safe keeping of museum collections in the event of an earthquake. Research and application of seismic mitigation approaches undertaken at the Getty Villa were highlighted by **McKenzie Lowry** and **BJ Farrar** (mount makers in Antiquities Conservation). The papers presented at this conference will be published.

In addition, a scholarly workshop on Romano-Egyptian Mummies is scheduled for Friday - Saturday, 10-11 November 2006 at the Getty Villa in Malibu. The workshop will bring together curators, archaeologists, historians of art and religion, conservators, scientists, and medical personnel to discuss diverse aspects on the topic, with a focus on the little-studied Red-Shroud Group of mummies. Topics to be addressed include social and religious contexts, fabrication, decoration, style, workshops, iconography, modern imaging techniques, and the physiology of the deceased. Information on this workshop is forthcoming.

András Fáy from the Budapest Museum of Fine Arts spent three months at the J. Paul Getty as a guest conservator in the Paintings Conservation studio, working on a *Martyrdom of Saints Paul and Barnabas* by an anonymous 16th-century Flemish master (involving some compli-

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cated structural treatment, carried out in collaboration with **Sue Ann Chui** of the Getty and **George Bisacca** from the Metropolitan Museum of Art).

Mark Leonard completed the cleaning and restoration of the Petrus Christus' *Madonna and Child in an Archway*, also from the Budapest collections. Both paintings are on view in the galleries at the Getty Center through the end of November, when they will be returned to Hungary in time for the Budapest Museum's centennial celebrations.

Sue Ann Chui continues the complicated cleaning of Nosadella's *Madonna and Child* from the Norton Museum in Florida. **Laura Rivers**, who has been working on Tommaso del Mazza's *Annunciation* during her post-graduate internship year, will be staying on at the Getty to examine and treat two panels that are believed to be the side panels for the Getty's *Annunciation*.

Yvonne Szafran continues her treatment of Jacob Cornelisz van Oostanen's *Circumcision* from the Portland Museum of Art. **Gene Karraker** has been working with the Getty Museum Department of Drawings on reframing the collection with antique frames from the collection.

Tiarna Doherty and Mark Leonard continue retouching two life-size animal portraits by Jean-Baptiste Oudry (a rhinoceros and a lion) in preparation for a summer exhibition in 2007. **Kristin de-Ghetaldi**, after completing her first year in the Winterthur Museum/University of Delaware Program in Art Conservation, spent the summer working on the Oudry paintings. *The Rubens and Brueghel: A Working Friendship* exhibition runs through September 24th. The exhibition highlights the technical examination of the paintings in a special gallery and a catalogue essay.

In Decorative Arts and Sculpture conservators, **Julie Wolfe** and **Katrina Posner** are preparing the newly acquired Fran and Ray Stark Collection of 28 outdoor sculptures for installation at the Getty Center. The collection includes objects fabricated from bronze, painted stainless steel, lead, and ceramic. They have been working with DuPont's technical department to devise techniques for localized

treatment of the painted steel sculptures using Imron, a polyurethane paint.

They are also focusing on finding efficient ways to remove years of wax buildup on the bronze sculptures, testing different solutions for solubility, and methods for removal. **Ellen Moody** and **Suzanne Morris** are pre-program interns assisting with these projects. Of particular interest has been their work with living artists Ellsworth Kelly, Jack Zajac, Peter Shelton, and Joel Shapiro, all of whom have responded enthusiastically to the requests for help in treating and installing their work.

Adrienne Pamp has accepted a permanent mountmaker position in Decorative Arts and Sculpture Conservation. Adrienne and **Mark Mitton** are working on the Stark Collection with the project engineer to construct mounting systems for seismic strength and easy installation. All works will be installed by December of 2006. Mountmaker **Stephan Bell** has been hired on temporary contract to help with a variety of other projects for the department. Our 2005-06 intern, **Clara von Engelhardt**, has been focusing this year on the technical examination of several pieces of French Rococo furniture for the forthcoming catalog of Rococo furniture and gilded bronzes. Clara received her diploma in conservation of wooden objects from the training program in conservation of wooden objects from the Hochschule für angewandte Wissenschaft und Kunst, Hildesheim. She returns to Germany in September when we welcome our new graduate intern, **Frédérique Chantepie**, a graduate of the Master's program in conservation at the École Supérieure des Beaux-Arts in Tours, France.

Brian Considine and **Arlen Heginbotham** traveled to Paris to carry out analysis of gilded bronze mounts on French furniture. They visited with several traditional bronziers, analyzing the alloys of mounts in their personal collections using the Getty Conservation Institute's new hand-held XRF instrument. This was part of their continuing work on building a database of alloy compositions from well-provenanced furniture mounts dating from the 17th to 20th centuries.

Co-Curated by Brian Considine and Arlen Heginbotham with curator **Catherine Hess**, the exhibition *A Renaissance*

Cabinet Rediscovered will be open at the Getty Center until November 2007. The exhibition relates the story of an imposing carved walnut cabinet that was long thought to be a 19th-century imitation of a 16th-century French style. Technical study of the cabinet helped to establish that the cabinet is actually a rare and remarkably well-preserved example of authentic French Renaissance furniture. A preview of the show can be found at getty.edu/art/exhibitions.cabinet.

Arlen presented a paper on the project with **Jack Hinton** of the Philadelphia Museum of Art at a meeting of the Furniture History Society devoted to Renaissance Furniture in London in March. They also co-authored an article published in the June edition of the *Burlington Magazine*. Brian Considine traveled to New Orleans with a group from the Getty Foundation to look for ways in which the Getty Foundation could help the cultural institutions of New Orleans recover from the Katrina disaster. Following their trip, the Getty's Trustees established a fund devoted to Katrina-related projects.

Marc Walton of the Museum Research Lab of the GCI presented a paper with **Jane Bassett** at the "Commodus Workshop" at the J. Paul Getty Museum. The workshop focused on the date of manufacture of a marble bust of the Roman emperor Commodus. Although acquired by the Getty Museum in 1992 as dating to the Mannerist period, there has been strong sentiment over the years that the work may actually be a beautifully preserved Second Century Roman bust. No final decision has been agreed upon. The bust can be viewed in the Neoclassical marble gallery at the Getty Center - opinions welcomed!

Ellen Pearlstein reports from the UCLA/Getty Archaeological and Ethnographic Conservation Program that the students were occupied with the following summer internship projects: **Allison Lewis** - UCLA Lofkend Archaeological Project, Albania with **Vanessa Muros** and Phoebe Hearst Museum of Anthropology at UC Berkeley with **Jane Williams** and **Madeleine Fang**; **Molly Gleeson** and **Christian DeBrer** - UCLA expedition in Tarapaca Valley, in Chile with **Joanna Kakoulli** and Ellen Pearlstein, and at the Southwest Museum at the Autry Center for Western Heritage with **Angiea Mc-**

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Grew and Linda Strauss; Steven Pickman - Los Angeles County Museum of Art with **John Hix; Ozge Gercav Ustun** - Institute for Nautical Archaeology in Bodrum, Turkey with **Asaf Oron** and the Gordion excavation project with **Cricket Harbeck; Liz Werden** - Arizona State Museum at the University of Arizona with Nancy Odegaard and the Mashatucket Pequot Museum with **Douglas Currie**.

Painting conservators in private practice were well represented at the Modern Paints Uncovered Conference at the Tate Modern in May, a fact that was acknowledged by organizer **Tom Lerner** in his closing speech. Attending were: **Chris Stavroudis, Tanya Thompson, Carolyn Tallent, and Aneta Zebala**.

Carolyn, as well as all the usual suspects, attended the AIC/Getty Conservation Institute Varnish Workshop in July. Carolyn hosted a gathering for participants at her home that was generously underwritten by **Bob Gamblin**.

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

Patricia Morris is working on a collection of forty-one Indian West Bengali scrolls on paper for an upcoming exhibit at the Museum of International Folk Art.

For the past two months **Bettina Raphael** has been working on a research project to document the technical and aesthetic background of the collection of Civilian Conservation Corps tinware light fixtures still in use on the historic buildings at Bandelier National Monument in New Mexico. She said this has been an interesting and satisfying adventure into the history of Santa Fe, the Southwest Spanish Revival movement, the tinsmiths of northern New Mexico, and the National Park Service during the New Deal.

M. Susan Barger organized the joint AIC/CIPP Risk Management Workshop

for the AIC Annual Meeting in Providence. She is now the chair emerita for CIPP. She and David Battle made a CAP visit to the Western Mining and Railroad Museum in Helper, Utah in mid-July.

Dale Kronkright will be visiting professor of objects conservation fall semester at the Art Conservation Department at Buffalo State College. Kronkright is also participating in a NEA-funded collaborative project with the National Gallery of Art and the Phillips Collection to study the studio materials and techniques of O'Keeffe as part of his position at the Georgia O'Keeffe Museum. He also contributed to the exhibition and catalogue for *Georgia O'Keeffe: Color and Conservation*, an exhibition of paintings, pastels, and correspondence documenting the 40-year friendship and collaboration between Georgia O'Keeffe and conservator **Caroline Keck**. The exhibition is at the Georgia O'Keeffe Museum until September 11 and then travels to the Memorial Art Gallery in Rochester.

The Conservation Department of the Museum of New Mexico System organized an educational study of lighting in two of its Santa Fe Museums and follow-up workshop for museums statewide. The study was funded with a grant award from the New Mexico Energy, Minerals, and Natural Resources Department to investigate and recommend improvements for the quality of exhibition lighting while increasing energy efficiency in museums.

Consultants focused on lighting in exhibit galleries with strong consideration toward emerging lighting technologies that can radically reduce energy consumption. The study involved the Museum of New Mexico's Fine Arts Museum and the Girard Wing of the Museum of International Folk Art. The project was organized by **Claire Munzenrider**, Director of Conservation, and consultants included: **Gordon Anson**, National Gallery of Art; **Steven Weintraub**, Art Preservation Services; **David Clinard**, American Museum of Natural History; and **Louis Gauchi**, Architect and Exhibit Designer.

Maureen Russell and **Conor McMahon** recently presented 7 Collections Care workshops as part of an outreach program to community museums for the Department of Cultural Affairs in the Gallup, NM area. The program will be repeated in

other parts of the state this coming year. **Conor** and **Larry Humetewa** are preparing for a cooperative research project with Bandelier National Monument to begin in the Fall. Maureen has been working with Larry on several exhibitions for the Museums of New Mexico including an exhibition on Casas Grandes Ceramics and a large touring show to commemorate the 400th anniversary of the founding of several cities in the US and Canada entitled *Jamestown, Quebec and Santa Fe: Three American Beginnings*. Larry is also coordinating treatments for a loan to Naples, Italy of nearly 70 coral-containing artifacts from the collection of the Museum of Indian Arts and Culture.

Rebecca Tinkham has surveyed half of the costume/textile collection of the Palace of the Governors and is nearly finished mounting and dressing 7 mannequins and costumes for their Fiesta Exhibit slated to open August 28th. Helping Rebecca has been pre-program summer intern **Kate Pope**. Kate is a former New Mexican who is entering her junior year at Kalamazoo College in Michigan.

Mina Thompson attended the IIC Congress in Munich in August to present her and former intern **Angela Elliott's** (currently at the Walters Art Gallery) paper entitled "The Mimbres Journey," based on a treatment project for MIAC to remove disfiguring staining from old restorations on approximately 30 Mimbres classic black-on-white bowls from the museum's Cameron Creek collection. **Anya McDavis**, third-year objects intern from Wintherthur, will join the Conservation Department in early September.

The past six months have been busy times for Conservation Solutions, Inc. (CSI). In May they moved their corporate office from Washington, DC to Santa Fe, NM where all finance, marketing, and human resource-related issues will be handled. CSI will maintain its conservation presence in the DC area and will continue to operate their conservation studio facility out of District Heights, MD and the conservation services office on Capitol Hill. The CSI Miami, FL office, headed by senior conservator **Mark Rabinowitz**, has been actively working with the Vizcaya Museum and Gardens helping them recover from damage suffered from several hurricanes. In addition, they are working with Griswold and Associates on archi-

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tectural elements from Louis Comfort Tiffany's Laurelton Hall in preparation for the Metropolitan Museum of Art's exhibit on Tiffany which opens in the Fall 2007.

CSI has also recently completed work conserving the Saturn V Rocket located at the Johnson Space Center in Houston, TX and is close to completing work on the Saturn V rocket located at the US Space and Rocket Center in Huntsville, AL. The work on the JSC rocket, headed by senior conservator **Joe Sembrat** and project manager **Jee Skavdahl**, included the erection of a 40,000 square foot climate controlled building that needed to be constructed around the artifact.

Once the building was in place, CSI conservators painstakingly restored the heavily deteriorated Apollo era spacecraft. The project was the culmination of almost 3 years of work and proved to be one of the first and largest conservation treatments of its kind, i.e., conserving a 363 foot long, 33 foot diameter industrial artifact to museum quality standards. CSI announces the arrival of its newest member, **Cynthia Silva**, who is a recent graduate of the University of Pennsylvania Historic Preservation Program. **Patty Miller** has been promoted to Senior Conservator and **Robin Gerstad** to Senior Project Manager.

Buffalo conservation student, **Sara Bisi**, is spending her summer internship at the University of New Mexico Art Museum working with the paper and photograph collection under the supervision of **Tram Vo** of Los Angeles.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

J. Claire Dean has been carrying out field work in various parts of the USA. She has also teamed up with John Griswold, Griswold Conservation Associates, Los Angeles, as an advisor to the American Foundation for the Study of Man and its excavations near Marib, Yemen, spending

two weeks in Yemen this spring. In May she was elected Vice President of the 3D Center of Art and Photography (the only art gallery and museum in the country dedicated to 3D imagery) and President of the Cascade Stereoscopic Club.

As of June, **Sue Bigelow** is being assisted one day per week by **Rosaleen Hill** so that she can contribute to the planning of a digital archive. In 2007, hundreds of audiotapes in the holdings of the City of Vancouver Archives will be digitized. In May, Sue attended a 4-day seminar in Aurora with **Richard Hess** to learn the practice.

Becky Morin, a student archivist intern from UBC, worked on motion picture films, writing condition reports, and preparing film for storage and copying. **Kim Csoko**, a library student from UBC, worked out a web discovery method for a complicated Mc & Mc hardware catalogue. This catalogue includes paint chips which will be represented numerically with data from a spectrophotometer as well as visually. The entire catalogue will be scanned and available in a searchable format on the City of Vancouver Archives website.

Jack Thompson announces announces a number of new publications from the Caber Press. They can be seen at: home.teleport.com/~tcl.caber.htm. (A division of Thompson Conservation Laboratory, the Caber Press was created to reprint texts which Jack thought would be of interest to other conservators; Catalog 13 is ready to go.)

Jack's current projects include restoring a "build sheet" from a 1970 Chevrolet Chevelle (a document glued to the top of a gas tank which documents what was originally supplied with the car) and an 18th-c. English cookbook.

Gary L. Menges, Preservation Administrator of the Allen Library at the University of Washington, provided the following report on the Seattle Alliance for Response Forum: Alliance for Response is a program on cultural Heritage and Disaster Management sponsored by the Heritage Emergency National Task Force, a Heritage Preservation program. This year Alliance for Reponse forums are being held in several cities. The first of the forums was in Seattle on June 15th

at the Museum of History and Industry. It brought together representatives of cultural institutions, emergency managers, and first responders to initiate a dialog and explore how partnerships can improve local response to disasters.

The Forum included presentations by seismologist **Brian Atwater**, archivist **Preston Huff** on NARA and Katrina, and panels on "Lessons Learned from Recent Local Disasters" and on "Getting Ready." The latter covered topics such as "Risk Management and Business Continuity" and "What Cultural Institutions Need to Know about First Responders." **Steve Dalton** and **Kris Kern** shared the experiences of their cities, Boston and Portland, in developing disaster response networks.

The afternoon breakout sessions provided an opportunity for archivists, conservators, librarians, museum curators, emergency managers, fireman, policeman, etc. to brainstorm on how first responders and cultural heritage institutions can work together more effectively and what follow-up activities can keep the cultural heritage preservation effort moving forward in the region. The session was an ideal setting for the exchange of ideas among allied professionals.

Regional Reporter:
Peter Malarkey

ROCKY MOUNTAIN REGION

Laura and **Steve Staneff** welcome their new son, Thomas Zebulon ("Zeb"), born June 12, 2006. Laura will resume her private conservation practice gradually during the fall of this year. Zeb will probably make an appearance at WAAC's upcoming Annual Meeting!

WCCFA conservators have been busy with a number of mural projects this spring and summer. In April, **Carmen Bria**, **D. Hays Shoop**, and **Camilla Van Vooren** treated a series of 12 murals in a courtroom in the Howard Municipal Building in Columbia, Missouri. The murals were painted by Kenneth Hudson during the years 1934-38. Hudson was

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trained at Yale and was an art professor at the University of Missouri.

In June and July, the WCCFA conservators completed the treatment of two groups of murals in Denver by regional painter, Allen Tupper True. The first was located in the entrance of the historic Western Telephone Company Building in lower downtown and the others were in the Greek Theatre colonnade in Civic Center Park, where the largest challenge was the pigeon population. After the conservation work, city staffers protected the artworks using custom-fitted sheet metal barriers to prevent the pigeons from landing and nesting on the ledges around the murals.

In late June and early July, WCCFA conservators, with the assistance of Winterthur summer intern, **Meg Newburger** and Winterthur graduate, **Sara Caspi**, completed the first two phases of the treatment of the Utah State Capitol murals in Salt Lake City. The first portion of the treatment included the conservation of 4 pendentives and a large cyclorama – a total of almost 6,000 sq. ft. of murals -- located 100 ft. off the floor directly under the dome in the rotunda of the building. These WPA era murals were executed by a group of artists led by Lee Greene Richards. The second phase, completed in early August, consisted of the treatment of two large lunettes painted by Gilbert White and Gerard Hale in 1917 which are original to the building.

On July 15th, Carmen was married to Lorna Applequist in Lander, WY. Congratulations Carmen and Lorna!

Camille Moore, an NYU conservation student, is working with **Eileen Clancy** this summer on the Ambassador Lewellyn Thompson Collection for the Bent County Historical Society.

The **Denver Art Museum** is pleased to announce that **David Turnbull** a conservation graduate of Queens University has been hired as Assistant Conservator. David will specialize in the care and conservation of the modern and contemporary collections. **Gina Laurin**, Denver conservator in private practice, is currently working on contract at the Denver Art Museum helping staff conservators prepare material for installation in the new museum addition.

The preparation of the new storage facility at the **Denver Art Museum** has begun. Funds from a recent IMLS grant are being used to install compactors and storage furniture to receive about one third of the museum's collections.

DAM staff wish to thank the WCCFA for the use of their oversized hot table and help in lining a large painting from Thailand. Research proved that the large temple hanging had originally been a painting installed on a stretcher. **Paulette Reading, Kristy Jeffcoat, and David Turnbull** were project directors.

Staff from several departments of the Denver Art Museum are currently revising the museum's guidelines for food/beverage use, flower and floral use, and a museum-wide integrated pest management plan.

Regional Reporter:
Paulette Reading

SAN FRANCISCO

Bonnie Baskin spent a month at the Luang Prabang National Museum in Laos, under the sponsorship of the State Department's CultureConnect program, conserving artifacts from ancient Dong Son drums and stone inscriptions to modern ethnographic drums and training museum staff in museum education, collections care, and exhibition basics. From Laos she went to Cambodia to work for two weeks with the three ceramics conservators she had trained there from 2002 to 2005.

Anne Rosenthal spent five weeks working in the state capitol building in Lincoln, Nebraska between May and June. Work included cleaning, surface repair, and reattachment of marouflaged canvas murals in the vestibule by New York artist James Penney and three murals (15'x22') in the rotunda by New York artist Kenneth Evett. Anne is scheduled for further mural conservation maintenance work planned for the foyer and law library. Besides learning much about the symbolism of the art and history of Nebraska, as interpreted by tour guides passing the scaffold, Anne

was privileged to watch the progress of hatchling to fledgling Peregrine falcons on the 18th floor of the building, via videocam, broadcasted each day.

Meg Geiss-Mooney (textile/costume conservator in private practice) has recently begun conserving portions of a collection of costume affiliated with another important Force (sic) in our universe. Moving from a variety of Eastern religions to Western Roman Catholicism and now on to another Galaxy Far, Far Away.

Paula DeCristofaro will return to SF-MOMA in September after spending a year at the American Academy in Rome where she won the Rome Prize for the topic *Preserving the Legacy of Post-World War II Italian Artists*. Paula had the opportunity to create an archive of materials addressing the preservation and conservation challenges posed by non-traditional works of such artists, in particular, the Arte Povera group. We look forward to her return and learning of her discoveries.

In Paula's absence, we were fortunate to have **Ria German-Carter** work with us in a full-time capacity. Having worked at SFMOMA as a fellow, Ria slipped right into the environment in a seamless fashion. She returns to her San Francisco private paintings practice in August and will be greatly missed in the studio.

Theresa Andrews has been working hard on the organization of a Mellon Foundation workshop that will be hosted at SF-MOMA in November, 2006. The subject of the popular workshop is "Contemporary Photography: Digital Prints," and the workshop is already filled.

James Bernstein taught a five-day "Mastering Inpainting" workshop for the students and conservators at the Winterthur/University of Delaware Art Conservation Program (November 2005). Jim also gave the workshop with paper conservator **Debra Evans** (FAMSF) in Shepherdstown, WV for the AIC/National Park Service (May 2005). Jim has had a variety of challenging conservation treatments this spring/summer. Included were dimensional works by Alexander Calder and Tony Cragg, treated jointly with objects conservator **Tracy Power** and paintings conservator **Pauline Mohr**.

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Other projects included painted works by Elmer Bischoff, Franz Franken, Keith Haring, Phillip Guston, Hans Hofmann, Nikki de Saint Phalle, Dorothea Rockburne, Clyfford Still, and Paul Wonner. Between January and August, Jim traveled repeatedly to Shreveport, Louisiana, working with **Shelley Paine**, **Richard Wolbers**, and conservation fellows on the uncovering and restoration/compensation of a monumental WPA painted bas relief mural in the Louisiana State Exhibit Museum.

Mark Fenn accepted the post of Acting Head of Conservation of the Asian Art Museum of San Francisco after **Donna Strahan** left to take up a new position at the Met. The new Textile Conservator is **Denise Migdail** and **Tonja Morris** is the new Assistant Conservator. **Aron Cohen** is the new Conservation Technician. **Jennifer Hunt** is filling in temporarily as our Administrative Assistant while **Lisa Lee** is out on maternity leave. Our two summer interns are **Zeev Usher** and **Chelsea Conrad**. **Kathleen Orlenko** will be coming in on contract to oversee the conservation of books from our library that were damaged by water from a leak in the HVAC system.

Regional Reporter:
Charlotte S. Ameringer

TEXAS

Gregory Thomas has been working with the Olin Conservation group for the past couple of months on the Gettysburg cyclorama project in Pennsylvania. He will soon return to Rockport, Texas to continue his private practice, d.b.a. Art Care, providing painting and paper conservation services for the Kauai Museum and individual collectors in the region.

Maria Sheets left Art Restorations Inc. in Dallas last October to start her own practice, Maria Valentina Sheets Conservation Inc. Maria is helping with the recovery of the Biblical Arts Center, which has re-

cently been on the news. Maria oversees the staff on certain jobs (cleaning soot covered contemporary frames, environment issues, storage, documentation, etc.). She does most of the work directly on any sensitive areas and will be bringing much awareness about AIC/WAAC/Heritage Preservation etc. and conservation practices in general. This is going to be an exciting new project and Maria would like to invite potential volunteers to contact her .

Stephanie Watkins, head of paper conservation, at the Harry Ransom Center (HRC) in Austin is supervising the following interns and volunteers this year: **Wen Ling Kung**, a conservation graduate student from the Graduate Institute of Conservation of Cultural Relics Studies, Tainan National College of Art is interning in paper conservation at HRC from February 2006 through the summer. She is currently working on a modern monograph.

Annie Wilker, graduate conservation student of the William and Margaret Kilgarlin Center for Preservation of the Cultural Record at the University of Texas at Austin is volunteering part-time in paper conservation. She is currently investigating adhesives and recently finished treatment of a mixed-media portrait by Czermanski.

Katrina Priebe is a UT-Austin undergraduate receiving training in various areas within the HRC collections as part of an internship program through the university. She is working for a few weeks part-time in paper conservation as an introduction to of the profession. Katrina is working with **Nancy Lew**, paintings conservator to stabilize Arnold Wesker collection posters. **Nathalie Steinfeld** continues pre-program training on manuscripts within the HRC collection.

Regional Reporter:
Ken Grant