

ALASKA

Ellen Carrlee is weathering renovations to the conservation lab and collections storage at the Alaska State Museum, surveying totem poles under ASM's care at the Totem Heritage Center in Ketchikan, and finishing the emergency recovery plan for artifacts. Graduate conservation students **Samantha Springer** (Wintertur/Univeristy of Delaware) and **Molly Gleeson** (UCLA/Getty) will be working on a basketry internship project with Ellen and Native Northwest Coast weavers in both Juneau and Sitka this summer.

In February, **Scott Carrlee** traveled to Nome to install Fritz the sled dog in a special micro-climate case that he helped design. Fritz, along with Balto and Togo, was a lead dog for the 1925 serum run which saved the children of Nome from a diphtheria outbreak. This famous event is the basis for the Iditarod sled dog race which ends in Nome every year. Fritz is also the foundation sire for the Siberian Husky breed. So he is a valuable and historic stuffed pooch.

Emily Ramos has accepted the position as Museum Scientist/Library Conservator at her alma mater: UC Berkeley. She starts work there in July. She will be missed in Alaska.

Monica Shah was hired as the new conservator for the Anchorage Museum at the Rasmuson Center. This is a new position and only the second staff conservation position in Alaska. She is working on upcoming exhibits and starting a lab. She will be presenting information about

conservation and long-term preservation when purchasing contemporary art for the Rasmuson Foundation meetings in Fairbanks.

Regional Reporter:
Scott Carrlee
Alaska State Museum

ARIZONA

Gloria Giffords' magnum opus will be completed by November! Entitled *Sanctuaries of Earth, Stone and Light* this hefty tome reveals the art, architecture, and furnishings of northern New Spain's churches. **Merideth Milstead**, conservation assistant with Gloria, created the drawings. Gloria and Merideth have also been cleaning and relining five large Spanish Colonial paintings from a private collection. They have consulted with **Chris Stavroudis** on using his modular cleaning system and report that it is working fabulously!

Linda Morris recently hired **Rachel Shand** as an assistant. Both are working on a collection of documents and letters. Rachel is also assisting part-time at the Tucson Museum of Art.

Gretchen Voeks and **Brynn Bender** continue to work on the conservation of boats at the Grand Canyon. The *Esmeralda II* is a power boat and is presenting

interesting challenges due to the difficulties associated with motors and access to confined spaces. Brynn is also working to bring the National Park Service's Santa Fe collections, totalling over 200,000 objects, to the Tucson facility for storage. Conservation assistant **Audrey Harrison** is repairing beadwork for the Grand Teton NP Vernon collection. **Maggie Kipling** and **Maria Lee** are working on repairing the ceramics from Tuzigoot, NM.

The newly constructed conservation lab at the Arizona State Museum is now up and running. **Nancy Odegaard**, **Teresa Moreno**, and **Chris White** continue to oversee the move of ASM's collection of 20,000 southwestern ceramic vessels into the new storage facility. ASM conservators worked with the museum's curatorial staff to install an exhibit showcasing pieces from the collection in a glass display wall.

Nancy Odegaard traveled to Ethiopia with **Ron Harvey** and **Vicki Cassman** to work as conservation consultants for the Houston Museum of Science on the Lucy Project. Nancy presented at talk, "Sticks, Bones, and Feathers," for the Getty Lecture Series. She is currently working with **David Smith** on a pesticide project with the Winnebago Tribe of Nebraska and on a presentation with **Werner Zimmt** on pesticide mitigation.

Teresa Moreno has been working on the documentation and conservation of objects for various exhibits and loans including an ASM exhibit on Puebloan ceramic tiles, an on-line exhibit of Southwestern Native American silver jewelry,

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and a loan for an exhibit on dragons at the Musée de la Civilisation, Québec. She has also been doing some consultation work for the University of Arizona Art Museum.

Chris White is continuing work on the Southwest Pottery Project. The survey, analysis, and treatments are continuing with the help of the staff and volunteers.

Caitlin O'Grady, Kress Fellow at ASM, is continuing the research, analysis, and conservation of approximately 1000 organic and inorganic archaeological objects in preparation for the *Journeys of Our Ancestors* exhibit.

Odile Madden continues her research developing pesticide-testing protocols using XRF on Smithsonian collections.

Regional Reporter:
Gretchen Voeks

GREATER LOS ANGELES

Nineteenth-Century Art in the Norton Simon Museum, Volume 1, (Yale University Press) was published in December. The catalog by **Richard Bretell** and **Stephen Eisenman** included technical notes by **Joe Fronek**, **Susan Sayre Batton**, and **Roz Westmoreland**. The three conservators spent four years researching and examining 19th-c. paintings and works on paper in the Norton Simon collection prior to publication. Volume 2 is forthcoming and will be entirely devoted to the works of Edgar Degas.

This April, Decorative Art and Sculpture Conservation at the J. Paul Getty Museum completed the installation of the Fran and Ray Stark Collection of 28 outdoor sculptures with the final pieces placed in a newly-constructed garden at the bottom of the hill near the tram entrance.

Arlen Heginbotham recently undertook the technical study of a coffer on stand by André-Charles Boulle with London conservator **Yannick Chastang**. The coffer is in the collection of the Lewis-Walpole Library at Yale. The project, partially funded by the Getty Foundation, involves technical study of this important piece at the Getty, followed by treatment at Chastang's studio outside London.

Frédérique Chantepie, graduate intern, is researching methods for safely making silicone molds off of plaster sculpture.

Sharon Shore of Caring for Textiles has been undertaking two treatments for the department. She is stabilizing the silk fabric on a bergère armchair from the Château de Chanteloup, one of the few pieces of 18th-c. French furniture in the United States with its original upholstery intact.

In addition, Sharon and **Yadin Laro-chette** have been working on the stabilization and treatment of a Beauvais tapestry *Le Mois de Décembre, Le Château de Monceaux*. Although visually in good condition, the tapestry has presented particular challenges due to physical degradation of the silk fibers as well as the presence of an earlier lining glued to the back.

Victoria Blyth Hill hosted the South Asian Council of LACMA for a viewing of the large *Yama and Yami* Tibetan thangka she is working on for LACMA. **Soko Furuhata** and **Chail Norton** have also been very involved with the treatment and mounting. In mid-March she attended the gala opening of the Asian Art Fair in New York and also consulted with several collectors and museums. Victoria continues to work with South and East Asian art as well as modern and contemporary western works on paper.

The Natural History Museum is pleased to welcome **Elizabeth Homberger**, a second year Buffalo conservation student, as a summer intern funded by the Samuel H. Kress Foundation. Liz will work with NHMLAC conservator **Tania Collas** on conservation projects spanning several natural and cultural collections in preparation for the museum's planned new permanent exhibits.

The Paintings Conservation Department at the J. Paul Getty Museum has finished work on a multi-year project conserving and restoring two large-scale animal paintings by Jean-Baptiste Oudry culminating in the opening of an exhibition titled *Oudry's Painted Menagerie* which will be up at the Getty through the end of the summer.

A collaborative research project between the J. Paul Getty Museum (**Marie Svoboda** and **Nadia Tsatsouli**) and the Los Angeles County Museum of Art (**Charlotte Eng**) has been initiated in an effort to understand an unusual staining on ceramics caused by aged shellac. The study will focus on what causes the staining and the methods for preventing and/or removing the discoloration. The results of this study will be published.

Department work at the Getty Villa this summer and fall focused on installation of the exhibition *Stories in Stone: Conservation of Mosaics from North Africa* that opened in October. The Getty Villa worked in conjunction with the Getty Conservation Institute and the Institut National du Patrimoine, Tunisia to organize the exhibition that includes mosaic loans from several Tunisian museums.

Eduardo Sanchez traveled to Tunisia in May along with representatives of the GCI and Villa curators to assess the condition of the mosaics. 27 were chosen for the exhibition. Some mosaics required limited treatments, and mountmakers **Mackenzie Lowry**, **BJ Farrar**, and **David Armendariz** worked on fabrication of steel support structures for most of the mosaics. The exhibition of these intricate and colorful mosaics (dating from 300 B.C. to 300 AD) ran through April.

The department welcomed Konstantina (Nadia) Tsatsouli as its 2006-2007 intern. Nadia obtained her BSc in Archaeological Conservation from Cardiff University in 2003 and went on to graduate with distinction with a MSc from Cardiff. Since then she has worked as a conservator in various museums in Britain and on archaeological excavations in Egypt and Greece. Since coming to the Antiquities Conservation Department she has

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worked mainly on mosaics, one of her interests. Nadia also has strong interests in the decay and conservation of metal artifacts and textiles.

The Getty Villa hosted the workshop "Exploring Romano Egyptian Mummies and their Portraits" this fall which brought together curators, archaeologists, historians of art and religion, scientists, medical personnel, and conservators. The workshop was coordinated in part by Marie Svoboda. Participants discussed the diverse aspects of Egyptian mummies from the Roman period in general and the Red Shroud group in particular. **David Mininberg** gave a public lecture on the recent advances in the CAT Scanning of mummies.

Erik Risser traveled this summer to the site of Sagallaso, Turkey to continue field conservation work on large-scale sculptures from the site. Erik has worked on conservation at Sagallaso for several seasons, specifically with marble sculpture and architectural elements. He has also been involved in the fabrication of large-scale molds to replicate architectural sections to be incorporated into outdoor structures. Erik is also starting a collaborative project with the Los Angeles County Museum of Art on the re-conservation of the marble sculpture of Hope Hygeia.

Antiquities conservators **Jeffrey Maish** and Marie Svoboda presented papers at the conference "Conserving or Restoring: the Restoration of Greek Vases in Antiquity until Today" at the Antikensammlung, Berlin. Work was presented on two vases from Berlin that were treated at the Getty in preparation for the *Colors of Clay* exhibition at the Villa this past summer.

Soko Furuhashi and Chail Norton organized a wet salvage workshop taught by **M.J. Davis** and **Barbara Moore** directed towards the LACMA staff including conservation, security, collections management, and registration.

Terry Schaeffer attended AIC in April and presented a paper titled "Assembled over Time: Analysis of Dyed Yarns in a Victorian Sample Book" to the RATS session. Also, she read the paper by

Catherine McLean, Frank Preusser, and Mark Gilbert, "Authenticating an Unknown Anatolian Carpet at LACMA: The Discovery Process," at the Textile session, because none of the authors were able to attend the meeting.

The paper lab at LACMA will have a 4th year intern from the NYU graduate conservation training program for next year, **Erin Jue**. Erin has two undergraduate degrees from the University of California, Berkeley, one in molecular and cell biology and the other in history of art. She has worked on several research projects with the Metropolitan Museum of Art Department of Scientific Research photographing cross-sections for a catalogue of medieval Italian sculpture. In addition, she analyzed pigment samples from the Forbes pigment collections using dispersive Raman spectroscopy to build a database of reference spectra.

Regional Reporter:
Virginia Rasmussen

NEW MEXICO

Jamie Hascall was promoted to Chief Preparator with the Museum of New Mexico in Santa Fe. In January, he also taught a two day mountmaking workshop at the Museum of South Texas History in Edinburg, Texas.

Conservation Solutions, Inc. (CSI) recently completed a conservation treatment of four lead urns located at the Belgian Ambassador's Residence in Washington D.C. and a treatment of Isamu Noguchi's *Slide Mantra* sculpture located in Bayfront Park in Miami, Florida. CSI also completed, in conjunction with local specialists, the assessment of a concrete fountain located at the Breakers Resort in Palm Beach, Florida. CSI's **Joe Sembrat** is working on an assessment in collaboration with **Steven Prins** and Co. of a Zuni mural located in the De Anza Hotel in Albuquerque, New Mexico.

CSI is involved in the start-up of several projects that include: the restoration of eight sets of bronze doors at the EPA Building; the restoration of exterior metals at the US Postal Museum; and the conservation of the immense granite Haupt Memorial Fountain located on the White House grounds. All of these are located in Washington, DC. Additionally, CSI continues work on *Justice* and *Liberty*, two zinc statues from the top of City Hall in Goldsboro, North Carolina; Fort Christian, a 17th-c. fort located on St. Thomas in the US Virgin Islands; and the Ximenez-Fatio House, an 18th-c. structure in Saint Augustine, Florida.

CSI continues to have a presence in the lecture/training circuit. Joe Sembrat and **Patty Miller** recently presented "Applying Museum Conservation Standards to Large Scale Aerospace Artifacts," at the "2007 Mutual Concerns of Air and Space Museums Seminar," hosted by the Smithsonian National Air and Space Museum. In February, **Mark Rabinowitz** conducted a roundtable discussion entitled, "When the Building is the Collection" at "Building Museums 2007," hosted by the Mid-Atlantic American Association of Museums. This May, CSI will be conducting a workshop on the care of outdoor sculpture for Museum Development Associates at the Hacienda de Guru Ram Das, located in Española, New Mexico.

Museum Development Associates continues to work with the Sikh Dharma in Española, New Mexico on their new museum project. **M. Susan Barger** recently gave a training workshop for community members on care of textiles.

The conservation lab for the Department of Cultural Affairs/Museum Resource Division wants to welcome the new Director of Conservation, **Mark MacKenzie**. Mark joined the staff from Saskatoon, Canada where he was head of the conservation department of the Saskatchewan Western Development Museum.

Senior Conservator **Maureen Russell** spent several weeks working at the Egyptian Museum in Cairo as part of a team with two members of the Michael C. Carlos Museum at Emory University and staff from the American University in Cairo in a collaborative project to

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upgrade and re-install the Predynastic Egyptian display. The project was funded by a grant from the Egyptian Antiquities Project of the American Research Center in Egypt. Maureen is lead conservator for an upcoming traveling exhibition at the Palace of the Governors about Jack Kerouac that will feature the original typed text from "On the Road." She is also working on an Indonesian Shadow Puppet exhibition for the Museum of International Folk Art (MOIFA) and is lead conservator for *Excavating Egypt*, a traveling exhibit from the Petrie Museum of Egyptian Archaeology that will open in August 2007 at the MFA. Maureen and the rest of the lab will be giving a series of workshops on collections care this summer and fall in different parts of New Mexico as part of the lab's Preservation Matters Outreach.

Associate Conservator **Mina Thompson** returned to work part-time in February after her maternity leave. While she catches up, she is treating an elaborate 19th-c. Chinese lacquer and ivory sewing box for *Needles and Pins*, an exhibit of sewing accoutrement from around the world opening at MOIFA in May. She is also continuing to manage the Save Americas Treasures grant awarded jointly with the Palace of the Governors in 2004.

Associate Conservator **Rebecca Tinkham** has started working on a large collection of fans in the Palace of the Governors collection. She is performing necessary stabilization and has designed standardized storage boxes which can be assembled by volunteers leaving her free to complete custom mounting required for each fan. She is also working on textiles to go on exhibit at the Palace and new History Museum and for the exhibit, *Needles and Pins*. Rebecca, with input from many others in the lab, is starting to finalize plans for the auxiliary Conservation Laboratory which will be housed in the New Mexico History Museum slated to open in the spring of 2009. The lab will be able to handle most general conservation needs but will also have specialized equipment for textiles and works of art on paper.

Assistant Conservator **Larry Humetewa** is the lead conservator for the *Needles and Pins* exhibition and has completed a survey of the checklist for the exhibition,

many treatments, and recommendations for mounts, installation, light levels, and RH. In addition, he is working on treatments for an exhibition for the Museum of Fine Arts, *How the West is One*. Larry and Assistant Conservator **Conor McMahon** continue to work with staff at Bandelier National Monument performing soil testing, scientific analysis on original earthen plaster walls, and fill materials used for graffiti mitigation in the cavates at Bandelier. Conor is working on a condition survey of the Kuaua Murals, painted kiva murals, funded by a Getty grant.

Third year intern **Anya McDavis-Conway** traveled to Kingston, Jamaica for two weeks to participate in a conservation program at the National Gallery of Jamaica sponsored by the US Ambassadors Fund. Activities included educational outreach, treatment, survey of collections on view, and general conservation assessment. With the rest of the lab, Anya has been treating objects for the upcoming *Needles and Pins* exhibit. She has also been continuing her research project on the Peruvian retablos in MOIFA's collection. Activities included visible, UV and IR light examination, PLM and FTIR analysis. Anya hopes to travel throughout Peru in June.

Regional Reporter:
M. Susan Barger

PACIFIC NORTHWEST

Kristen Kern has been involved with the installation of the Guild of Book Workers 100th Anniversary Exhibit at the Portland State University Library. The exhibit of traditional to contemporary book structures runs from April 9th to May 20th.

Sanchita Balachandran is leaving Vancouver, British Columbia in April and relocating to Baltimore, Maryland. She looks forward to connecting with conservators there. Her article on wall painting fragments from Dunhuang, China, entitled "Object Lessons: The Politics

of Preservation and Museum Building in Western China in the Early Twentieth Century" will be published shortly in *The International Journal of Cultural Property*.

Jan Cavanaugh has relocated her private practice in paintings conservation from Eugene to Portland, although she will still be commuting to Eugene during the spring term at the University of Oregon to teach "Art and Conservation," a course offered through the Art History Department dealing with the history, principles, and recent controversies of art conservation.

Among other projects in the studio **Jack Thompson** is treating a mid-18th-c. palm leaf manuscript from southern India and a late 17th-c. Koran. He has volunteers at Ft. Vancouver helping build a two-wheeled ox cart. Jack has an ancestral connection to this type of vehicle. His great-great-great grandfather moved the family from Kentucky to Illinois in 1829 in such a cart! Carrying capacity? About that of a modern pickup truck. Speed? About 3-4 mph, on a good day....

J. Claire Dean finished her 2006 field work with trips to Arkansas to do a CAP survey and various field projects in Southern California, Oregon, and Washington. Other than the 10 days she spent at dog sledding school in December, she gave herself a 10 week sabbatical from work over the winter in order to regain her sanity. She thoroughly recommends all conservators in private practice (or any other employ that does not include the possibility of sabbatical time) to work such a break into their schedules. Claire is now back in the field and has projects scheduled in California, Oregon, and Canada.

Marie Laibinis-Craft is working on a condition assessment of the Lovejoy Fountain for the city of Portland Water Bureau. The urban concrete fountain was designed by the noted landscape architect Lawrence Halprin in 1966 and has been internationally acclaimed for its design and setting. Marie is also consulting for the water bureau on the analysis, repairs, and restoration of the historic concrete and wrought iron fence that surrounds Mount Tabor Park's Reservoir #1. Built in 1894, the reservoir is one of two res-

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ervoirs in the park that furnish water to Portland. Both reservoirs' gatehouses bear the patent of a famous concrete craftsman and are examples of some of the earliest reinforced concrete buildings in the nation.

Marie and pre-program intern **Erin Stephenson** have begun research for the conservation treatment of a painted wood sculpture by Donald Judd, (Untitled, Judd #DSS41). Erin recently completed the treatment of three plaster relief panels by Bay Area sculptor, Melvin Earl Cummings (1876-1936). The treatment involved structural and surface repairs of the panels.

Dana Senge is enjoying working on several projects with institutions in Washington State. These treatments span from archaeological artifacts, such as steel fragments from the original Tacoma Narrows Bridge (Galloping Gertie) at the Gig Harbor Peninsula Historical Society, to contemporary ceramics for the Tacoma Art Museum.

In early May SAM re-opened following one year of closure for construction of expanded galleries at the downtown museum. This has been a period of intensive activity for SAM conservation staff who began the project with an overhaul of storage facilities at both SAM and Seattle Asian Art Museum. New storage cabinets were installed and new painting racks and compactors were added to four storerooms.

In preparation for expansion SAM conservation surveyed thousands of objects and treated many works of art, with assistance from numerous extraordinary colleagues in private practice and from other institutions.

Major projects included working with the design team on the building plan, testing materials, seismic studies, installing a C16 wood panel room, conserving a ceiling painting and frame by Tiepolo, as well as conservation of works by Cranach, Judd, Flavin, and Giambologna, a Hittite gold crown, and many other pieces from across the collections.

Concurrently, SAM Conservation was heavily involved in preparation, conservation, and maintenance of all of the

art in the new SAM Olympic Sculpture Park on the Seattle waterfront.

One of the inaugural exhibitions in the new museum is *Five Masterpieces of Asian Art: The Story of their Conservation*. A collaboration between SAM conservation and curatorial departments, the show describes recent major conservation projects undertaken on some of the most important paintings from Seattle Asian Art Museum. An international symposium was held on May 20 at SAM downtown.

Volunteers, conservators, installation crews, foundations, scientists, riggers, consultants, and contractors from the region, the nation, and overseas were essential to the realization of these undertakings. Anyone who might be interested in learning more can contact **Nic Dorman** at nicholasd@seattleartmuseum.org or you look at seattleartmuseum.org. The department hopes to describe some of the projects and collaborations in more detail in Denver.

Regional Reporter:
Dana K. Senge

ROCKY MOUNTAIN REGION

Laura Staneff and **Victoria Montana Ryan** have been collaborating on a survey of paintings, art on paper, and archival materials at the Center of Southwest Studies at Fort Lewis College in Durango, CO, under Acting Director **Jeanne Brako**. Laura was also pleased to have **Beth Heller** helping out with treatment for a week in March. Coming up in summer Laura will supervise an intern, **Lisa Duncan**, currently a first-year student at the Delaware/Winterthur program. Laura and Lisa will be working at the Center for Creative Photography on the Ansel Adams collection.

Does the dust ever settle around a new building? Denver Art Museum conservators are still busy with installations and rotations for their 146,000 sq. ft. addition which opened in Oct. 2006. Light-sensitive materials are changing throughout

the museum complex. A very large exhibition schedule includes two that are taking a lot of conservation time, *Artisans and Kings: Selected Treasures from the Louvre* and *Inspiring Impression*.

Carl Patterson has recently completed teaching "Introduction to Art Conservation" at the University of Denver. This course, offered in both graduate programs for museum studies in anthropology and art history, is one of the requirements for a BFA in Pre-Conservation. **David Turnbull** and **Kristy Jeffcoat** continue preparing oversized paintings for the move to the new storage facility. The two have also been conserving several paintings by Herbert Bayer for an upcoming exhibit.

Jessica Fletcher is currently developing an exhibit with the Native Arts curators on the pottery of Maria and Julian Martinez. DAM contract conservator **Gina Laurin** reports that several hundred pieces of Spanish Colonial silver have been cleaned and reinstalled. Several upgrades to the exhibit case should ensure that the silver remains clean for years to come. She is currently stabilizing a number of Oceanic tapa cloths for rotation.

Third-year intern **Julie Parker** of the Buffalo program has completed articles for publication on her projects which include the conservation of a Chinese Warring States period belt hook and the headdress that once belonged to Chief Iron Tail.

WCCFA conservators completed the treatment of murals in the Senate Chambers at the Utah State Capitol earlier this year, in the final stage of their on-site work there. Portraits of the Utah governors will be completed this summer in time for the grand re-opening of the renovated capitol in the fall. Current studio projects include the treatment of six oversized paintings by Colorado abstractionist Vance Kirkland from a private collection

Regional Reporter:
Paulette Reading

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SAN FRANCISCO BAY AREA

Elise Effmann has joined the staff of the Fine Arts Museums of San Francisco as full-time Associate Paintings Conservator. Prior to taking this position, Elise was Assistant Conservator of paintings at the Kimbell Art museum. Elise graduated in 2000 from New York University with an MA in Art History and Diploma in Conservation, having spent her internship year at the Metropolitan Museum of Art. From 2000 to 2003, she was a Mellon Fellow in paintings conservation at the Philadelphia Museum of Art.

Having treated most of the American paintings collection in preparation for the opening of the new de Young Museum, the Paintings Conservation Department of FAMSF is concentrating on European works from the Legion of Honour. **Carl Grimm**, head of the department, has begun treating a new acquisition, Gustave Courbet's *The Wave*. **Tricia O'Regan** has recently completed work on two 17th-c. Dutch portraits by Maes and is beginning treatment of Carolus-Duran's portrait of his daughter. **Tony Rockwell** has completed treatment of the large *Thunderstorm* by Jan van Goyen and a Guercino, and is presently treating a Flemish panel painting by Jan Brueghel the elder. Elise Effmann has begun work on Fragonard's *Education of the Virgin*.

Sarah Gates and **Beth Szuhay** of the Textile Conservation department at the Fine Arts Museums of San Francisco welcome **Yadin Larochette** as a member of the lab on a part-time contract basis. Yadin will be working to conserve a 16th-c. tapestry from the series *Triumph of the Seven Virtues*.

Bonnie Baskin will be working again at the Luang Prabang National Museum, Laos, through the sponsorship of the U.S. State Department, beginning in June. In addition to conserving Ramayana dance masks, Dong Son drums, and silver-foil Buddha figures, she will be teaching a four-day workshop on museum basics to representatives of all the national museums and members of the Ministry of Information and Culture.

Margaret (Meg) Geiss-Mooney, textile/costume conservator in private practice, conducted a two-day workshop the end of March covering storage of costume

and textile collections. Topics included affordable and available retrofitting and rehousing as well as a hands-on practicum. The Lace Museum (Sunnyvale) graciously served as host.

In November, SFMOMA hosted another collaborative workshop in photograph conservation funded by the Andrew W. Mellon Foundation, entitled, "Contemporary Photography: Digital Prints," organized by photograph conservator **Theresa Andrews** with assistance from **Marie-Chantale Poisson**, IMLS Fellow in Conservation of Contemporary Art. The 14 participants traveled from the U.S., Canada, Europe, Mexico, and Australia. The course material on digital photography was taught by nine lecturers including **Jill Sterrett**, Director of Collections and Head of Conservation at SFMOMA. The very successful event included presentations by artists and practitioners in the field of digital photography and visits to digital printing studios.

SFMOMA hosted an adhesives workshop on April 25th and 26th with lectures and practical sessions taught by **Jane Down**, Senior Conservation Scientist, CCI. The workshop was limited to the enrollment of 13 Bay Area conservators. Topics covered in the workshop included an overview of adhesives and bonding, CCI research on PVAC and acrylic adhesives, CCI research on VAE modifiers, CCI research on tapes, heat-set tissues, and CCI research on epoxy resins for glass repair. Both the PVAC and the VAE lectures were accompanied by a practical session.

Jill Sterrett, was awarded a Fulbright grant as a lecturer to the University of Porto in Portugal from February 1 - April 30, 2007. She returned to SFMOMA on May 7, 2007. **Michelle Barger** served as Acting Head of Conservation as well as continuing to oversee objects conservation.

At Architectural Resources Group and ARG Conservation Services **Glenn David Matthews**, **Kelly Wong**, and **Lisa Kusik** conducted a survey of the Palo Corona Ranch Barn in Carmel Valley for the Monterey Peninsula Regional Park District in mid-March in preparation of a historic structure report for the future use of this historic 1927 barn.

Katharine Untch is overseeing interior finishes during the construction phase of the Alameda Theatre, a Timothy Phleuger building constructed just after the Paramount Theatre in Oakland. Katharine Untch, **James Cocks**, **Jason Wright**, **Mary Slater**, and Kelly Wong also documented interior finishes in the Timothy Phleuger lobby of the New Mission Theatre in preparation for renovations and seismic upgrades. In downtown San Francisco, the celebrated 450 Sutter (a.k.a. Medical-Dental) Building, a unique Timothy Phleuger high-rise, is finally gearing up for the construction phase of renovations which is scheduled to begin in August 2007. Kelly Wong is ARG's Project Manager.

James Cocks, **Devlin MacDonald**, and Mary Slater are treating adobe structures at Mission San Juan Capistrano.

Katharine Untch and Mary Slater are conducting a conservation assessment and master preservation plan of interior architecture and collections for the Berkeley City Club, a Julia Morgan building including furnishings designed by the architect.

David Wessel and Jason Wright are providing specifications for historic materials preservation during construction at the Contemporary Jewish Museum in San Francisco and the Old Mint that will provide a new home for the San Francisco Museum and Historical Society.

Molly Lambert is conducting a condition and treatment priorities plan for the Frank Lloyd Wright Hanna House on the Stanford University campus. She has four interns from the University: **Alisa Chiles**, **Robbie Su**, **Hrysoula Papadakis**, and **Ethan Aumann**. For the San Francisco Arts Commission, Molly and **Sven Atema** will be conserving *The Fire Next Time II*, a large mural by Dewey Crumpler painted on two elevations of the Joseph Lee Recreation Center in the Bayview District. The artist will work with the conservation team to visually reintegrate the lost and faded imagery. Molly happily continues to work with Shangri La (the Doris Duke Foundation for Islamic Art) in Honolulu where **Rob Saarnio** has joined the staff as Deputy Director and the trade winds keep things interesting. **Richard Wolbers** will return

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to his work at Shangri La supervising Winterthur interns who will spend part of the summer stabilizing the finishes in the Damascus Room.

Regional Reporter:
Beth Szuhay

TEXAS

Last November, **Jodie Lee Utter** started working at the Amon Carter Museum in Ft. Worth. As Conservator of Works on Paper, she will be working with **Sylvie Pénichon** in the Carter's state-of-the-art paper conservation lab. Jodie has more than 15 years of experience in paper conservation, working for the past six years as sole proprietor of East West Paper Conservation in Memphis, Tenn. She writes that she is now "getting familiar with Ft. Worth and Texas as much as possible."

Gregory Thomas recently re-hinged and re-glazed a composite abstract pastel/chalk on black paper art work. The size, 4 foot square, and the unfixed medium required the use of Amiran TN glass from Schott Corp. This water white, laminated (safety glass-like) has non-reflective, anti-splintering, anti-static, and ultraviolet filtering properties, which are ideal for this medium. Greg is also completing the treatments of ten more A.R. Gurrey Hawaiian landscapes and seascapes from the art collection of the Kaua'i Museum.

Regional Reporter:
Ken Grant