

Alaska

Helen Alten secured a NEH Preservation Assistance Grant for an environmental assessment on the Sheldon Museum in Haines, to be performed by **Ernest Conrad**. In January the museum begins an architectural assessment for structural upgrades. She is completing an NEH Sustaining Cultural Heritage Collections grant for a new compactor storage unit. The additions of the new compactor storage will convert the museum's lower gallery into a large storage and research space designed to accommodate the incoming Alaska Indian Arts collection, which fills in gaps left by repatriations to the nearby Tlingit village of Klukwan.

Ellen Carrlee has been preparing objects for the new Alaska State Museum's inaugural exhibits with help this summer from paintings conservator **Gwen Manthey**, natural history conservator **Fran Ritchie**, and UCLA/Getty graduate conservation intern **Tom McClintock**. She also presented information about the museum's move process at the WAAC meeting in San Francisco, consulted on a Charlie James (Kwakwaka'wakw) totem pole at the University of New Mexico, and participated in a bear gut processing workshop with **Sven Haakanson Jr.** at the Burke Museum in Seattle.

Scott Carrlee did a CAP survey at the Maxine and Jessie Whitney Museum in Valdez.

Sarah Owens finished curating an exhibit, *It's All Material*. The exhibit celebrates craftsmanship and promotes a deeper appreciation for the resources, inventiveness, time, and skill required to make museum-quality objects. The exhibition features more than 100 objects from the Anchorage Museum's collection; videos of contemporary artists demonstrating how they select and work with raw materials; a HD microscope for a close-up view of raw materials; and touch samples. For the duration of the exhibit Sarah is participating in the Conservator's Corner, where visitors can get a behind-the-scenes look at conservation in action and learn how a conservator applies knowledge of materials and scientific methods to care for the museum's collection.

This past year the Anchorage Museum launched a new initiative, which includes increasing access to collections. In support of this, **Monica Shah** along with the Arctic Studies Center has launched a new program, Artist in Collections. The program connects emerging Alaska Native artists to collections as a resource for research and study for advancing development as an artist, to strengthen the relationship between Alaska Native artists and the museums by increasing their accessibility to museum staff and collections, and to expand outreach to Alaska Native communities.

In July and November, Monica worked with performance artist Allison Warden and mask maker Brian Walker. In addition, Sarah and Monica are participating in the third Materials Traditions residency, which brings together artists and conservators and focuses on traditional arts and technologies. With the program, indigenous artists work to document, teach, and celebrate traditional design and perpetuate endangered Alaska Native arts. Artists who work with gut are joined by conservators Sarah, Monica, **Kelly McHugh**, and **Michelle Austin-Dennehy**.

Regional Reporter:
Ellen Carrlee

Arizona

Linda Morris is conserving more than forty documents, including a United States Post Office document (a handwritten contract with Butterfield Stage Coach Lines from St. Louis to San Francisco), U.S. Presidential engravings, signatures, letters, and autographs from three different collectors. There is even a humorous one written by Maurice Sendak to his dry cleaner, apologizing for not paying his bill on time. It states, "but what can you expect from a 'wild thing'?" Sendak even drew an illustration of Max in his wolf suit. Linda is also working on a 1778 portrait painting and a variety of other projects.

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Internet

Articles and most columns from past issues of WAAC Newsletter are available on-line at the WAAC website, a part of CoOL (Conservation OnLine) <http://cool.conservation-us.org/waac/>.

Deadline

Contributions for the January Newsletter should be received by the Editor before **August 15, 2014**.

Western Association for Art Conservation

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

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Regional News, continued

Brynn Bender and **Dana Senge** busily wrapped up the funding year by treating collections for exhibition in National Park Service parks and newly recovered items from various archeological sites. Brynn continued work with the Hopi Tribe to survey newly donated items with the portable X-ray Fluorescence to identify the presence of heavy metals. Dana has been collaborating with curators, mount-makers, and photographers on new exhibits at Aztec Ruins National Monument and Tonto National Monument.

Maggie Hill-Kipling, **Bailey Kinsky**, and **Rachel Childers** worked on treating prehistoric textiles and ceramics from Tonto National Monument. The lab staff has worked hard over the years to be an integral player in the establishment of an extensive exhibit rotation plan for the beautiful collection of prehistoric textiles. **Audrey Harrison** is working on treatments for the ethnographic collections of Grand Teton National Park.

Martha Winslow Grimm helped the Heard Museum with uniforms and other sports regalia as the museum prepared for the Dec. 19th opening of an exhibit on American Indian athletes. Martha continues organizing Angels Projects for Costume Society of America with the 2015 event scheduled for the Heritage Museum in Seguin, Texas.

The Arizona State Museum was awarded an NEH Saving Cultural Heritage Collections grant for planning the renovation of the museum's photographic collections storage area. **Teresa Moreno**, the primary investigator, and **Jannelle Weakley**, ASM curator and co-investigator, teamed up with preservation environment specialists **Jeremy Linden** and **Chris Cameron** from the Image Permanence Institute to launch a new environmental monitoring program as part of the planning process. Teresa completed the condition assessment of twenty photogravures from the Edward S. Curtis portfolios, *The North American Indian*. This selection includes images of Havasupai, Walapai, Hopi, and Zuni people, and is the third installation in a three-part exhibition entitled *Curtis Reframed: The Arizona Portfolios*.

In October, in collaboration with BACC, Teresa taught a one-day workshop in Tempe on the care of metals object as part of the Focus on Collections Care Workshop series. She will teach additional workshops in 2015 as the series continues. She collaborated with native artist Kay Walkingstick at the Heard Museum in Phoenix on the treatment of Walkingstick's wax painting entitled *Cardinal Points*, which is going on loan from the Heard to NMAI. Teresa continues her work and research on the conservation of American Indian silver jewelry.

Nancy Odegaard is on sabbatical through June 2015 and has been traveling. She attended a meeting with conservators in the Christchurch area of New Zealand in September organized by **Sasha Stollman**. After presenting papers at the ICOM-CC meetings in Melbourne she began a tour of Vietnam, Cambodia, and Thailand and was fortunate to meet with conservators at the National Museum in Phnom Penh and Queen Sirikit Museum of Textiles in Bangkok. Nancy has been awarded an Honorary Professorship at the University College in London and will be in residence there in April 2015.

Gina Watkinson continues to coordinate the daily activities of the ASM Preservation Division, as well as assist and provide support to conservation lab students, interns, and volunteers on various projects. Gina worked on out-going loans to various institutions within Arizona and assisted Nancy with packing nearly one-hundred small objects for return to the University of Alaska Museum of the North.

Gina and **Brunella Santarelli**, doctoral candidate in the heritage conservation science program at the UA, are working to thoroughly inventory the conservation lab's chemical stock in preparation for the new-year. Brunella has also been engaged in a pine pitch aging experiment to explore the degradation mechanisms of pitch coated baskets in ASM's collections.

Skyler Jenkins, ASM conservation intern, continues to diligently assemble a Jeddito plain ceramic vessel found and collected during a survey at the Rock Art Ranch Field School in 2014. She is also working on the excavation of a block-lifted textile with Nancy.

Pre-program conservation intern **Rachel Childers** volunteered in the ASM lab during the fall semester. She assisted Teresa with various projects including: photo-documentation

Regional News, continued

of objects, mounting of Navajo textiles for display; creating a hinge-free shim mat for a photogravure printed on Japanese tissue, and various tasks associated with the ASM basketry project. She begins a six month internship in the paper conservation lab at the Williamstown Art Conservation Center in January.

Crista Pack completed her FAIC Samuel H. Kress Conservation Fellowship working on the ASM basketry project. She started a new job as objects conservator at the Missouri History Museum. Before she left ASM in the fall she revised the museum's integrated pest management protocol, which Skyler and Gina have carried on implementing monthly.

Madeleine Neiman graduated from the UCLA/Getty master's program and completed her third-year internship at ASM. While at ASM, Madeleine treated a variety of archaeological and ethnographic objects. She completed the treatment of a Tlingit rattle-top basket, and she worked with Nancy on the treatment of a Lakota winter coat from the Heard Museum. Madeline is now the Samuel H. Kress Fellow at the Kelsey Museum of Archaeology, Ann Arbor, MI.

ASM was also recently awarded an IMLS Museums for America grant to support the treatment of 320 ethnological baskets in the museum's Save America's Treasure collection. This initiative is part of ASM's ongoing basketry project. As part of this project **Marilen Pool** continues to organize and upgrade the storage for the Archaeological Perishable collections. She will continue to work on the project into the treatment phase. In her private practice Marilen is currently conserving several ceramic pieces.

ASM welcomed back **Christina Bisulca!** Christina earned her PhD in the Heritage Conservation Science program at the University of Arizona in August. Meanwhile, for the past ten months she has been working in the Preservation Research and Testing Division at the Library of Congress. She has now returned to ASM to work on a variety of research projects including micro-chemical tests for gums and analyzing Hohokam artifacts.

Regional Reporter:
Brynn Bender

Hawaii

On October 11, after over two years of work, Doris Duke's Shangri La proudly presented the bedroom, dressing room, and bathroom (collectively known as the Mughal Suite) to the public for the first time.

Under the direction of staff conservator **Kent Severson**, and with the help of a host of interns, technicians, and contract conservators, over two hundred objects were treated, ranging from enameled gold chess pieces, gem encrusted jewelry and jade vessels, and mother of pearl inlaid furniture, to marble panels inlaid with semi-precious stones. Attention turns now to conservation of the deteriorating mosaic tile façade of the Playhouse.

Thor Minnick has begun treatments on a portion of the Heritage furniture collection owned by Queen Liliuokalani at Washington Place. Many of the pieces have never been treated while others have been neglected or over treated.

Regional Reporter:
D. Thor Minnick

Los Angeles

In November, **Tania Collas** and **Elizabeth Drolet** co-presented a seminar on integrated pest management for the UCLA/Getty conservation program class. The two NHM conservators are working with contract costume and textile conservator **Cara Varnell** on the temporary installation of the dress worn by Vivien Leigh in the barbeque scene of *Gone with the Wind*. The opening of the costume rotation on December 19th coincided with the 75th anniversary of the film's debut. Tania and Elizabeth have also been working on a temporary display celebrating the 150th birthday of cowboy silent film star William S. Hart, which will be installed at his mansion, a satellite museum of NHM.

Ozge Gencay-Ustun and **Jennifer Kim**, with the help of several amazing volunteers have completed the year and a half long condition survey of over 10,000 baskets from the collection of the Southwest Museum of the American Indian. The Autry is nearing completion of its now 12 years-long preservation project for the Southwest Museum collections.

At the Griffith Park campus, **LaLena Vellanoweth** is working on the conservation of textiles for the upcoming exhibition about the Civil War in the West, *Empire and Liberty*.

The Decorative Arts and Sculpture Conservation Department at the J. Paul Getty Museum welcomes graduate intern **Christina Simms**, a 2014 graduate of the Buffalo State College Art Conservation program. During her internship Christina will work with **Julie Wolfe**, focusing on a technical study and treatment of Barbara Hepworth's *Figure for Landscape* and research on protective coatings for outdoor sculpture.

Pre-program intern **Jacklyn Chi** recently completed an eight-month stint with the department, completing a range of jobs including documentation of the conservation treatment of a Calder and a diSuvero. Jackie also coordinated a project to set up slide digitization within the department as well as scanning of over 2,000 departmental radiographs with the NEDCC.

Brian Considine gave a talk in Paris on the Getty's period rooms at a conference in honor of the reopening of the Louvre's decorative arts galleries. **Jane Bassett** gave a talk at the Frick Collection on Jean-Antoine Houdon's life size terracotta *Diana the Huntress*.

Arlen Heginbotham, **Vincent Beltran** (GCI), former graduate intern **Briana Feston**, **Ruven Pillay** (C2RMF, Paris), and **Christina Simms** authored a paper presented in Amsterdam at the 12th International Symposium on Wood and Furniture Conservation titled: "An evaluation of coatings for Boule marquetry."

The Miami Marine Stadium, a 1963 concrete waterfront grandstand, was the recipient of one of the first round of the Getty Foundation's Keeping It Modern conservation grants.

Rosa Lowinger, Rosa Lowinger & Associates, and **John Fidler**, John Fidler Preservation Technology Inc., are serving as the lead researchers on a grant that will be used to determine conservation protocols for concrete repairs, corrosion mitigation, graffiti removal, and preservation of street art.

RLA conservators **Christina Varvi** and **Kelly Ciociola** achieved Professional

Regional News, continued

Associate status in the AIC. They also welcome pre-program intern **Tim Linden** to their Los Angeles staff. Look for Rosa's pre-conference tour on the Wednesday before AIC, *Cubans, Collectors, and other Miami Cultural Game Changers*, or join Rosa on AIC's third professional research trip to Cuba following the conference!

Terry Schaeffer, scientist emeritus in the Conservation Center at LACMA, presented a paper at the 33rd Meeting of Dyes in History and Archaeology at University of Glasgow, Scotland. Her talk, "Scarlet, or Mock, or Not" addressed the possibility of performing SERS on dye mixtures.

Joe Fronek and **Jini Rasmussen** are completing the conservation treatment of two 18th-century colonial paintings by Ecuadorian artist Vicente Albán. The paintings are part of a series that depict New Spain, portraying the racial types or 'castas' of the population and the exotic horticulture of the region. Joe traveled to Madrid with curator **Iiona Katzew** to examine paintings from an identical series by the same artist, providing valuable information that helped guide the restoration process.

A new update to *Digital Photography for Art Conservation* has been self-published by **Yosi Pozeilov**, LACMA conservation photographer. This 4th edition of the handbook is the largest and most comprehensive revision to date. It now includes: explanation of imaging techniques, review on light sources, some multispectral imaging, iPad condition reporting, naming conventions; in addition to previous material. The handbook can be found through LuLu.com (search: Pozeilov). A copy of the index can be requested at yosi@pozeilov.com.

Regional Reporter:
Virginia Rasmussen

New Mexico

Conservation Solutions' recently completed projects include: the treatment of one of the twelve *Corporate Goddesses*, fiberglass sculptures by Muriel Castanis, installed atop a post-modern high rise in San Francisco, CA; the restoration of a 1905 sandstone & bronze monument to Christopher Columbus in Pueblo, CO; the treatment of three bronze statues, including

Rodin's *The Thinker*, on the Columbia University campus in New York, NY; the assessment and treatment of seven entrance features to the city of Coral Gables, FL; the restoration of 1930s aluminum entrance doors to the American Airlines hangar in Ft. Worth, TX; and the assessment of a B-26 Marauder aircraft in Yukon, Canada.

Currently ongoing projects include: the treatment of a pair of stucco and stone towers and tile mosaics at Miraflores Park in San Antonio, TX; the assessment and restoration of limestone panels at the Holocaust Museum in Washington, DC; the restoration of the main fountain at the Breakers Hotel in Palm Beach, FL; exterior bronze conservation at the US Capitol in Washington, DC; consulting and oversight at the Canadian Parliament West Block Façade; and conservation and treatment of bronze elements at the Ontario Supreme Court building in Ottawa, ON. CSI's team continues to grow with the recent technical staff additions of **David Espinosa** and **Kristy Wells** as assistant conservators.

Regional Reporter:
Silvia Marinas-Feliner

Pacific Northwest

Pre-program student **Alexia Symeonidou** has joined the staff at Alice Bear Conservation of Works of Art on Paper.

J. Claire Dean has had a busy autumn completing conservation reviews for the Washington State Arts Commission, as well as conducting fieldwork in Arizona at Organ Pipe Cactus National Monument. She continues to develop conservation projects at the Tulalip Tribes' Hibulb Cultural Center where most recently she oversaw the successful deinstallation of the last remaining part still standing of a one hundred and two year old story pole, *The Spirit Pole*, carved by Chief William Shelton.

The Royal BC Museum conservation staff is still glowing with pride after receiving the 2014 Keck Award at the IIC Congress in Hong Kong in May. The award was bestowed upon them for the excellent public conservation project, managed by **Lisa Bengston**, and involving a crew of conservators, in house staff, current and former interns, as well as a bevy of docents.

The project involved the conservation treatment of an early 20th-century Chinese Freemason's lantern in an exhibit context over a period of 7 months.

They are now in assembly line mode, preparing collections for the new *Gold Rush* exhibit, to open in May 2015, and are fortunate to have been assisted in these efforts by an intern from Fleming College, **Rachel Stark**.

Susan Lunas has been working on a note found in a bottle in the Cascade Mountains. The bottle was found under a shrub, with the neck of the bottle facing down slope. With this position, it appears that little moisture (rain, sleet, snow) entered the bottle, and the paper showed little water damage. The note and bottle have possibly been in place since the early 1900s. Treatment has involved humidifying the brittle paper, unrolling it from its wound state, and then piecing the paper back together again. Attempts have been made at reading the pencil writing, but the inside of the rolled paper note is so dark that the pencil writing is hard to decipher. Gentle washing lightened the darkened areas a bit.

Lisa Duncan bought a house in Seattle, and is working assiduously to turn the basement into a conservation studio. It's been quite a project, but rewarding to make ALL the decisions on design and material. She will be having a party this spring to show it off.

Corine Landrieu was busy this fall treating the Haub bronze collection, *Characters of the West*, now on exhibit in the new wing of the Tacoma Art Museum. She also worked on an embossed copper panel by Dirk Van Erp, 1948, from the Rainier brewery lobby for the Museum of History and Industry, and several other smaller projects including an Early Swindell diving helmet and a Momson lung for the Naval Undersea Museum.

Regional Reporter:
Corine Landrieu

Rocky Mountain Region

Tara Hornung is on contract with the National Air and Space Museum, Smithsonian Institution, until the summer of 2015. Her main duties include treating aviation and space objects for the Collections Care Preservation Fund.

Regional News, continued

Kelsey Mellow, a recent graduate from the University of Delaware Pre-Conservation Undergraduate Program, just completed a two month pre-program internship at Western Center for the Conservation of Fine Art (WCCFA). She assisted WCCFA conservators with the treatment of two large Olinka Hrdy murals from Oklahoma City. The treatments are nearing completion and the two murals are scheduled for re-installation at the newly remodeled OCU Law School in early December.

D. Hays Shoop attended the Museums Alaska annual meeting in Seward in October. While in Alaska, he examined a number of paintings in Anchorage. Hays has been treating several over-sized paintings from the Colorado State Capitol Collection. **Carmen Bria** recently treated several Charlie Russell paintings on-site at the Russell Museum in Great Falls, Montana.

Victoria Montana Ryan recently assisted the Denver public schools administration in their efforts to relocate nine large murals. Depicting scenes from familiar nursery rhymes and painted by Leone Bradbury for the Ellsworth School in the 1930s, the murals had been moved to two separate locations after sale of the building in the 1990s. A new home for the murals was found at the El Paso County Administration Building.

The largest of the murals (30' long), required special handling to allow removal from the seventh floor and transport to Colorado Springs. All nine murals were successfully reinstalled. Victoria also recently completed the last scheduled workshop for Colorado Connecting to Collections on salvage of water-damaged materials that was attended by personnel from numerous institutions throughout Colorado.

After well over a year of painstaking planning and coordinating, *Brilliant: Cartier in the 20th Century* has opened at the Denver Art Museum. With assistance from **Nick Donaldson**, **Steve Osborne** designed and fabricated exceptional and versatile mounts for a range of bejeweled objects. **Allison McCloskey** devised a method for handsomely covering many of the mounts with fabric. **Julie Benner**, **Caitlin Whaley**, and Nick were instrumental in covering the mounts.

Allison and Julie attended the conference, *Dyes in History and Archaeology*, in Glasgow, Scotland in October. Here

at home, they have been engaged in examination and treatment of an array of tapestries from the collection for an upcoming rotation.

Kate Moomaw has been promoted to Associate Conservator of Modern and Contemporary Art. Congratulations, Kate! In early December, she attended the *ConservationSpace* workshop in Washington, DC. The workshop focused on further software development for the next phase, Release 2. In addition, she has been working on EMG programming for the upcoming annual AIC meeting. A new rotation in the modern and contemporary galleries is slated for February. For this, Kate has been preparing numerous contemporary objects as well as electronic media.

In preparation for the exhibit, *Glitterati: Portraits and Jewels from Colonial Latin America*. **Gina Laurin** recently treated and prepared 33 eighteenth-century adornment items, including jewelry and nun badges from the Spanish Colonial collection. As part of this exhibit, **Courtney Murray** treated a glass trinket box.

For her Kress Fellowship, Courtney continues research, analysis, and treatment of four eighteenth-century Ecuadorian polychrome Magi figurines. In addition, she participated in the FAIC forum, *Charting the Digital Landscape of the Conservation Profession* at the Dallas Museum of Art in early December.

Assisting researchers from the Yale Center for British Art, **Pam Skiles** will be undertaking IR examination of five Tudor-period paintings in the Berger Collection. In addition, she recently completed treatment of several Taos School paintings, new to the DAM. At the Clyfford Still Museum, Pam and **James Squires** continue to unroll, inventory, and stretch paintings.

Sarah Melching attended XRF Boot Camp at the Getty Villa in November.

Denver University undergraduate intern, **Rachel Henderson**, has been busy in the conservation department, assisting staff conservators, undertaking examinations and documentation, research, preparing materials, and treating select objects.

Regional Reporter:
Paulette Reading

San Diego

Objects conservator **Sabrina Carli** of Carli Fine Art Conservation is now in her fourth year of private conservation practice back in her native home of north San Diego County. She has recently concluded an extremely busy summer/fall season of outdoor sculpture maintenance in and around the San Diego area. Having attended master patineur Patrick Kipper's patina workshop in Loveland, CO, she enjoyed applying the insights gained into the surface treatment of bronze sculpture to this season's work.

She recently completed a year-long project with the Annenberg Foundation studying and treating Jean Arp's sculpture *Demeter*, which has returned to view at the Annenberg Retreat at Sunnylands. As multitasking inexorably continues, she is relishing being back at the bench, undertaking technical examinations and conserving ceramics from the San Diego Museum of Art's Islamic art collection while developing treatment protocols for several large-scale sculptural works by Alexander Calder in private collections.

In June of 2014, **Alfredo Antognini**, art conservator and artist, was invited by Universidad del Museo Social Argentino, Facultad de Artes in Buenos Aires, Argentina, to give a lecture discussing the profession of art conservation versus that of fine art. He has worked as an art conservator and an artist since the beginning of his career. He discussed common practices in the two fields, addressing some of their similarities and their differences. In particular, he focused on the different roles required of a conservator and of an artist -- the former involving a scientific attempt to carry out another person's creative intent, and the latter requiring one to engage one's own creativity.

The lecture was attended by professors and students from both conservation and fine art backgrounds. After the lecture, an engaging conversation followed, focusing on some of the specific challenges raised by the conservation of contemporary art. A series of additional lectures on this subject has been planned for 2015, in which Alfredo will participate.

Regional Reporter:
Frances Prichett

Regional News, continued

San Francisco Bay Area

The Fine Arts Museums of San Francisco were awarded a third Mellon position in the form of a much needed assistant textile conservator. **Anne Getts** was chosen from amongst an impressive group of applicants. Anne was a previously a Mellon Fellow for two years at LACMA and graduated from Winterthur in 2012. She is already swamped with a great variety of projects ranging from XRF analysis of recently donated Navajo blankets to prepping costumes for inclusion in the upcoming *High Style* exhibition coming to the Legion from the Costume Institute in March 2015, and designing an overhead photo documentation system for the lab's high ceilings.

The objects lab at the Fine Arts Museums of San Francisco continues in full swing, after the successful installation of two exhibitions: *Keith Haring: The Political Line* and *Houghton Hall: Portrait of an English Country House*. **Lesley Bone** is overseeing a rotation of the African galleries, while **Catherine Coueignoux** prepares Meissen ceramics for an upcoming exhibition. **Geneva Griswold**, the lab's Mellon Fellow, has been identifying white paints on African sculpture for *Embodiments: Masterworks of African Figurative Sculpture* to enrich the content of the didactic information presented via the web.

Katharine Untch is consulting on design and construction phases of artworks to be installed at the new San Francisco Transbay Terminal. She recently completed CAP assessments for the Heidrick Ag Museum and is consulting for an installation at the Museum of Art and History in Santa Cruz. She is also writing a discussion guide for an upcoming publication on sustainable environments for museums for the Smithsonian Institution.

Heida Shoemaker, private paper and photograph conservator working in Berkeley, returned from a fourth trip to Mali, West Africa this October. This trip was focused on the MSU Archive of Malian Photography project, for which she was the Conservation Specialist. This 2-year project is funded by the NEH and the aim of the project is to clean, scan, catalog, and house the negative archives of four important Malian photographers - 100,000 negatives all together.

Heida's work in Bamako consisted of

training a small group of Malian technicians and students, all photographers in their own right, to clean the medium format black and white negatives in preparation for scanning and house them in good quality paper envelopes and archival boxes. The workshop consisted of learning about careful handling practices, physical and solvent cleaning of the negatives to remove dust, dirt, and stains, and the proper methods for storage in paper envelopes and boxes.

Conservators **Rowan Geiger** and **Tegan Broderick** of SF Art Conservation prepared objects and sculpture belonging to the Anderson Collection for the opening of the new museum building at Stanford University. They also moved into a new larger studio in San Francisco.

Peng-Peng Wang, Julie Trospner, and **Allison Lewis** recently finished their work on the current Oakland Museum of California exhibitions *Fertile Ground* and *Days of the Dead*. They are now working on review and treatment of the Pacific Islands artifacts which will be shown in the next major exhibition *Pacific World*, scheduled to open in Spring of 2015. Peng-Peng is also currently working on an NEA Andrew Russell Grant to oversee the rehousing and digitization of 645 wet collodion glass negatives.

Regional Reporter:
Alisa Eagleston-Cieslewicz

Texas

Anne Zanikos is working on a collection of Dorothy Hood paintings in preparation for a retrospective at the Art Museum of South Texas in 2016.

Melanie Sanford has returned from a 5 month position at the Costume Institute, Metropolitan Museum of Art, New York. She worked as an Associate Conservator on the *Charles James: Beyond Fashion* exhibit.

Hilary Baker, a recent University of Rhode Island textile conservation graduate, spent the months of June and July as an intern with Melanie Sanford. Hilary spent the time assisting Melanie

with the installation of *American Brides: Inspiration and Ingenuity*, Denton, Texas and *Oscar de la Renta: Five Decades of Style*, Dallas, Texas.

The staff of Art Restorations Inc. was pleased to have the opportunity to tour the rare book collection and book conservation lab at the Bridwell Library of Southern Methodist University. **Jesse Hunt**, the paper conservator for the University, lead the tour giving the staff a well-informed visit through SMU's Conservation Lab.

Art Restorations would also like to welcome **Sarah Martin** onto their staff. Sarah completed her BA in Fine Art and English in May 2014 from Austin College in Sherman, TX. After receiving her degree, Sarah was brought on as a summer intern in the painting department and was then invited on as a painting conservator to complete a two year apprenticeship.

Regional Reporter:
Ken Grant

IN MEMORIAM

Margaret Randall (Randy) Ash
Born April 12, 1943 in Des Moines, Iowa died November 7, 2014 in Denver, Colorado at Lutheran Hospital after a long illness. Services were private.

Ash resided in Denver, Colorado since 1987 where she was a professional paintings conservator. She founded M. Randall Ash and Associates, LLC in 1995 serving museums, galleries, and private collectors in the US and South America. Ash worked with the Anschutz Collection of Western Art, Montana Historical Society, Montana State Capitol, and the Old Courthouse Museum in Sioux Falls, South Dakota.

As Senior Paintings Conservator for the Rocky Mountain Conservation Center at the University of Denver from 1987 - 1995, she built relationships in South America through the Fulbright Foundation and the US State Department. Ash was awarded a Fulbright Scholarship for an educational conservation program in La Paz, Bolivia, and received an Academic Specialist Grant from the US State Department to teach in

Regional News, continued

Caracas, Venezuela on new materials and methods in painting conservation.

She later received support from the US State Department and Banco Boliviana to teach painting conservation in La Paz, Bolivia and then organized a residency program for museum professionals from Panama and Costa Rica with a Smithsonian /Fulbright Central American Training Partnership.

In the West, she conserved murals in the Pierre, SD State Capitol, the Siouxland Heritage Museum in Sioux Falls, SD, and the Colorado State Capitol Annex. As a conservator in private practice in Baltimore, Maryland from 1985-1987, Ash worked with collections in Baltimore, Washington, and throughout the Midwest, including the Meyerhoff Collection of Contemporary Art in Phoenix, MD and the International Folk Museum in Santa Fe, NM.

As conservator for the Baltimore Museum of Art from 1974-1985 Ash was responsible for the collections of paintings, sculpture, and decorative arts and assisted as technical editor for museum publications on the American paintings collection and the Cone Collection catalogue. She advised on collection storage and installation during museum renovations.

As a freelance conservator in Des Moines, Iowa from 1969-1974, Ash conserved six Grant Wood murals at Iowa State University Library in Ames, IA funded by a National Endowment for the Arts grant, contracted with the General Services Administration (GSA) to survey WPA murals throughout Iowa, and conserved 16th and 17th-c. Italian crèche figures at Simpson College in Indianola, IA.

Years later she conserved the murals in the Iowa Supreme Court building. Ash held a Samuel H. Kress Foundation Fellowship in painting conservation at the Nelson-Atkins Museum of Art from 1968-69 and a Committee to Rescue Italian Art (CRIA) Fellowship in 1967 to conserve paintings in Florence, Italy after the 1966 floods.

Ash received an M.A. from University of Iowa in art history, studio art, and conservation in 1968, and a B.A. in art history from Maryville College of the Sacred Heart in St. Louis, MO in 1965 with a semester in Rome, Italy through

Loyola University, Chicago. Ash served on the Fulbright Scholar Awards Discipline Advisory committee from 1993-1998 and on the Fulbright Scholar Awards Application Review committee in 1992. Ash was a Fellow in the American Institute for Conservation (AIC), an Associate member of the International Institute for Conservation (IIC), and a member of the Western Association for Art Conservators (WAAC), Midwest Regional Conservation Group (MRCG), Washington Conservation Group (WCG). She served on the board of the Maryland Craft Council from 1982-84 and the Curators of Maryland Arts from 1983-1986. Ash mentored many junior colleagues and maintained close friendships as these conservators moved on in their careers.

She was a fine practitioner of conservation, an avid collector of art glass and Guadalupe, a committed gardener of roses and tomatoes, a fabulous cook, a gracious hostess, and a genuine friend to many. Her unique, artistic style and grand presence brought color and joy to every room. She will be greatly missed by family, friends, and colleagues around the world.

Dr. Werner S. Zimmt

Passed away peacefully on September 12, 2014. He would have turned 93 on September 21. Werner was a member of the Arizona State Museum Conservation Laboratory for 29 years. Since 1985, over eighty conservation professionals and interns had the privilege to learn from him. While he always made people laugh and think, he also made us hope that we could be as warm, friendly, and intelligent when we reached our 90s.

Werner was born in Berlin, Germany in 1921, and he and his twin Gerald were two of "1000 Children" brought to the United States (Chicago) with the limited American Kindertransport as Nazism rose in Germany. After service with the US Army in World War II, he earned his undergraduate, graduate, and doctoral degrees in chemistry from the University of Chicago.

In 1951 he began his career as a polymer chemist working for the DuPont Co in Philadelphia where he developed the paint used on most GM cars produced before 1971. He was an invited speaker at the 1979 AIC annual meeting in Philadelphia.

In 1981 he was awarded a master's of science degree in archaeology from the University of Pennsylvania. After retiring from the DuPont Co in 1984, he moved to Tucson and became involved with numerous organizations and activities.

While working in the ASM Conservation Laboratory since 1985, he contributed to nearly every research based treatment undertaken. He was a critical member to at least seven federally funded projects, participated in guiding graduate degree research, and co-authored numerous professional papers, posters, and presentations.

His scholarly career included numerous publications and patents in chemistry, and recently he was a translator for the 2014 book *A Jesuit Missionary in Eighteenth Century Sonora, The Letters of Father Philipp Segesser*. In the conservation field, his noteworthy publications/presentations include:

Material Characterization Tests for Objects of Art and Archaeology. Second Edition. London: Archetype Press. First Edition 2000. Odegaard, N., S.Carroll, and W.S. Zimmt.

Novel approaches to pesticide removal from museum objects. In *Pesticide Mitigation in Museum Collections: Science in Conservation*. Edited by A.E.Charola/R.J.Koestler. Washington DC: Smithsonian Institution Press. 2010. Zimmt, W.S., N. Odegaard, and D.R.Smith.

Pesticide removal studies for cultural objects. In *Preserving Aboriginal Heritage: Technical and Traditional Approaches*, Edited by C.Dignard et al., Ottawa: Canadian Conservation Institute. 2009. Odegaard, N. and W. Zimmt.

Coping with arsenic-based pesticides on textile collections. In *Objects Specialty Group Postprints*. Proceedings of the OSG Session at the 42nd Annual Meeting, American Institute for Conservation, May 28-31, 2014, San Francisco, CA. Anderson,J., M. Dawley, D.J.Farley, W. Zimmt, and N.Odegaard.

Detecting and identifying salts during the desalination process with spot test papers. *WAAC Newsletter*, 33(1):14-17. 2011. Odegaard, N, P.Hill, B.Santarelli, and W. Zimmt.