

Preservation Help

www.preservationhelp.com

Scott M. Haskins

P.O. Box 23557

Santa Barbara, CA 93121

805 564 3438

best_artdoc@yahoo.com

www.preservationcoach.com



Scott M. Haskins

Conservator of Fine Art

Professional Resumé

Professional History

January 1986 to Present: FACL, Inc. (Fine Art Conservation Laboratories) in Santa Barbara, California. Director, Chief Conservator of facility which specializes in the conservation of easel paintings (panel, fabric), murals (affresco, tempera, oil), works of art on paper and period frames. FACL, Inc. performs services for clients throughout the United States. The moveable artwork is treated in the 2400 sq. ft. Santa Barbara laboratory. On-location projects (murals, surveys) are performed each year. The laboratory is equipped with an 8' x 12' hot table, suction tabletop, polarizing microscope and an infrared reflectometer. An extensive amount of consultation work is performed including collection surveys, authentication studies, exhibition and acquisition needs.

February 1984 - January 1986: Chief Paintings Conservator for Art Conservation Laboratories of Santa Barbara, Inc. a privately funded regional conservation lab servicing collections throughout California. Director of all conservation procedures for paintings and paper including treatments, documentation, research.

September 1978 - February 1984: Conservator of Fine Arts at Brigham Young University, Provo, Utah. The facility primarily serviced the Permanent Art Collection of BYU and the Museum of Church History and Art of the Church of Jesus Christ of Latter-Day Saints in Salt Lake City, Utah. Responsibilities included the organization of the new 3500 sq. ft. lab in 1978, administration of the program, Chief Conservator, head of Conservation Committee, participant on the Acquisitions Committee.

Education

October 1977 - October 1978: Internship at Ex Monastero della Trinitá Museum. Worked on affrescos, panels and canvases under Mr. Paolo Bacchin, Conservator (ICCROM, UNESCO).

October 1975 - October 1978: Three year art conservation program at Lombardy regional conservation center, Ente Nazionale A.C.L.I. Istruzione Professionale, in Botticino (Brescia), Italy. Program recognized and supported by the Istituto Centrale del Restauro (ICR) in Rome. Instruction emphasis on easel paintings, affrescos (murals) and polychromed sculpture. Degree awarded with honors. Master's Degree Equivalent in US

Special Studies and Professional Activities

2007 – Advanced cold lining updates workshop with Vishwa Mehra and Matteo Rossi Doria. One week workshop with senior conservators in Skaneateles, NY

1997 - 2000: Conservator for the General Services Administration, US Government, Indefinite Quantity Contract for artwork on paper in all federal buildings in the US.

1997 - 2000: Conservator for the General Services Administration, US Government, Indefinite Quantity Contract for paintings in federal buildings in 25 Western states. 3 year contract

1996: Author of book: How To Save Your Stuff From A Disaster, Preservation Help Publications, 220 pgs, 100 illustrations and photos, 8 1/2" x 11" www.preservationhelp.com

1994: Author of pamphlet: How to Respond to an Earthquake, Conservation Materials Ltd., almost 500,000 copies distributed in LA area. Printed and distributed in response to Northridge Earthquake.

1991: Conference on suction table technology and use. One week seminar at the Conservation Analytical Laboratory at the Smithsonian Institution in Washington, D.C.

1980 Ongoing : Reviewer of grant /requests proposals for the Institute of Museum and Library Services, US Government.

1986 - Ongoing: Teaching of seminars, workshops and professional exchanges with Italian Conservation Centers in Venice and Brescia (Botticino) sponsored by respective government programs of the provinces.

1984: In addition to the experience of gilding while in Italy (frames and polychromed sculpture), advanced experience in gilding with Mr. William Adair of Gold Leaf Studios, Washington D.C. have taken place many times since 1984 in the form of workshops and actual conservation/gilding projects.

1979 and 1981: Microscopy for Art Conservators, McCrone Research Institute. Week of studies centered on the use of the polarizing microscope for the identification of pigments, fibers and other materials.

1978 - 1984: While at Brigham Young University, began studies on the preservation of works of art on paper. Worked on pastels, watercolors, engravings and sketches from the Mahonri M. Young Collection at BYU. Periodic collaboration was given by the Paper (Book) Conservation Laboratory at the Harold B. Lee Library and by extended visits by Mr. Joe Nkruma, Paper Conservator of the Kunstmuseum, Bern, Switzerland.

Affiliations

(AIC) American Institute for Conservation of Historic and Artistic Works

Since 1978 Professional Associate Member,

1993 – 94 Conservators in Private Practice, Chairperson

1990 - 93 CIPP, Vice Chairperson, Program Chairperson

Since 1978 Associate Member, International Institute for Conservation

Since 1978 Member, Western Association for Art Conservation:

1984 - 85 Board of Directors

1983 - 84 President

1982 - 83 Vice President

Shroud of Turin Research Project, Consultant and Participant

Institute of Museum Services (U.S. Gov't) grant proposal reviewer