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## Regional News

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### ALASKA

**Monica Shah** is working on the installation of the Yup'ik Science exhibit at the Alaska State Museum, as well as assisting with relocating artifacts in the Anchorage Museum.

**Janelle Matz** continues to work on the installation of Dena'ina objects for the Cook Inlet Tribal Council and the treatment of a rare ink on hide painting by Wilbur Wallick for Alaska Pacific University. She is also investigating potential consolidants for delaminating baleen.

**Ellen Carrlee** is working with **Dana Senge** of DKS Conservation to compile information about PEG treatments for basketry on the Northwest Coast for upcoming treatments of waterlogged archaeological materials. She is also blogging about objects conservation at <http://ellencarrlee.wordpress.com>.

**Scott Carrlee** is busy planning the annual meeting in Juneau, Aug. 19-21. He is also keeping busy placing interns around the state at smaller museums. Two conservation interns are working in Alaska this summer. **Jennifer Dennis** is working in Kodiak at the Baranov Museum and at the Alutiq Museum. **Jennifer McGlinchey** is working at the Alaska Historical Library and the Alaska State Archives in Juneau. Both are finishing up their second year at the Buffalo State College Conservation Program.

*Regional Reporter:*  
Ellen Carrlee

### ARIZONA

**Martha Winslow Grimm** was the coordinator for the Costume Society of America's Angels Project held in May at the Phoenix Museum of History. Twenty five volunteers gave a one day of work processing the museum's costume collection for storage. The project was funded by an IMLS grant.

**Brynn Bender** worked on a museum management plan for Grant-Kohrs Ranch National Historic Site in Montana. The lab continues treatments to the historic boats on site at Grand Canyon National Park this spring and summer. Brynn is presenting the conservation project as a lecture to the general public assembled by the Grand Canyon Association at three venues across Arizona this year.

**Maggie Kipling** and Brynn conducted a condition survey of objects on exhibit at Chiricahua Natl. Monument. Maggie, **Audrey Harrison**, and **Ester Echenique** continue to treat ceramics in the NPS collections.

March is Archaeology Month in Arizona. **Nancy Odegaard** presented an Arizona Archeology Month lecture entitled "Lucy's Luggage- Should an Ancient Fossil Travel?" She and **Teresa Moreno** organized and hosted a workshop on basketry care at the Arizona State Museum (ASM) conservation lab. The event included both a lecture and a hands-on workshop for members of the public. Nancy and Teresa also taught another workshop on "Packing and Storage Materials for Safeguarding Collections" at the Annual Meeting of the Museum Association of Arizona in Bisbee, in May. In addition, Nancy assisted the University of Utah Natural History Museum with their exhibition conservation plan. She presented lectures at the American Museum of Natural History, the NYU Conservation Center, and the University of Delaware.

Teresa Moreno is working on a condition survey and storage improvement project rehousing the ASM's collections of Native American silver and turquoise jewelry. She is also preparing for another season of excavation at the Sanctuary of Zeus on Mt. Lykaion after which she will be on sabbatical from ASM and the University of Arizona through June 30, 2010.

**Meghan McFarlane**, WUDPAC third-year intern at ASM continues her work on a technical study of a group of Hopi Kachina dolls in the museum's collection using a variety of analytical techniques including XRF, FTIR, and portable Raman.

**Marilen Pool** continues to work part time at ASM on the treatment phase of the SW Pottery Project. She is also working for the Arizona Historical Society, Southern Division on an NEH grant project to assess collections and prepare plans for an eventual collections move.

Paintings conservator, **Esther Echenique** from Santiago, Chile has joined the studio of **Linda Morris** part time. **Alison Pinto**, a graduate student at ASU, commutes from Scottsdale to study paper conservation. **Rachel Shand** while interning with Linda was offered the position of Assistant Registrar at the Tucson Museum of Art, but happily is still able to work at the conservation

studio one day a week.

*Regional Reporter:*  
Brynn Bender

### GREATER LOS ANGELES

**Yosi Pozeilov**, photographer at LACMA, announces that his publication on digital photography is now available: *Digital Photography for Art Conservation* Ed. 2; self published, available through [www.lulu.com](http://www.lulu.com) - publication Num. 4002004. Yosi has also made available online a presentation originally given at the WAAC meeting in Los Angeles, which reviews the methodology for producing ultraviolet-excited fluorescence photography and reflectance UV photography using off-the-shelf digital cameras and filters.

In Dec.2008, the Getty Villa opened three conservation related exhibitions. *Fragment to Vase: Approaches to Ceramic Restoration* explores contemporary issues in vase restoration, providing a behind-the-scenes look at how Getty conservators assemble ancient pottery fragments into understandable forms. *Reconstructing Identity: A Statue of a God from Dresden* examines the history of a Roman statue that has been successively restored as Alexander the Great, Bacchus, and Antinous in the guise of the wine god. *The Getty Commodus: Roman Portraits and Modern Copies* shows how curators and conservators have determined the date of an ancient bust of the Roman emperor Commodus, which was once thought to have been made in the 1500s.

The Antiquities Conservation Department is collaborating on a conservation project with the Georgian National Museum (GNM) in Tblisi, Republic of Georgia. **Jeff Maish** is heading up the project in which two unusual bronze oil lamps excavated from the Black Sea site of Vani in 2007 will be studied and cleaned in consultation with GNM conservator **Nino Kalandadze** who visited the Villa in April. Two related bronze lamps from Vani were studied in 2008 by **Richard Stone** at the Metropolitan Museum of Art, and he visited the Villa in May to consult with Jeff and **Marc Walton** from the GCI, on the continuing study of this unusual group of bronzes.

**Marie Svoboda** has begun a collaborative project with the Antikensammlung in Berlin on the treatment of a group of South

Italian vases, from the site of Ceglie, dating to the 4th century BC. Getty conservators will be studying, examining, and treating 4 vases all of monumental size, over the next 4 years. The project will culminate with an exhibition of all 13 vases at the Villa, documenting their unique restoration history and the conservation collaboration.

The Apollo Saettante, a slightly under life-sized ancient bronze, has come to the Getty Museum from the National Museum of Naples for a year-long conservation and re-stabilization project being undertaken by **Erik Risser**. This will encompass extensive analysis and documentation of the object's composition, structure, and manufacturing technique. Treatment will address the statue's structural stability and aesthetic presentation, allowing it then to be placed on view at the Getty Villa until March 2011 and afterwards in the public galleries in Naples.

**David Armendariz**, **BJ Farrar**, and **Mckenzie Lowry** (mountmakers in antiquities conservation) and **Jerry Podany** are preparing for the fourth collaborative conference on protecting collections from earthquake damage. This latest conference will take place in July, at the National Museum of Western Art in Tokyo.

**Allison Lewis**, 2008-2009 graduate intern in the department of Antiquities Conservation will be a Kress fellow next year at the Phoebe A. Hearst Museum of Anthropology, UC Berkeley. She will be working on Egyptian material in preparation for the upcoming exhibit *The Conservator's Art: Preserving Egypt's Past*, opening in April 2010 and coinciding with the annual meeting of the American Research Center in Egypt in Berkeley.

Decorative Arts and Sculpture Conservation at the Getty Center was been involved in two exhibitions: *Tales of Sprinkled Gold: Japanese Lacquer for European Collectors*, featured the V&A's Japanese lacquered Mazarin Chest and other objects from their collection, including a historic collection of Japanese lacquer tools and materials. A major conservation treatment was recently completed on the chest bringing a Japanese lacquer master to work in London with V&A Furniture Conservator **Shane Rivers**. The conservation work was funded by the Getty Foundation.

Open June 30 through September 27: *Cast*

*in Bronze: French Sculpture from Renaissance to Revolution* brings over one hundred bronzes to the Getty Center, including a wide range of works from monumental Renaissance figures to exquisite allegorical groupings. As a continuation of the research carried out for the catalogue by **Jane Bassett**, **Francesca Bewer** (Straus Center), **Richard Stone** (Metropolitan Museum of Art), **David Bourgart** (C2RMF, Paris), and the Museum Research Lab of the Getty Cons Center is in its final stages, due to be published in the fall of 2009.

**Arlen Heginbotham** is collaborating with **Michael Schilling** and **Herant Khanjian** of the Getty Conservation Institute on the analysis of 17th and 18th-century Asian lacquer ware in the Museum's collections. Using very precise sampling techniques combined with detailed py-GC/MS and FTIR analysis, they are discovering evidence for the use of a wide variety of additives and adulterants in Asian export lacquer destined for Europe.

In Rome this year researching the history of art vandalism, **Rosa Lowinger** delivered a lecture on the subject at NYU's Villa La Pietra in Florence, Italy.

*Regional Reporter:*  
Virginia Rasmussen

### NEW MEXICO

**Betinna Raphael** writes: "Over the past few years, I have headed a volunteer committee for the care and maintenance of an historic adobe artist's home here in Santa Fe, NM. The artist, Olive Rush, left her studio to the Santa Fe Friends (Quakers) to use as their meetinghouse along with many of the original furnishings and examples of Ms. Rush's watercolors, prints, and frescoes. As a member of the Quaker Meeting and head of the Building Committee, I find this experience has expanded my mind with new interest in the challenges of historic preservation, or "the big object in situ." I've learned new respect for many of the building arts and the approach of Southwest preservationists. Recently I have been consulting on the preservation of another artist's studio/home in Santa Fe, the Gustave Baumann House. Come take a look at these wonderful buildings if you find yourself in Santa Fe.

**M. Susan Barger** shattered her shoulder

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*Marie Labinis-Craft, column editor*

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while making museum site visits early in December and is now in "aggressive" physical therapy after surgery and two months of shoulder immobilization.

*Regional Reporter:*  
M. Susan Barger, PhD

### PACIFIC NORTHWEST

At the Royal BC Museum, all hands were on deck for the arrival of the *Treasures: The World's Cultures from the British Museum* exhibit, which opened May 1st. **George Field** conditioned over 1200 pounds of silica gel to a variety of specified RH microclimates to satisfy the requirements of the artifacts in this exhibit.

**Kjerstin Mackie** is wrapping up work on the artifacts associated with Kwaday Dan Tsinchi (Long Ago Person Found), the frozen preserved human remains discovered in northern BC almost ten years ago. This has been a multi-disciplinary, multi-national research project involving scientists and members of First Nations Communities, leading to two symposia, and soon, a publication summarizing the results of the research.

**Lisa Bengston** has furthered her research into testing for pesticide residues employing handheld XRF technology. Interest in the technology has now spread as **Betty Walsh** is using the analyzer to identify photographic processing techniques and the Museum's archaeologists have used it to investigate the manufacture and uses of stone tools in the collection.

**Colleen Wilson** continues to write entertaining and informative articles for the RBCM's *Discovery Magazine* and deliver gallery-based textile conservation programs.

**Robert Davison** has joined RBCM Conservation Services, focusing on the archive's cold storage project for AV and some Museum plastics.

The Museum's ACR data loggers are currently being replaced with networked loggers using ISP technology to improve downloading efficiencies, provide LCD instant readings, and enable email notification of extreme events. **Kasey Brewer** is managing this project.

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## Regional News, continued

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Finally, digital conservation documentation went live on April 1, 2009, providing the conservators with the ability to link their inspection records, condition, treatment, and analytical reports, as well as associated photodocumentation to the catalogue records of the collections. Likewise, all catalogue information is available to the conservators for reference.

**Claire Gerhard** was recently featured in her alumni magazine, *The Carleton Voice*, in an article entitled “Risky Business” which focused on some Carleton alumni facing hazards-like surviving fire and ice, and the occasional encounter with a grizzly bear in their work... Clearly, they wanted to highlight the risks in conservation!

Claire, **Nicholas Dorman**, and **Mitchell Hearn Bishop** served on a panel discussing conservation of modern art at Cornish College of the Arts in Seattle as part of Eros, Bios, Thanatos: Conundrums in Conserving Contemporary Art; a program organized by **Elizabeth Darrow**.

**Miriam Clavir** was awarded the Canadian Association for Conservation’s Charles Mervyn Ruggles Award for outstanding contribution to the field. The category for the nomination was promoting the ethics and ideals expressed in the CAC/CAPC Code of Ethics and Guidance for Practice. Miriam is Conservator Emerita and a Research Fellow at the UBC Museum of Anthropology and an Adjunct Lecturer in the Graduate Program in Museology at the University of Washington, Seattle.

The conservation department of the Seattle Art Museum has been focusing on the treatment, study, and documentation of 98 works of art from the SAM collections that will travel to five venues in Japan as the exhibition, *Luminous Jewels: Masterpieces of Asian Art from the Seattle Art Museum*. Their team of staff and contract conservators included: **Liz Brown**, Nicholas Dorman, **Alice Bear**, **Tomokazu Kawazu**, **Patricia Leavengood**, **Vina Rust**, **John Twilley**, **Marta Pinto-Llorca**, **Tim Marsden**, and intern **Annika Finne**.

The museum received support from the Getty Foundation for a digital catalog project of the Chinese paintings collection. The project includes funds for a guest conservator to study and produce condition documentation for each painting.

Nicholas Dorman served as Facilitator for the Raising Public Awareness team as part of the Connecting to Collections initiative which aims to develop a statewide preservation strategy for Washington State. Nick was relieved to have a quiet month in March as emergency contact for the AIC-Cert emergency response group and encourages other members to volunteer. You get lots of support from the AIC team, and it didn’t turn out to be a dreadful addition to his workload even with a volcano, tornadoes, and a large portion of the northern US under water.

Tim Marsden gave a presentation to SAM docents and volunteers about conservation and maintenance of art at the Olympic Sculpture Park.

The Seattle Art Museum is hosting an afternoon of talks entitled “Art Conservation in the Pacific Northwest” in October. The conservation department at SAM has been awarded an FAIC Lecture Grant to help support the event. The scheduled talks will highlight several areas of conservation and remind communities of the preservation of collections within the region.

**Dana Senge** has been collaborating with the museum staff at the Hibulb Cultural Center to prepare and stabilize important artifact donations from the Tulalip community for safe entrance to the storage facility. Many of these large pieces (including house posts, canoes, and a story pole) require some maintenance and treatment prior to entering the museum buildings.

**Marie Laibinis-Craft** is working with conservation scientist and Portland State University professor, **Tami Lasseter Clare**, on a technical examination of the Portland Art Museum’s money tree from the Eastern Han Dynasty. The bronze money tree is a rare type of funerary object found in tombs in southwest China and is named after the coin motif often used in the design of the branches. The examination includes analysis using x-radiography, XRF, and FTIR.

*Regional Reporter:*  
Dana K. Senge

### ROCKY MOUNTAIN REGION

**David Turnbull** will be leaving the Denver Art Museum to move back to Canada. He will be working as a conservator for the

Edmonton Public Art Program. David is sad to be leaving the DAM but is happy to be living near family and babysitters and is looking forward to the challenges involved with his new job.

**Mark Minor** is happy to report that he has finally finished his new studio in Howard. It’s a two-story, 1600 foot passive and active solar heated space, with lovely views of the Northern crest of the Sangre de Cristo Mountains. He considers the view a well-earned perk from all the years he’s spent laboring in basement conservation labs (of numerous institutions).

**Paulette Reading** completed work on a wedding dress exhibit at the Heritage Center in Lakewood, CO. The show will be open through August. She is currently preparing Navajo weavings for an exhibit at the University of Colorado Museum of Natural History.

*Regional Reporter:*  
Paulette Reading

### SAN FRANCISCO BAY AREA

**Martha Little** has been working on a condition survey of the Islamic manuscript collection at the Natl. Library of Egypt. She spent three weeks in Cairo in the fall of 2008 and another three weeks in April of 2009, as part of a small international team of conservators who have been training Egyptian library staff. The survey of mostly Persian, Turkish, and Mamluk Egyptian manuscript books is the first stage of the Thesaurus Islamicus Foundation and Dar al-Kutub Manuscript Conservation Project. Recent news from SFMOMA: After over a year of construction and the temporary move of the conservation lab, the staff enjoyed the opening of the new Rooftop Garden in May. In addition to a lovely outside space for sculpture, the fifth floor galleries were expanded to include an overlook. The conservation department is also preparing for a large show of the permanent collection to celebrate the 75th anniversary of the museum.

**Jill Sterrett** published an article, “Art on View” in *artpress2* and **Michelle Barger** published, “A Delicate Balance: Packing, Handling, and Installation of Ephemeral Works by Eva Hesse” in *JAIC*.

A bit late on the introduction but not on the

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## Regional News, continued

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welcome, **Leah Noelle Johnson**, daughter of **Amanda Hunter Johnson**, celebrated her first birthday in March.

**Karen Zukor** returned in early March from spending a month in Punjab, India, working on a long-term manuscript project. She was accompanied by **Jamye Jamison**, now at ICA in Cleveland. Before starting the work, Karen and Jamye traveled to Udaipur and surrounds, taking in ancient forts, Jain and Hindu temples, and what is billed as the World’s Largest Turban. It was dusty.

This spring, Karen taught a series of workshops on archival materials and framing techniques, for art students, practicing artists, and framers. The presentations are given in tandem with **Aletha Worrall**, a conservation framer based in Oakland, CA.

Architectural conservators **Mary Slater** and **Kelly Wong** of Architectural Resources Group (ARG) are conducting a condition assessment of the 1926 Santa Barbara County Courthouse, a National Historic Landmark, designed by William Mooser and Company. The condition assessment is part of a historic structures report that will be produced in the near future. The courthouse features many original wood furnishings and elaborate metal light fixtures, as well as decoratively painted ceilings by Giovanni Smeraldi and sandstone sculptures and a fountain by Ettore Cadorin.

ARG Conservation Services has been working on several projects. With the assistance of preservation masonry specialist **Devlin McDonald**, **Mersedeh Jorjani**, and **Katharine Untch** recently completed conservation treatments for the San Francisco Museum of Modern Art including the treatment of a large broken sandstone that was part of a contemporary sculpture installation. Katharine has been consulting on an outdoor sculpture by Roy Lichtenstein; on appropriate methods for cleaning brick and metal substrates for historic buildings in Sacramento; on the conservation treatment of the historic beacon at Mt. Diablo State Historic Park; and on the treatment of historic cannon at the Golden Gate National Recreation Area. Katharine and historic preservation specialist, **Ted Dunn**, are also working on a ceramic tile mural in Monterey.

Architectural conservators Mary Slater, Kelly Wong, and **Lacey Bubnash**, as well

as construction specialist **Nina Saltman** recently completed an on-going effort to survey the exterior conditions of nine original buildings (c. 1910) at San Francisco General Hospital.

*Regional Reporter:*  
Beth Szuhay

### TEXAS

On March 5th, **Mark Van Gelder** was the invited guest speaker at the Austin Artist’s League, a group which has been meeting in Austin regularly since 1927. His talk focused on the significance of preventative measures in paintings conservation.

**Gregory Thomas**, has returned to Hawaii. Greg established his private practice, Art Care, offering painting and paper conservation in Kailua, HI in 1987. Over the past several years Greg has continued providing fine art conservation services to clients in the Pacific Region, while working on the mainland from his previous studio in Rockport, Texas. Greg’s new address is: Art Care, P.O. Box 331, Kailua, HI 96734. Same e-mail address: [artcare@mac.com](mailto:artcare@mac.com) and new phone #: (808) 397-0900.

*Regional Reporter:*  
Ken Grant