Dana Senge, column editor

Regional News, continued

Textiles conservators Catherine McLean and Susan Schmalz have been busy preparing objects for catalogue photography for LACMA’s upcoming show Fashioning Fashion which will open in the new Lynda and Stewart Resnick Exhibition Pavilion later this year.

Laleha Vellanoweth will be volunteering at the Heard Museum this fall, school breaks in 2010. Lynn Bathke began her post-graduate internship in textiles conservation in October 2009. Lynn recently completed her degree from the Textile Conservation Center program in Winchester, UK.

Maria Fusco began her Mellon Fellowship in textiles in December 2009. She completed her degree from the Winchester program in 2007.

Graduate intern Birgit Schwan of the Stuttgart graduate program in objects conservation, is currently working on a technical study of two Limoges painted enamel plaques. Each plaque contains exquisite fired enamel restorations set into the original compositions. She would be interested to know of any other examples of this type of repair in American museums.

Arlen Heginbotham and Michael Schilling (senior scientist at the GCI) prepared a paper at the end of October for a conference at the Victoria and Albert Museum entitled “Crossing Borders: The Conservation, Science, and Material Culture of East Asian Lacquer.” Their paper focused on collaborative research on Asian lacquer in the Getty Museum’s decorative arts collections using layer-by-layer XRF and 3D analysis. The results of the study have led to new insights into the 17th-century trade of raw materials and lacquer across Asia and the world.

Arlen has also been organizing an international, national, 17-lab reproducibility study of quantitative analysis of historic copper alloy objects. The results of the study will be presented in the fall at Metal 2010 in Charleston, S.C.

At the Natural History Museum, Tanja Collins, Liz Homberger, and senior consulting conservator Claire Dean are examining and treating objects slated for the exhibit Under the Sun (opening 2012) in a new visible conservation space within the museum’s California History Hall. This space allows the conservators to work in situ on objects that have not been removed from the museum’s collection.

Barbara Hamann, head of conserva- tion has been working with the MIM’s architects and engineers to ensure that the visible conservation lab is fully functional before the staff move in.

Regional News

ALASKA

Monica Shah co-presented a workshop with Scott Carriere on conservation and storage in Unalaska at the statewide museum conference. Visiting the Aleutian Islands and observing the remote sites brought home the war’s impact on Alaska and how this impact has shaped policies since then. Monica has also been treating recent ac- quisitions in preparation for an exhibition after the new year, ranging from large inanimate objects to small ivory figurines.

Scott Carriere is working on a chapter for a book on stewardship of collections which will be published by Aktaima Press. He is also developing a course to bring all museum professionals together to conserve the state’s heritage.

Elfen Carrlee is working with Dana Senge on various PEG preservation issues for archaeological basketry for presentation at the May 2010 AIC and WAM conferences. Ellen is also developing an online identification reference for mam- mal fur found on Alaska Native artifacts with the help of UCLA/Grey third year intern Lauren Horelick.

Regional Reporter: Ellen Carrlee

ARIZONA

The Musical Instrument Museum (MIM) in Phoenix, Arizona is scheduled to open to the public on April 24, 2010, and preparations are underway at a feverish pace. Construction on the new building recently ended, and the col- lection has begun the slow, methodical move from the temporary work and storage facility. Each exhibit at MIM will highlight the musical traditions of a particular country. Among the most impressive recent installations are an Indonesian gamelan, complete with roughly 100 shadow puppets mounted in a faux-banana log, and a 22-foot long Decap dance organ.

Barbara Hamann, head of conserva- tion has been working with the MIM’s conservationalists and technicians on the redesign and addition at the National Park Service Conservation Lab in North Portland. In a new visible conservation lab, the conservators are working on the treatment of a multi-component archaeological alarm clock, as well as supervising interns Amy Molnar and Emily Kleinkauf.

Irene Peters leads the treatment of in- struments from the US, Canada, and Europe. Her recent treatment highlights include exploring methods for making things disappear, installing display, and performing repairs on Western stringed instruments. Daniel Cull oversees the treatment of instruments from Latin America, Oceania, and Africa. He is currently experimenting with ways to fill termite damaged wood, and has suc- cessfully reassembled several broken and sprung gourds.

Brynn Benger, Maggie Kipling, and Audrey Harrison treated two historic river boats owned by Grant Canyon National Park while the boats were on exhibit at the John Wesley Powell River History Museum in Green River, Utah. They also traveled to Mesa Verde National Park during the beautiful off season to survey prehistoric collections on exhibit.

Maggie and Audrey continue to treat textiles at the National Park Service center in Tucson with assistance from post-program intern Kevin Wolhge- math.

Holly Young reports that the Pueblo Grande Museum has received official notice of its re-accreditation. Despite setbacks and staff reductions due to the flagging economy, the Accreditation Visiting Committee site visit found the museum to be “a well managed, well governed organization, ... that has maintained forward momentum in difficult times.”

The Arizona State Museum conservation lab continues a diverse range of projects despite the saberhappiness of Teresa Moreno. Nancy Odegaard made pre-parations for the Tribal Library Archive and Museums conference in Portland and at the North Carolina Preservation Consortium in Chapel Hill.

Nancy, Gina Watkinson, and Werner Zimmt are guiding the doctoral research of Christina Binska (consolidation of a lone totemic wall hanging) to completion, Molly McGath (develop- ment of nano-particle CaOH for treatment of post-depositional carbonate), and Lesley Frame (treatment of a multi-component archaeological alarm clock), as well as supervising interns Amy Molnar and Emily Kleinkauf.

Marilen Pool and Esther Eichenhofer continue to work part-time on the ASM textile conservation project and other interesting ob- ject treatments. Lab work is represent- ed with three chapters in the new book Holding it All Together (Archetype).

Congratulations to Caitlin O’Grady and Lesley Frame, the first PhD graduates of the Heritage Conservation Science doctoral program in the Department of Materials Science & Engineering at the University of Arizona.

Regional Reporter: Brynn Benger

GREAT GROWN LONESOME

LACMA conservators Elmos O’Donoghue and Bianca May are restoring two 18th- c. paintings by Mexican artist Juan Patricio Morlete Ruiz. The paintings, acquired in 2007, belong to a set of six which are based on the famous series of the 18th-century painter Claude-Joseph Vernet, The Ports of France. All six works will be restored in the coming months.

Joe Frankel recently completed restora- tion of an important work in LACMA’s collection, Rembrandt’s Portrait of Dick Jansz. Pesset. The portrait will be on view beginning in January 2010 in the museum’s newly renovated Dutch galleries. Other European galleries will open in the following months. Renova- tions include a reconfiguration of the galleries and a new lighting system designed by Herfan Partnership Light- ing Design.

Ann Chui, the first PhD graduate from the University of Arizona, is working with three chapters in the new book Fashioning Fashion which will open in the new Lynda and Stewart Resnick Exhibition Pavilion later this year.

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HAWAII

In preparation for the reopening of the Bishop MuseumPidgay Gallery in the Hawaiian Island (closed since 1940) Rice and Larry Pace of Pace Art Conserva-
tion, visited Hawaii in June and early工艺品 century Hawaiian artists including Charles Fow, Alfia Smith Cow, D. Howard Hitchcock, Anne H. Parke, G. J. Denny, Joseph Strong, W. A. Coulter, and several paintings by unknown artists. Work is continuing on the several additional paintings for showing in the gallery in 2010.

Pace Art Conservation staff is currently working on the final phases of the restoration of seven paintings for an Old Masters exhibition scheduled to open at the Honolulu Acad-
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Makiko Watanabe joined Pace Art Con-
servation from September 2008 through February 2009. Makiko was awarded a scholarship from the Japanese Agency for Cultural Affairs to study conservation in the U.S. for one year. After six months in Hawaii she moved to New York to work in the Rustin Levinson Studio. This past June Larry gave a presenta-
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Regional News, continued

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Regional News, continued

publication. In addition, Tara continues to work on two large circa 17th-century Spanish Colonial candlestands, analyzing their surface treatments and improving their structural integrity.

In preparation of a complete reinstallation of the American Indian galleries at DAM, Gina Laurin and Tara are treating a large collection of objects that range in date, origin, and media. Steve Osborne continues to create mounts and resolve a variety of installation issues related to conservation. Most recently, his skills were successfully tested for the exhibit currently on view at DAM.

Cynthia Lawrence has been working on contract at DAM, treating paintings. Of note is her treatment of a 17th-century Spanish Colonial painted armor for the museum’s reopening in May, 2010.

Laura Downey Stanef is leaving her private practice, Silverpoint Art Conservation LLC. From January 2010, Silverpoint will be solely owned and operated by Camille Moore.

Victoria Montana Ryan recently completed work on an eight mural cycle, The History of Navigation, by Sebastien Lopez for the State of Mexico in Mexico City. She has been working on preparing various objects and working on an upcoming conference on Cohesion Parameter Theory; the goal being to develop a knowledge base and common vocabulary for traditional examination, polarized light microscopy, infrared reflectography and X-ray fluorescence. She has been able to work on several collections, his paintings, drawings in paper, and advertising posters destined to be digitized. For information please contact the WAAC Secretary.

Tina Trosper enjoys base and common vocabulary for traditional examination, polarized light microscopy, infrared reflectography and X-ray fluorescence. She has been able to work on several collections, his paintings, drawings in paper, and advertising posters destined to be digitized. For information please contact the WAAC Secretary.