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## Regional News

*Dana Senge, column editor*

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### ALASKA

**Monica Shah** has been in Washington DC installing *Yuung-naqpiallerput (The Way We Genuinely Live): Masterworks of Yup'ik Science and Survival* at the National Museum of Natural History. She continues to work on exhibits for the grand opening of the expansion project at the Anchorage Museum at Rasmuson Center as well as changing exhibits of objects from the permanent collections and preparing to install the Arctic Studies Center.

**Scott Carrlee** has been working with paper conservator **Seth Irwin** on a project to bring basic paper conservation services to small museums around the state of Alaska. Thus far, Seth has worked at the Valdez Historical Museum and the Clausen Museum in Petersburg. Future sites include the Aviation Heritage Museum in Anchorage, the Dorothy Page Museum in Wasilla, and several museums on the Kenai Peninsula. The project includes workshops and staff training as well as minor conservation treatments on photos and archival materials.

**Ellen Carrlee** is working on object treatments for the summer exhibition of recent acquisitions *From Gift to Gallery* and had help from a visiting conservator from Wales, **Siobhan Coop**. Ellen co-presented an Archaeology Curation and Conservation Seminar at the Alaska Anthropology Association conference in March, and will be co-presenting an AAM/AIC webinar in May, offering the case study of the Alaska State Archives flood for discussion.

*Regional Reporter:*  
Ellen Carrlee

### ARIZONA

**Martha Winslow Grimm** has been involved with many local exhibits involving costume and textiles. She has helped the Phoenix Art Museum open two exhibits on South East Asian textiles and also a Fashion Design Department exhibit featuring clothing of World War II. The big news in Phoenix is the opening of the Musical Instrument Museum where Martha prepared costume and textiles for exhibition and helped dress the uniquely sculptured metal mannequins.

**Gloria Giffords** and **Meredith Milstead** have begun work on a trilogy of paintings by the local matador turned artist, Corona, for the Pimaría Alta Historical Society in Nogales, Arizona. Painted in the 1940s, these 6' x 12' oil on "manta" cotton paintings were originally intended for a restaurant in Nogales, AZ. They represent three early phases of Mexican history (pre-Columbian, the Conquest, and the colonial era). All suffer from years of exposure to grime and other airborne nasties, as well as being thinly painted with a number of unstable materials and hanging slack on the inadequate size

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## Regional News, continued

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bars. The treatment consists of mending tears, surface and reverse cleaning of the painting, and reattachment and stretching upon heavy-duty bars.

At the National Park Service Lab in Tucson, **Maggie Kipling** and **Audrey Harrison** treated a group of 800 year-old yucca and cotton textile fragments from Montezuma Castle National Monument.

**Brynn Bender**, Audrey, and Maggie surveyed historic Native American jewelry, basketry, and ceramics on exhibit at Mesa Verde National Park.

The lab happily welcomes assistant conservator **Dana Senge** to the NPS staff. As Dana settles into lab operations she has begun addressing the conservation needs for 740 ethnographic artifacts from the Vernon Collection of Grand Teton National Park, including the remaining 150 individual treatments. Pre-program intern **Kevin Wohlgenuth** joined the crew on a trip to Grand Canyon to continue treatments to the historic boat collection.

The ASM Preservation Division hosted two National Preservation Institute workshops including Conservation Strategies for Archaeologists taught by **Emily Williams**.

**Nancy Odegaard** and **Christina Bisulca** curated ASM's newest exhibit *Ice Age Arizona: Preserving the Naco Mammoth* which includes a lecture series and a tour of the mammoth kill sites. Christina presented her research on the deterioration and stabilization of the semi-fossilized mammoth remains on April 22nd. Christina has also been working on a NEH funded survey of the ASM's paleontological collection. She received a scholarship award to work with the Viking Ship stabilization project in Oslo, Norway over the summer.

Nancy organized a special conservation program for high school students from the Arizona School for the Blind in the ASM conservation lab. In April, Nancy taught archaeological conservation in Baku, Azerbaijan. Nancy is working with the repository staff on a

major move of archaeological materials to new storage.

**Molly McGath** continues her research and analysis of nano-particle treatment on cordage with **Werner Zimmt** who is also working on iron corrosion and a comprehensive reference on adhesives used in conservation treatments of ceramics.

**Esther Echenique** continues with projects at the ASM including the documentation and conservation of West Mexican ceramic figurines. She has also been working part-time with the Musical Instrument Museum in Scottsdale as they prepare for their opening. She was accepted to the UA School of Anthropology graduate program and is interested in studying archeological pigments.

**Teresa Moreno** is currently on sabbatical in London doing coursework and research on silver for her Ph.D. at UCL Institute of Archaeology. Teresa will be returning to the Mt. Lykion archaeological site in Greece in the summer.

**Gina Watkinson** has been working on the documentation of objects for various exhibits and loans. Gina has also participated in NAGPRA consultations with ASM collections staff. She continues to assist conservation staff and students with projects and is preparing a conservation lab manual.

*Regional Reporter:*  
Brynn Bender

### GREATER LOS ANGELES

Associate conservator **Angela McGrew** and conservator **Ozge Gencay Ustun**, working at the Autry, are examining collections of the Southwest Museum of the American Indian and Museum of the American West. Ozge has been working on scanning NAGPRA items for presence of heavy metal pesticides within the Southwest Museum. Angela continues to work on the Southwest Museum move project.

They recently worked on the basket exhibition, which opened last year in November at the Museum of the American West at Griffith Park. The show organized in a very short time features around 300 northern Native American baskets from the collections of the Southwest Museum. It will be running until November this year.

Angela has been doing treatments and mount preparations for the *Home Lands* exhibit, which opened in April at the Museum of the American West. This show includes a quilt from the Colorado Springs Pioneer Museum that underwent a major treatment of its shattered silk border performed by **Yadin Larochette**.

Recently, Ozge co-presented a paper at the Society of California Archaeology's annual meeting in Riverside with **Vanesa Muros** and **Molly Gleeson**, who also organized and chaired the symposium session on Conservation of California Sites and Artifacts.

**Douglas MacLennan** has recently begun interning under **Jennifer Kim** at the Academy of Motion Pictures Arts and Science. Douglas graduated from the University of Michigan in 2003 with degrees in History and German. He will be applying to the Conservation Center for the Fall 2010 academic year. Douglas plans to pursue further conservation training in medieval art specifically working with panel paintings or illuminated manuscripts.

LACMA paintings conservators were busy in January and February preparing and installing new exhibitions. **Joe Fronck** traveled to Paris to collect *Renoir in the 20<sup>th</sup> century* at the Grand Palais, and **Elma O'Donoghue** traveled to New York to collect *American Stories, Paintings of Everyday Life* at the Met.

In March, **John Hix** and **Bianca May** went to El Museo del Barrio in NYC to install LACMA's exhibition *Phantom Sightings*.

**Chail Norton** attended the workshop "Care and Identification of Photographic Materials" at the end of February given

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## Regional News, continued

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by **Gawain Weaver** at UCLA. The 4 day workshop covered early 19th-century photography through modern color digital processes. It was a wonderful introduction and refresher.

**Jennifer Porter, Frank Preusser, Laura Parodi, and Yosi Pozeilov** published an online article entitled "Tracing the History of a Mughal Album Page in the Los Angeles County Museum of Art" for AsianArt.com. The article discusses the technical study and interpretation of a 16th-17th-century Mughal album page, *Hunters in a Forest*, undertaken by the LACMA conservation research laboratory and **Laura Parodi**, an art historian specialized in Mughal paintings. The study focused in particular on the extent and significance of historic repainting of the piece. The article can be viewed at [asainart.com/articles/mughal/index](http://asainart.com/articles/mughal/index).

Over the last ten months, **Victoria Blyth Hill** has been working with the Virginia Museum of Fine Arts in Richmond on 20 paintings from their collection of Tibetan and Nepalese thangkas and scrolls. The project has been in preparation for the opening of the new Southeast Asian wing of the VMFA in May of this year.

The project included treatment, matting and mounting and required a team of specialists, including **Cara Varnell**, textile conservator, **Jane Berman** of Ota House to create the silk covered mats and custom shaped mounts, and **Ashley Macomber**, an artist who assisted Victoria with the documentation and treatments. In addition, there were seven thangkas which required technical photography and analysis. Victoria is very grateful for the research performed by Frank Preusser, senior scientist and **Rebecca Broyer**, Mellon postdoctoral fellow, and photography by Yosi R-Pazeilov, all in the Conservation Center at LACMA.

The second edition of *Care and Handling of Thangkas: A Guide for Caretakers*, written by Victoria, is arriving this month. The new addition will include a Chinese translation in addition to the English and Tibetan from the first edition. Ten thousand copies will be dis-

tributed for free to monasteries, libraries, and temples in China.

Sculpture Conservation Studio just finished the conservation of the United Spanish War Veterans Monument at the Los Angeles National Cemetery (on the corner of Veteran and Wilshire Blvd) and will be working on the Battle of San Pasqual and USS Bennington Monuments in April. SCS moved offices in January to 1946 South La Cienega Blvd, Los Angeles. It is a great location for the studio, with lots of art galleries just down the street.

Griswold Conservation Associates, LLC completed the conservation treatment of the original painted ceiling at Mission San Miguel. Directed by **John Griswold, Leslie Friedman** and **Sylvia Schveri** supervised a site lab and fieldwork to treat almost 500 painted planks, along with the massive *vigas* and corbels. John also directed the treatment of the stone facade of the Royal Presidio Chapel in Monterey, CA, including the sandstone relief of *Our Lady of Guadalupe*, the oldest, non-indigenous sculpture in California.

GCA staff has also completed an environmental study at Hearst Castle, following up on an earlier study done by **Nathan Stolow** in the 1980s. They welcomed **Laura Prickett** as the new project manager, **Mary Fletcher** as manager of administrative services, and assistants **Eve Doolin** and **Kami Lerner**, and said goodbye to technicians **Andy Ritzo** and **Jennifer Argenta**, who will be missed,

*Regional Reporter:*  
Virginia Rasmussen

### HAWAII

Presently, working for clients in Hong Kong and Tokyo, **Dawne Steele Pullman** has been treating contemporary Western and Eastern paintings by the Canadian artist Leoplod Plotek as well as the Vietnamese artist Ngyuen Thanh Binh.

**Gregory Thomas** has continued to provide fine art conservation services to his clients, while setting up his new more spacious studio in Kailua, Oahu. During March of this year Gregory again worked with **Anne Rosenthal** on her mural conservation project at the Maritime Museum in San Francisco for the National Park Service.

**Thor Minnick** has completed treatment of a 19th-c. turned fruit-wood zograscope for the University of Hawaii at Manoa's Jean Charlot Collection. In addition he has been working with two silver, gold, and enamel King Kalakaua - Royal Order badges and with an extensive treatment to an important C. E. Williams koa-wood circular table.

*Regional Reporter:*  
Dawne Steele Pullman

### NEW MEXICO

On March 12, 2010, **Bettina Raphael** gave a talk "A Portrait of Olive Rush: An Independent Spirit," sponsored by the Office of the State Historian. The lecture was held at the Olive Rush studio, a building that is now the meeting place of the Society of Friends in Santa Fe, and it is usually not open to the public. Bettina gave a very interesting talk, and it was a treat to be able to see the Rush Studio.

*Regional Reporter:*  
M. Susan Barger, PhD

### PACIFIC NORTHWEST

**Jan Cavanaugh** has received a Lecture Grant from the FAIC. She will be offering a 5-part public lecture series titled "What is Art Conservation?" at the Portland Art Museum in the fall.

**Claire Dean** continues to work periodically at the Natural History Museum in Los Angeles County. She has also

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## Regional News, continued

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recently completed the cleaning of 30 pieces of fire damaged bead work belonging to members of the Nez Perce Nation, Idaho. Claire is also getting ready for a two-week dog sledding expedition to the Arctic in April. With luck, global warming will not have stripped the far North of all of its ice and snow by then.

**Charles Rhyne's** website, "Architecture, Restoration, and Imaging of the Maya sites of Uxmal, Kabah, Sayil, and Labna, the Puuc Region, Yucatan, Mexico" was recently cited as one of 24 great websites for art history (Ching-Jung Chen, "Great Websites for Art History," *Collection Building*, Vol. 28, no. 4, 2009, pp. 155-158).

The Royal British Columbia Museum conservators have been busy with preparations for a new cold storage facility, dismantling the wonderful S'abadeb exhibition on loan from the Seattle Art Museum, testing natural history specimens for pesticide residues, and devising a plan for the totem poles and other outdoor artifacts.

In April, **Johanna Wilms** will be joining the RBCM, completing a graduate internship for the University of Applied Sciences and Arts in Hildesheim, Germany. And in the fall, **JoAnn Peters** will be joining the RBCM as a visiting researcher from Central Washington University, carrying out analyses of plastics in the History Collection. The conservators are also gearing up for a comprehensive collections risk assessment, building on the last one completed in 2005.

*Regional Reporter:*  
Corine Landrieu

### ROCKY MOUNTAIN REGION

**Victoria Montana Ryan** is presenting a pre-conference workshop for CWAM and a spring workshop for the Society of Rocky Mountain Archivists (SRMA). Both workshops are funded by Connect-

ing to Collections grant awarded to Colorado last year. She is also scheduled for a lecture at Colorado College on 'Fakes and Forgeries' where she'll be discussing the latest in portable XRF analysis.

**Beverly Perkins** served on an NEH review panel and an IMLS review panel.

**Laura Downey Staneff** and **Camille Moore** have changed their minds about the disposition of their business, Silverpoint Art Conservation, LLC. In an amicable arrangement, Laura will retain the Silverpoint name with a reduced business scope. Camille will start a new company, Moore Art Conservation, LLC for her private practice in paper and photograph conservation.

**WCCFA** is proud to announce the addition of a new paintings conservator to the staff, **Yasuko Ogino**. Yasuko comes to WCCFA from the Atlanta Art Conservation Center in Atlanta, GA (a satellite regional center of the Williamstown Art Conservation Center in Williamstown, MA.) Yasuko is originally from California, and she, along with husband and fellow conservator James Squires (newly appointed to the Denver Art Museum and a native of Colorado) are thrilled to return to the West to work and raise their two sons, Finn and Calder.

WCCFA conservator, **Camilla Van Voooren** has joined the board of DUART!, a non-profit student support group of the Art and Art History Department at the University of Denver. Camilla was also awarded an FAIC Professional Development Grant to attend "Cleaning 2010" in Valencia, Spain in May.

University of Denver undergraduate student, **Rachael Meisel**, is currently a pre-program intern at WCCFA.

WCCFA conservators completed the treatment of 56 paintings by the important American artist, Julien Alden Weir, as well as his father, Robert Weir, and his half brother, John Ferguson Weir, as part of a Save America's Treasures Grant awarded to the Brigham Young University (BYU) Museum of Art. This col-

lection from the estate of J. A. Weir was bequeathed to the museum by one of Brigham Young's grandsons, Mahonri Young, who was an artist in his own right, and was married to J. A. Weir's daughter, Dorothy. This was a two year project and BYU will present much of this material as part of an exhibition planned for 2011.

**Meghan McFarlane** accepted the Assistant Conservator position at the Denver Museum of Nature and Science.

*Regional Reporter:*  
Paulette Reading

### SAN FRANCISCO BAY AREA

**Claire Antonetti**, **Niccolo Calderaro**, **Chris Augerson**, and conservation assistant **Jena Hirshbein** completed treatment on a set of eight choir loft panels for the Mills College Jeannik Méquet Littlefield Concert Hall in Oakland, California. The college embarked on a full-scale restoration of its Music Building, which houses classrooms, practice rooms, and offices. In 1928, architect Walter H. Rattcliff Jr. designed the modern-era Spanish Colonial Revival Style building that also sports open colonnades, walled courtyards, and Moorish fountains, all of which surround a 500-seat concert hall, considered a jewel of its time.

The choir loft panels painted in fresco on wood were created by Bay Area artist Ray Boynton, known for his mural work throughout the area as well as for his experimental painting techniques with fresco. Each of the eight panels are set fifteen feet above the stage of the concert hall into a tracking system, which is powered by hand. The panels are made up of single planks, prepared with layers of linen, adhered with animal glue and a finely applied plaster layer to facilitate the application of tempera paint and various metal leafs. This unconventional approach to fresco making -- coupled with years of physical motion -- created a unique set of conservation problems

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# WAAC Publications

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## Handling Guide for Anthropology Collections

Straightforward text is paired with humorous illustrations in 41 pages of “do’s and don’ts” of collection handling. A Guide to Handling Anthropological Museum Collections was written by Arizona State Museum conservator Nancy Odegaard and illustrated by conservation technician Grace Katterman. This manual was designed to be used by researchers, docents, volunteers, visitors, students, staff or others who have not received formal training in the handling of museum artifacts. Paper-bound and printed on acid-free stock.

**Price: \$8.85**

(\$6.60 copy for orders >10 copies)

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## Back Issues of WAAC Newsletter

Back numbers of the *Newsletter* are available. Issues Vol.1 - Vol.14, #3 (Sept. 1992) are \$5/copy. Issues Vol.15 - Vol.29, #3 (Sept. 1997) are \$10/copy. Issues Vol.30 (Jan. 2008) and after are \$15/copy. A 20% discount will be given to libraries seeking to obtain back issues to complete a “run” and for purchases of ten copies or more of an issue.

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Brynn Bender

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Donna Williams

for the panels which primarily required cleaning, consolidating, and inpainting.

**Will Shank** is pleased to announce that he has been awarded the 2010 Conservation Advocacy Award for distinguished achievement in conservation by the American Institute for Conservation. He is being acknowledged for his work with Rescue Public Murals, an initiative of Heritage Preservation, that he co-founded with **Tim Drescher** of Berkeley in order to raise public awareness of the plight of outdoor community murals. The award was presented at the May meeting of A.I.C. in Milwaukee. The Conservation Advocacy Award recognizes the accomplishments and contributions of conservation professionals who, through substantial efforts in public outreach and advocacy, have advanced the field of conservation and furthered the cause of conservation.

*Regional Reporter:*  
Beth Szuhay

## TEXAS

**Sylvie Pénichon**, Conservator of Photographs at the Amon Carter Museum in Fort Worth, Texas received a 2010 FAIC Samuel H. Kress Conservation Publication Fellowship to work on her manuscript in progress *Care and Identification of 20th-Century Color Photographs*. In March, she taught a one-week course on the history, identification, and care of color photographs to students of the International Post-graduate Course in Photograph Conservation at the National School for Conservation, Restoration and Museography (ENCRYM), in Mexico City. While in Mexico City, she also gave a public lecture “El montaje de In the American West de Richard Avedon.”

Since taking on the post as the Judd Foundation’s conservator in September 2008, **Shelley M. Smith** has been conducting a sculpture survey of over 300

permanently installed works by the late artist Donald Judd. The works are located throughout 7 properties in Marfa, TX and 3 ranches located on the south side of the Chinati mountain range some 80 miles south of Marfa.

Shelley is currently working in New York preparing for the deinstallation of Donald Judd’s building that served as his New York residence and studio. The 5-story cast-iron building designed by Nicholas Whyte in 1870 is located at 101 Spring St. The building is about to undergo a major restoration in late 2010. In preparation for this, the interior and immovable works will be protected in place and 5000 objects, furniture, and artworks conserved and moved to temporary storage. Assisting in this project is **Kendra Dacey**, a graduate of University of Lincoln with an MA in Conservation of Historic Objects and **Vickie Arndt** as art preparator.

**Aniko Bezur**, Andrew W. Mellon Conservation Research Scientist for the Museum of Fine Arts, Houston and the Menil Collection, writes:

The Gulf Coast Conservation Group (GCCG) was established in June 2008 by conservators and scientists at the Museum of Fine Arts, Houston, the Menil Collection, and Rice University to provide a local and regional forum to professionals and students for exchanging and enhancing knowledge about conservation and scientific research through presentations, discussions, and social networking. We hope to nurture good relations between area conservators and scientists, building a thriving conservation community in Houston, and the Gulf Coast region that will help attract other conservation professionals, fellows, and interns to this area.

For more information about GCCG, you may contact Aniko at abezur@mfa.org or by phone at 713-639-7738.

*Regional Reporter:*  
Ken Grant