
Regional News

ALASKA

During a trip to Fairbanks in February, **Scott Carrlee** did an assessment of the Pioneer Air Museum in Fairbanks and helped remove asbestos dust from 15 very large Rusty Heurlin paintings that comprise the Great Stampede Show at the Pioneer Memorial Museum. After 10 years of maintaining his "Certification of Fitness to Remove Asbestos" Scott was happy to be able to put it to good use. Scott was also happy that it was not 40 below when he was in Fairbanks. In April, Scott flew to Skagway to do an exhibit conservation assessment of 3 mechanical mannequins and about 100 other artifacts recently acquired by the Klondike Gold Rush National Park. The mannequins and other artifacts will be put on exhibit in a new Soapy Smith Museum. At the end of April, Scott gave three presentations at the Alaska Native Libraries, Archives, and Museums Summit in Anchorage.

Monica Shah is overseeing the IMLS-funded conservation assessment at the Anchorage Museum, which is in full force with conservators **Kim Cullen Cobb** and **Dana Senge** onsite to survey over 1,200 objects. Monica completed the treatment of a basket collection in preparation for its display.

Janelle Matz attended the AIC CERT training in San Diego in March, making lots of new friends and learning how to wear a hard hat properly, as well as finally meeting **Chris Stavoroudis** in person. Janelle is anticipating a busy summer caring for some of Anchorage's Public Art.

Seth Irwin is coming to the end of a mightily productive 14 months as "Alaska's Itinerant Paper Conservator." He and his trusty orange pickup truck full of supplies and equipment have provided expertise, treatment, and trainings in Valdez, Petersburg, Juneau, Eagle, Anchorage, Kenai, Wasilla, Homer, and Kodiak to 11 museums and numerous other clients. Funding came from the various institutions, the Rasmuson Foundation, the Alaska Humanities Forum, and the Alaska State Museum Grant-in-Aid.

Ellen Carrlee has been building relationships with the archaeological community in Alaska this spring. She presented a panel on shipwreck artifacts to the Alaska

Anthropological Association in Fairbanks as well as a poster on labeling adhesives (researched with **Samantha Springer** and **Anna Weiss**), did a conservation survey and workshops for staff at the Alutiiq Museum in Kodiak via their IMLS grant, and presented conservation info to CRM professionals through the Office of History and Archaeology in Anchorage.

Regional Reporter
Ellen Carrlee

ARIZONA

Dana Senge and **Maggie Kipling** completed treatments and transported ethnographic collections scheduled for exhibit at Tuzigoot National Monument and Navajo National Monument. **Audrey Harrison** has begun rehousing the basketry collection from Casa Grande Ruins National Monument. Pre-program intern **Amy Molnar** has been assisting in the lab with treatments and photography.

Brynn Bender was able to experience first hand the rowing of replica historic boats down the Colorado River through Grand Canyon National Park after working many years stabilizing original wooden boats in park collections. Brynn is also working on the development team for an emergency operations plan at the National Park Service facility in Tucson.

Linda Morris's studio is continuing conservation treatments for the Amerind Foundation's art collection and the Phippen Museum, as well as private collections, both paintings and paper artifacts. **Rachel Childers**, a student at the University of Arizona, has joined the studio as an intern. **Rachel Shand** and **Alinson Pinto** continue to assist in the studio, as well.

Martha Winslow Grimm is busy organizing the Costume Society of America's sixth Angels Project which will be held June 7th at the William Hickling Prescott Historic House in Boston, MA. The 1808 Federal style house is owned by the National Society of the Colonial Dames of America and houses many 18th-century costumes and accessories. The thirty volunteers will be rehousing the collec-

tion and making supports for accessories, and five textile conservators will be completing treatments. The participating conservators are: **Margaret Ordóñez** (RI), **Mary Juliet-Paonessa** (CT), **Susan Jerome** (CT), **Harold Mailand** (IN), and **Martha Winslow Grimm** (AZ).

Marilen Pool will be working on the conservation of a Colonial polychrome Immaculata sculpture for the Tucson Museum of Art this spring. She continues to work on the treatment phase of the Southwest Pottery Project. Also working on this project are **Hamada Kotb**, Kress Fellow and PhD candidate in conservation from Cairo University; **Brunella Santarelli**, graduate research assistant and graduate student in Heritage Conservation Science at the UA doing thesis research on the mechanisms of salt deterioration of pottery; and **Erin Murphy**, pre-program intern.

Christina Bisulca, graduate student in Heritage Conservation Science at the UA, is completing an Ice Age bone project and beginning a residue study on ancient ceramics and stone materials that will include a study of the use of lead, tobacco, datura, and other substances in the Southwest. **Skyler Jenkins**, pre-program intern, has been accepted into the UCL program for the fall and has been working on coating and adhesive removal from the bones.

Molly McGath, doctoral candidate in Heritage Conservation Science at the UA, continues to research degraded cellulose fibers. **Laura Staneff** joined the lab briefly for a paper conservation project to stabilize items from a 1910 Tucson time capsule that included coins and papers. Everyone including interns **Jennifer Burley**, **Ben Gorhan**, and **Jacqueline D'Asta** helped with the project.

Ida Pohoriljakova, post-graduate conservation intern (Queens), is working on silver condition examination and documentation. **Werner Zimmt**, conservation chemist, is researching iron corrosion.

Nancy Odegaard is managing many projects in the lab and jumps in as needed. She recently directed a treatment project for the University of Utah for archaeological and ethnographic collections; is a copartner conservator with the Iraqi Heritage Conservation Institute; part of the Arizona Connecting 2 Collections team; presented

in two sessions at the recent Museum Association of Arizona meeting; and took students to help **Claire Dean** remove graffiti from rock art in Tempe. **Gina Watkinson**, conservation assistant and new graduate student in American Indian Studies at UA, is involved in keeping all the ASM projects in line while she researches plant materials used in SW objects.

Teresa Moreno has returned to work after being on maternity leave. She is resuming her research on American Indian silver jewelry and is coordinating the conservation work for an up-coming exhibit on Southwestern Pottery, which is another phase of the ASM's on-going Pottery Project.

At the Musical Instrument Museum (MIM), **Irene Peters** has been appointed chair of the Emergency Preparedness Committee and in this function is starting to gather information to compile the museum's emergency preparedness plan. She attended workshops on the topic hosted in Tempe by the Balboa Art Conservation Center. Irene is mainly busy writing policies for the Collections Management Policy manual, that recently helped the museum to gain Smithsonian Affiliate status.

Daniel Cull can be found behind the visible lab window at the MIM supervising lab assistant **Robert Gobin**, documentation assistant **Adriana Milinic**, and training volunteers **Steve Hinders**, **Karen Hayes**, and **Judah Page**, as well as working on a variety of musical instruments. Currently underway is the paint consolidation of a Spanish clavichord and a preventive low-temperature treatment project coupled with a brief object-by-object condition survey. Daniel recently authored a chapter entitled "Rhizomatic Restoration: Conservation Ethics in the Age of Wikipedia" in the book *The Ethics of Emerging Media* edited by **Bruce E. Drushel** and **Kathleen German**, published by Continuum. In other news Daniel and fellow conservator and WAAC member **Rose Cull**, née **Daly**, were married on March 12th in Houston, Texas.

Regional Reporter
Brynn Bender

GREATER LOS ANGELES

Curatorial and conservation departments at LACMA continue their technical examination of Dutch and Flemish 17th-century paintings for an upcoming catalogue. In recent months painting conservators looked at LACMA's three works by Rubens. **Elma O'Donoghue** and **Bianca May** are restoring three paintings from a series of six works by 18th-c. Mexican artist Juan Patricio Morlete Ruiz. In 2009 and 2010 the other three paintings in the series were restored Elma and Mellon Fellow **Paul Gardener**. Elma O'Donoghue is also working on a large panel painting by Juan Ramirez, *Marriage of the Virgin* from 1668 for the Latin American galleries. LACMA's new conservation website is up, featuring brief reports on projects in paintings, textiles, paper, and objects conservation as well as conservation science.

Sylvia Schweri-Dorsch has been appointed Associate Conservator for the Watts Towers, supporting LACMA's recent new involvement with their conservation. An objects conservator with architectural preservation experience, she is a graduate of the Institute of Fine Art Conservation Center of NYU and has worked at a variety of museums, archaeological sites, and private practices. She is responsible for day-to-day conservation activities onsite and will work with senior conservation scientist **Frank Preusser** to research and develop treatment protocols for the long term preservation of the Towers.

In April **Diana Rambaldi** started in the research laboratory of LACMA as Associate Research Scientist. Diana's research during her graduate work (PhD and MS at the University of Bologna, Italy) dealt with the development of new analytical strategies based on the use of innovative separation techniques and light scattering detection systems for the characterization of macromolecular and supramolecular species. She will be working with **Charlotte Eng** and Frank Preusser on the analysis of organic colorants and day to day examination of objects from LACMA's collections. She will also be working on specific problems related to the preservation of the Watts Towers.

LACMA's objects conservators, **John Hix**, **Don Menveg**, **Natasha Cochran**, **Silviu Boariu**, and **Siska Genbrugge**, as

well as **Jeff Ono** the mount maker, have all been extremely busy treating, installing, and deinstalling one large-object exhibition after the other: Olmec, Lucknow, David Smith as well as selections from the permanent collection of Modern Art.

Marieka Kaye, exhibitions conservator at the Huntington Library has recently completed the restoration of the Sleeping Beauty prop book. You can find a video about it on Disney's D23 site (March videos).

Gawain Weaver led an informal workshop at the AMPAS Margaret Herrick Library on the treatment of photographs specific to the library's collection. Participants were: **Jennifer Kim** the library conservator, as well as **Erin Jue** and **Jennifer Badger**, who perform contract work for the library periodically. Black and white silver gelatin as well as chromogenic prints were discussed and treated for a variety of condition issues.

Marie Svoboda from the Getty Villa and **Lorelei Corcoran**, director of the Institute of Egyptian Art & Archaeology at the University of Memphis, have just published a book entitled: *Herakleides: a Portrait Mummy from Roman Egypt*. The book presents the multidisciplinary study of the mummy of Herakleides in the J. Paul Getty Museum's collection and currently on view at the Villa. It highlights the funerary practices and religious beliefs during Herakleides' life through the collaborative contributions from museum professionals (Egyptologists and conservation scientists) as well as the medical and scholarly communities. An appendix by **Marc Walton**, GCI scientist, presents the detailed analysis of the red pigment that decorates the mummy. The book concludes by comparing the data from the mummy of Herakleides to similarly decorated red-shrouded portrait mummies in collections worldwide.

Conservators **Molly Gleeson**, **Vanessa Muros**, and **Liz Werden-Chayes** organized a session at this year's California Association of Museums March meeting in Pasadena, CA. The session, "Inks and Barcodes- Methods of Labeling and Tracking Objects," covered archival methods for labeling and tracking objects within a collection. Over forty attendees learned from talks and a practical session cover-

Regional News, continued

ing materials and application techniques addressing inorganic and organic materials. The program also covered methods used to track objects in a collection using bar codes and radio frequency identification.

At the same meeting **Angie McGrew**, associate objects conservator at the Autry National Center and **Ashley McGrew**, independent consultant and partner of Art and Object - Integrated Safety Systems along with the Autry conservator **Ozge Gencay-Ustun** organized another session entitled "Handling 101: Practical Tips and Solutions for Handling and Storing 3-D Objects and Textiles." Preventive conservation was highlighted through minimizing object movement, as well as the ways of avoiding common support materials or packing techniques that can cause damage. The session was attended by more than 40 participants and took an hour and a half. A variety of materials were shown and proper handling/storage demonstrations were carried out.

At this year's Society for California Archaeology, Molly Gleeson of UCLA, **Jacqueline Zak** of National Parks Service and California States Parks, **Alice Boccia Paterakis** of Kaman-Kalehoyuk Excavation, Vanessa Muros of UCLA/Getty Conservation Program, Ozge Gencay-Ustun of Autry National Center, **Allison Lewis** of the Phoebe A. Hearst Museum of Anthropology, and **Georgia Fox** of California State University, Chico organized a workshop entitled "Caring for Artifacts--from the Field to the Lab." The day-long workshop included topics from lifting artifacts, cleaning, labeling, storage, and assessing condition. 20 participants were provided with hands-on practicals for each section and a binder with useful resources and articles. The organizers are still working to develop this workshop for future SCA conferences, attendees of which include archaeologists as well as tribal museum professionals.

A day before the workshop, conservator Molly Gleeson chaired and co-organized a symposium with Georgia Fox, associate professor of CSU, Chico, titled "From the Trenches: Challenges of Preserving Archaeological Collections from Multiple Perspectives." The forum brought together presenters including state, federal, local, and private entities such as archaeologists, tribes, collections managers, CRM firms,

and conservators.

Vanessa Muros co-organized the 1st SAA International Portable X-Ray Fluorescence Symposium at the Society of American Archaeology Meeting with **Richard Lundin** of Wondjina Institute. She also acted as a discussant in the symposium where Ozge Gencay-Ustun presented the pXRF application at the Autry National Center to test for heavy metals on Native American collections. The session included Rae Baubien of MCI and et al's work on pXRF analysis on Panama gold.

Liz Werden-Chayes was selected as a participant in the San Diego session of AIC's Collections Emergency Response Training.

Rosa Lowinger led the Association for Preservation Technology's first professional study tour to Cuba. The group of architects, conservators, restorers, and preservationists met with numerous members of Cuba's preservation community in the cities of Havana, Trinidad de Cuba, and Cienfuegos. Rosa is presently planning AIC's first trip to Cuba, scheduled for early December 2011. Look for announcement on dates and sign up at this year's AIC Conference.

Tiarna Doherty, along with interns **Julia Burdajewicz** and **Emily MacDonald-Korth** completed the conservation of the Jack Youngerman painting *Red Vermilion* from the Norton Simon Museum in Pasadena for the exhibition *Surface Truths: Abstract Painting in the Sixties*.

Laura Rivers has joined the paintings conservation department at the Getty Museum as an Associate Conservator. Laura is also currently serving as the Chair of the AIC Paintings Specialty Group. She is working with **Yvonne Szafran** and Tiarna Doherty on the conservation and restoration of a large triptych by Martin van Heemskerck.

In addition to their ongoing work for the upcoming Los Angeles history exhibit, **Tania Collas** and **Liz Hoberger** recently prepared objects for loans to the Autry National Center and LA Plaza de Cultura y Artes. Tania is working on a humidified nitrogen atmosphere case for a geological sediment core specimen and Liz will soon be deinstalling the exhibit of Charles Knight paintings from his Life

through Time series to make way for a temporary art exhibit to coincide with the opening of the new Dinosaur Hall in mid-July, 2011.

Regional Reporter:
Virginia Rasmussen

HAWAII

Dawne Steele Pullman continues to work on paintings by Hitchcock and Enoch Perry for a private collection when in Hawaii. She is also in Asia this spring attending to the art works of her clients there.

The Bishop Museum has started conservation work in preparation for the renovation of the Polynesian Hall. Several conservators are being contracted to assist with the project. Over 500 artifacts will be reviewed and treated in the coming year, including artifacts from various Pacific nations.

Larry and **Rie Pace** recently finished work on the portraits of the founders of the Bishop Museum: the *Portrait of Charles Reed Bishop* by William Cogswell and the *Portrait of Bernice Pauahi Bishop* by Frederico De Madrazo. At the Honolulu Academy of Arts Larry and Rie have recently finished work on *Estuary* by Jan Van Goyen, *Flemish Interior Scene* by an unknown artist, and *Turning, 1958* by Morris Louis. The treatment of the Louis was carried out in the gallery in which it hangs due to the size of the painting. The treatment was funded by the Morris Louis Foundation.

Thor Minnick has successfully completed work on several Satsuma earthenware pieces and three kou-wood umeke from the Kalakaua collection - in private collections. He is presently working on a Ming dynasty huanghuali wood armchair for the Honolulu Academy of Arts.

Regional Reporter:
D. Thor Minnick.

Regional News, continued

NEW MEXICO

The conservation lab of the Dept. of Cultural Affairs, Museums and Monuments of New Mexico is happy to announce the recent opening of a second laboratory located on the second floor of the New Mexico History Museum adjacent to the Palace of the Governors. The new lab complements the primarily object focused Museum Hill laboratory with an emphasis on “flat” art such as textiles, paintings, and works of art on paper. Associate conservator **Mina Thompson**, associate textile conservator **Rebecca Tinkham**, and third year intern **Frances Baas** will be working in the new downtown location.

The department belatedly welcomes Fran Baas from the University of Buffalo program. They're thrilled she is there and have been delighted with the ongoing contributions she makes to the team.

Chief conservator **Mark Mackenzie** is busy with ongoing research and analysis (pXRF, FT-IR, UV-Vis spectrometry, UV-fluorescence) to determine the presence of cochineal in art, textiles, and artifacts from New Mexico, Mexico, and Peru. This is in support of a very large project called “Color Red.” The project will culminate in a multi-museum, multi-national exhibit in 2014. Mark is working with other institutions and scientists to supplement knowledge and analytical equipment abilities: **Marco Leona** of the Met; **Eric Hansen**, recently Chief Scientist of the LC, **David Wenger** of Jefferson Medical College, U of PA, and **Jon Schoonover** of Los Alamos National Laboratory. In addition, Mark is pursuing active research into persistent fumigants within partner museum collections and working with scientists from Mexico Tech.

Senior conservator **Maureen Russell** is teaming up with archeologists and scientists from DCA's Office of Archeological Studies to examine and analyze a collection of ancient greyware Dinetah/Navajo ceramics dating to ca. 1600 – 1650. The 57 vessels were stolen from BLM land and were “returned” after litigation. Previously, only 12 fragmentary vessels of this kind were ever known. Maureen is also lead conservator for the upcoming Native American Basket exhibit, *Woven Treasures*, from the extensive collection of the Museum of Indian Arts and Culture

(MIAC) that opens in November, 2011.

Rebecca Tinkham has had a paper accepted to the ICOM-CC Triennial conference to be held in Lisbon, Portugal, September 2011. She is preparing artifacts for the Museum of International Folk Art's (MOIFA) upcoming exhibit on Macedonian embroidery and three 47 star United States flags for exhibit at the NMHM as a part of the celebration of the state's centennial on January 6, 2012. Rebecca and Fran Baas are also preparing a custom mount for the inaugural ball gown recently donated to the New Mexico History Museum by Governor Susana Martinez, the country's first female Hispanic governor for the exhibit, *Homelands: Women of the West*.

Assistant conservator **Larry Humetewa** has completed treatments for *Woven Treasures* at MIAC, extensive treatments for the *Art of the Andes* exhibition at MOIFA, and is assisting with the IMLS survey of ceramics at MIAC. He is beginning his summer season working a day a week at Bandolier National Monument on graffiti mitigation.

Beth (Rydzewski) Holford, assistant objects conservator, completed treatment for an outgoing loan to the new Southern Ute Cultural Center which will soon open in Ignacio, Colorado. Loaned artifacts, courtesy of the Museum of Indian Arts and Culture, included buckskin dresses, beaded moccasins, wool leggings, basketry, beaded moccasins, a hide and bone saddle, and a beaded leather pouch.

Assistant objects conservator **Anya McDavis-Conway** continues to be involved in the NMHM's ongoing 3D object rehousing project, which is funded by the National Endowment for the Humanities. She is also lead conservator on the exhibit *Art of the Andes* where she and Beth surveyed the artifacts prior to establishing treatment parameters for the rest of the lab. The lab treated hundreds of fascinating artifacts for the show.

The Museum of Indian Arts and Culture Laboratory of Anthropology has been awarded an IMLS grant to perform a detailed survey of the archaeological ceramics collection, consisting of 5300 ceramics. The survey is primarily being executed by Beth Holford, Anya McDavis-Conway, and Mina Thompson. The

IMLS survey has been underway since January, and 25% of the vessels have been surveyed as of April.

In support of this survey the conservators are also sampling and testing for the presence of “mobile” arsenic. A “swipe” testing protocol was developed which ensured an averaging of the entire exterior surface using a swipe wiping material (Texwipe TX 1009) selected based on published NIOSH protocols. Nancy Odegaard was consulted early on in this process and provided very helpful information.

As they do not have a dedicated conservation science section, they began working with interested scientists to create a Research Associate Conservation Scientist program. Eric Hansen and Jon Schoonover will join **Marvin Rowe** in helping investigate, preserve, and conserve the collections of New Mexico.

Later this year **Cindy Lee** will join the lab. She is currently a student in the UCLA/Getty program in the conservation of archaeological and ethnographic Materials.

Joe Sembrat, Mark Rabinowitz, and Carla Bogdanoff report that Conservation Solutions, Inc. (CSI) is pleased to have concluded 2010 with an award winning project at the New York Public Library. CSI was on the team that completed the “New York Public Library – Exterior Renovation.” The project received awards from the Preservation League of New York and the New York Landmarks Conservancy. Other successful projects in 2010 included conservation treatment of Chief Manuelito for the McKinley County Courthouse in Gallup, NM; the conservation treatment of the Rose Garden Fountain *Boy With Goose* at the Rockefeller Estate in Kykuit, NY; the treatment, relocation, and installation of the LaGrange Terrace Marble Column to the American Wing Courtyard at the Metropolitan Museum; and the conservation of stone sculptures and cemetery grave stones and monuments at the University of Virginia in Charlottesville.

Regional Reporter:

WAAC is currently seeking a regional reporter for New Mexico.

Please contact:
Daniel Cull

Regional News, continued

PACIFIC NORTHWEST

New interns working at **Alice Bear Conservation** are **Alex Whedbee** and **Liz Penttila**.

The Washington State arts commission has recently contracted with public art collection consultant **Helen Lessick** to complete a preservation/collection management assessment for the State art collection. Lessick will be looking at how best to align need with resources for the management of 4,600 pieces, which are located in K-12 public schools, colleges, universities, and state agencies. The assessment will be complete by the end of May and comes at a time when the state's budget is undergoing major reductions for the arts commission ranging from -10% to -80%; other proposed bills would eliminate or curtail the public art program.

Mariam Clavir gave a keynote address on preserving cultural significance at a symposium, "Ethical Issues In Ethnographic Collections," presented by the Winterthur/University of Delaware Program in Art Conservation at the Winterthur Museum. The symposium was organized in conjunction with Winterthur's first exhibition of Native American material, *Made for the Trade: Native American Objects in the Winterthur Collection*.

Linda Roundhill has been very busy the last few months executing local conservation projects, including a painted 18thC. Swedish trunk, the de-installation and assessment of a Tom Ukas Totem Pole, the cleaning of outdoor marble sculpture from Taipei, and the treatment of two ancient Egyptian coffins that were needed for the exhibition *Wrapped* at the Washington State History Museum. She is currently enjoying the relative calm of working on a variety of interesting objects from around the world for private clients, including a rare akuilisaq made of seal gut.

Having spent part of the winter in the Arctic training dogs, mending harnesses and sled, and poop scooping a 37 pup dog yard every morning, **J. Claire Dean** is back in warmer territory and (assisted by **Deborah Uhl**) she is doing rock art conservation field work in Phoenix and Southern California. She is also working with the Tulalip Native American community getting artifacts ready for the open-

ing of the Hibulb Cultural Center, Tulalip, Washington.

Regional Reporter:
Corine Landrieu

ROCKY MOUNTAIN REGION

Teresa Knutson of Rocky Mountain Textile Conservation recently completed treatment on a three-piece dress funded by American Heritage Preservation grants. The dress is owned by the Kansas State Historical Society in Topeka and was worn to President Abraham Lincoln's second inaugural ball by Mrs. John Usher, wife of the Secretary of the Interior. Treatment consisted of consolidating and stabilizing the fragile main fabric of the dress and silk chenille trim, removing stains on the skirt from a water leak, replacing the deteriorated and lost net bertha of the evening bodice, and providing support for the dress during display.

Carl Patterson has just completed teaching "Introduction to Art Conservation" at the University of Denver. This class is a prerequisite for the Museums Studies Masters from the Art Department. He continues as MAST chair for the Colorado-Wyoming Association of Museums (CWAM) solving problems for member museums in a number of areas and raising funds for scholarships to the annual CWAM conference.

Anna Gil and **Katrina Fausset**, students from Northwest College in Powell, Wyoming were interns in the conservation lab of the Buffalo Bill Historical Center this winter. **Tara Hornung**, private conservator from Denver, successfully completed a residency in the BBHC lab, working on firearms from the Cody Firearms Museum.

Laura Downey Staneff consulted on-site regarding several paper conservation projects at the Arizona State Museum in February. Notably, some of the items were newspapers and documents belonging to the Jewish History Museum in Tucson and had been in a time capsule at the museum from 1910 to 2010. Conservators in the lab observed that some things, including ads for desirable real estate in Southern Arizona, had not changed much in that time.

Mark Minor is currently treating two carriages for the Frontier Army Museum in Fort Leavenworth, Kansas. One is an 1874 Gatling Gun "Cav Cart." The second is an 1878 model Escort Wagon.

Karen Jones, preservation representative for the Society of Rocky Mountain Archivists, organized a clinic for Preservation Week in collaboration with Denver Public Libraries. The clinic involved consultation with conservators about preserving family heirlooms and information about digitizing artifacts. The following area conservators participated: **Camille Moore**, **Beth Heller**, **Barbara Johnson**, **Paulette Reading**, and the conservators from the Western Center for the Conservation of Fine Arts (WCCFA).

The conservators at the WCCFA are treating a number of paintings by Russian American painter, Nicholi Fechin in preparation for the exhibit, *Nicholai Fechin, 1881-1955*. This exhibit will showcase approximately sixty works by Fechin, ideally with an equal representation of his time in Russia and the US – and from collections in both countries. The exhibition will open in Kazan in November 2011, with a following tour in Russia and the US. **Camilla Van Vooren** spent three weeks in February working at Kuniej Berry Associates, LLC Fine Art Conservation in Chicago.

The Denver Art Museum is delighted that **Kate Moomaw** will be joining the conservation staff as assistant conservator of modern and contemporary materials. Kate brings a wide range of expertise and discipline to this area. She will officially begin at the museum in early June.

James Squires recently coordinated conservation of panel paintings from the museum's Kress collection. Working with **Cynthia Lawrence** and staff from the Western Center for Conservation of Fine Art, the paintings were conserved for the current exhibit, *Cities of Splendor, a Journey through Renaissance Italy*.

As part of the upcoming *Marvelous Mud* exhibit, **Gina Laurin** and pre-program intern **Michal Mikesell** have treated a range of ceramics from the architecture, design and graphics, Asian, Spanish colonial, and from the modern and contemporary collections.

Regional News, continued

James, **Sarah Melching**, and conservation assistant **Aaron Burgess** were integral in conservation efforts for the electronic media exhibit, *Blink! Light Sound and the Moving Image*. Conservation staff worked with members from the curatorial, registration, IT, and installations departments to launch an amazing exhibit of 55 electronic works that span three decades.

Regional Reporter:
Paulette Reading
Textile Conservator
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SAN DIEGO AREA

Regional Reporter:
Francis Prichett

SAN FRANCISCO BAY AREA

ARG architectural conservator **Mary Slater** is leading a team of ARG staff who are developing a historic structures report for the Swedenborgian Church complex, a National Historic Landmark in San Francisco. Mary Slater and ARG architect **Kitty Vieth** are working with MACTEC, Inc. to produce a historic structure report (HSR) and historic structure preservation guide (HSPG) for the 1941 custodian's residence at Wupatki National Monument in Arizona. Mary and Kitty recently teamed with MACTEC to complete an HSR and HSPG for the log ranger cabin at Walnut Canyon National Monument in Arizona.

Will Shank presented a paper on the murals of San Francisco at the first annual meeting of the ICOMOS International Scientific Committee on Mural Paintings which took place in Florence in April. He is also working with the faculty of the Universidad Politécnic de Valencia on a symposium about contemporary murals and their care.

The objects conservation lab at the Fine Arts Museums of San Francisco has been busy with exhibitions. **Lesley Bone** and **Alisa Eagleston** recently completed the installation of the exhibit *Olmec: Colossal Masterworks of Ancient Mexico* and are

now preparing for the upcoming installation of *Marvelous Menagerie: A Roman Mosaic from Lod, Israel*. **Arielle Hambrecht** has been developing the conservation department's web presence. Intern **Tegan Broderick**, who is completing her degree in conservation at the University of Melbourne, assisted with exhibit preparations and is now making custom covers for furniture in the collection.

Regional Reporter:
Alisa Eagleston

TEXAS

Mark Van Gelder was a recent co-guest lecturer for a class taught by **Karen Pavelka** entitled: "Conservation of Library and Archival Material," at the School of Information, the University of Texas at Austin. Mark's comments focussed on paintings conservation issues. The comments of **Catherine Williams**, the other guest lecturer, addressed considerations of objects conservation. Mark's work on the 2010 Texas state capitol building renovation project was the featured cover story in the February 14th, 2011 issue of Engineering News-Record Magazine. The magazine's cover photo shows Mark and **William Hayden** re-gilding the star atop the building's dome.

Sylvie Pénichon, conservator of photographs at Amon Carter Museum of American Art, Fort Worth, Texas was a guest lecturer at Winterthur/University of Delaware Program in Art Conservation where she taught a 2-day workshop on color photographs, history of the medium and identification.

In February, **Hoyu Chang**, conservator in private practice in Taipei, Taiwan, started a 3-month residence at the Carter. During her stay in Texas, Hoyu will work with Sylvie and study color photographs from the collection.

Regional Reporter:
Ken Grant

WAAC Publications

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. Paperbound and printed on acid-free stock.

Price: \$8.85

(\$6.60 copy for orders >10 copies)

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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