

### ALASKA

**Monica Shah** is working on an emergency plan for the museum, in addition to working on exhibits and exhibit-driven treatments. She finished the first half of an IMLS-funded project for the Hoonah Indian Association. The project goals are to help manage their collections and train their staff in collections management and preventive conservation.

**Ellen Carrlee** recently completed the excellent AIC online course for digital photography. She is currently pondering the conservation issues surrounding two large objects: a possible acquisition of an 18-ton 1914 electric mine locomotive and a proposed restoration of a rare unaltered 1930s Bristol Bay Double Ender (wooden fishing boat.)

**Scott Carrlee** was in Washington, DC in Feb. to sit on one of the IMLS Conservation Project Support Panels. He is currently being kept busy with coordinating 6 internship projects that will take place at small museums around the state.

**Janelle Matz** is overseeing several contracts with the Alaska State Council on the Arts including managing the Alaska Contemporary Art Bank and the re-installation of the Alaska Native Art collection at the Anchorage International Airport. She is scheduled to finish her thesis for the MA Preventive Conservations Program at Northumbria University in June.

*Regional Reporter:*  
Scott Carrlee

### ARIZONA

**Liz Welsh** is in her last semester of law school at Arizona State University, enjoying an internship at the state legislature...onward to the bar exam in July!

**Brynn Bender** and **Maggie Kipling** surveyed, packed, and moved objects from Tumacacori National Mounment in preparation for implementing the re-design of their exhibit space. The lab will be treating the objects in preparation for their return to exhibit. **Maggie and Audrey Harrison** are treating ceramics from Canyon de Chelly National Mounment and the collections repository.

Brynn is also busy filling in for the senior conservator position as **Gretchen Voeks** has left to attend graduate school for Chinese acupuncture. We are all very happy for her.

**Teresa Moreno** has recently been promoted to associate conservator at the Arizona State Museum and has been awarded tenure at the University of Arizona. Congratulations Terry!

She continues her work as part of the Arizona State Museum team that is working with the University of Arizona Science Center to develop plans for a new joint museum exhibition facility that will be located in downtown Tucson.

The Arizona State Museum Pottery Project Survey is rapidly continuing as **Marilen Pool** and **Norine Carroll** continue their work. The opening of the Pottery Vault Interpretive Gallery is has arrived and exhibit-related work is well underway.

**Gina Watkinson** is continuing her work with Native American Indian silver for the *Set in Stone* exhibit. She has also been working on several spot testing projects with **Nancy Odegaard** and **Dave Smith** as well as focusing on organizing the Preservation Division's digital photographs.

**Caitlin O'Grady** attended the "Holding It All Together: Ancient and Modern Approaches to Joining, Repair, and Consolidation" conference at the British Museum in London where she presented a poster. She is currently working on portable XRF research which she presented at AIC in Denver in April.

*Regional Reporter:*  
Brynn Bender

### HAWAII

*Regional Reporter:*  
Lynn Ann Davis

### GREATER LOS ANGELES

**Tania Collas**, head of conservation at the Natural History Museum of Los Angeles County, has been overseeing the fumigation of the majority of the automotive collection to address a moth

infestation while advising on the move of these vehicles post-fumigation to a new storage facility. At the same time, **Tania** and senior consulting conservator **Claire Dean** are continuing their work on the museum's new permanent exhibits.

In addition, **Claire** will soon be heavily involved with the de-installation of the museum's Ancient Latin America hall, as will conservation technician **KT Olson**. **KT** recently attended the annual conference of the Society for the Preservation of Natural History Collections, hosted by the Sam Noble Oklahoma Museum of Natural History in Norman, OK. **KT** is also assisting with conservation work for one of the new exhibits, *Under the Sun*, including the preparation of an historic oil pump and the treatment of an early Chinese-import lacquer sewing table.

Final year intern **Jennifer Kim** (NYU Program) recently performed an extensive treatment on an electrically heated leather flight suit worn by early aviatrix **Bobbi Trout** slated for the same exhibit. **Jennifer** has also been studying deterioration in bornite minerals in the Mineral Science collection.

Sculpture Conservation Studio was awarded a Los Angeles Conservancy Award for the conservation of **Helen Lundeberg's History of Transportation**, a 240-long WPA petrachrome mural in Inglewood, CA.

**Rosa Lowinger** of Sculpture Conservation Studio has been awarded the Rome Prize in Conservation for 2008-2009. **Rosa** will be spend 11 months at the American Academy in Rome doing a comprehensive study of art vandalism with an emphasis on creating new theoretical models for the protection of outdoor public art.

SCS conservator **Andrea Morse** has completed the conservation of a 1915 cast stone lantern in Kauai, HI and has been carrying out a survey of the collection at the San Diego airport.

**Ozge Gencay-Ustun**, student from the new UCLA/Getty Conservation Program, is working on her third year internship at the Southwest Museum of the

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Autry National Center. She is treating and documenting the wide variety of ethnographic and archaeological objects that are in the process of moving. In addition, Ustun is working towards her thesis research at the LACMA's Conservation Science labs to demonstrate the limitations of portable XRF analyzers to quantify the heavy metal pesticides in organic artifacts. She has presented her study at various conferences including the Biocides Seminar in Berlin and the upcoming XRF Seminar at the Chicago Field Museum and the IIC Conference in London.

**Catherine Metzger**, senior conservator of paintings at the National Gallery, Washington, was in residence as a guest scholar at the Getty Museum for three months beginning in January of this year. She is co-authoring the southern California volume of the *Corpus of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège*. Her studies catalyzed a unique opportunity to have two tüchleins by Dirk Bouts, *The Annunciation* from the Getty Museum and *The Resurrection* from the Norton Simon Museum of Art re-united for a brief time in the paintings conservation studio at the Getty.

**Laurent Sozzani**, senior restorer from the Rijksmuseum, came to the paintings conservation department at the Getty as a guest conservator in February. He brought with him a pair of Frans Hals portraits from the Rijksmuseum collections, and worked on them - along with members of the department and in collaboration with the Scientific department at GCI - during a three-month period. After completion of the studies and treatments, the pictures will remain at the Getty on view in the public galleries until the Rijksmuseum re-opens at some point in the future.

In October 2007, **Jim Martin** began an apprenticeship as a conservation technician with **Jo Q. Hill** (Fowler Museum at UCLA). His activities have included condition documentation of a group of Bengali scrolls (painted paper backed with fabric) and assisting with the mounting and documentation of two large shows in the museum's galleries, *Make Art/Stop AIDS* and *Mami Wata: Arts for Water Spirits in Africa and Its Diaspo-*

*ras*. Jim is a retired professional with a background in professional theatre, social work, and academia; he continues to remain active as a theatre director.

**Roz Westmoreland** is finishing conservation treatments on two 16th-century polychrome busts in the collection of Hearst Castle. They will be in the forthcoming exhibit at LACMA on William Randolph Hearst's collections.

The return of the Louisiana State Museum's 200 thousand object collection to its New Orleans facility (newly renovated post-Katrina) benefited from the experience of two LA area WAAC members. **Ashley McGrew** of the Getty Museum made a two day preliminary visit in December of 07 to design systems to integrate the collections packing and rehousing needs. In January of '08 he was joined by **Angela McGrew** of the Autry National Center's Southwest Museum of the American Indian for a two day workshop with museum staff and a move team provided by the Williamstown Conservation Center. The project is being managed by **Katherine Holbrow** and supervised on site by **Allison Leone**. **Suzanne Morris** of the Getty/UCLA program will be working with Angela McGrew at the Autry National Center, Southwest Museum, to fulfill an elective requirement this quarter. Suzanne will focus on the treatment and packing of inorganic materials.

The UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials is pleased to announce its new group of students, who began the curriculum in September 2007. They are:

**Siska Genbrugge**, who has a BA in art history from the Katholieke Universiteit Leuven (Belgium). This summer she will be interning at the Athenian Agora Excavations (Athens, Greece) and the Afrikamuseum (Tervuren, Belgium).

**Lauren Horelick** received her BFA in sculpture from the San Francisco Art Institute. This summer she will be interning at the Gordion Excavation Project (Gordion, Turkey) and the Field Museum (Chicago, IL).

**Jiafang Liang** received her BS in the conservation of historical heritage from

the Northwest University (China). This summer she will be interning at the Freer and Sackler Galleries, Smithsonian and the Shaanxi Archaeological Institute (Xi'an, China).

**Linda Lin**, who received her BA in comparative literature from the University of California Irvine and was awarded a certificate in art conservation from the Studio Arts Center International (Florence, Italy). This summer she will be interning at the De Young Museum in San Francisco and the Shaanxi Archaeological Institute (Xi'an, China).

Suzanne Morris received her BFA in painting from Miami University (Ohio). This summer she will be interning at the Tarapaca Archaeological Project (Tarapaca, Chile) and the Centro Nacional de Conservacion y Restauracion (Santiago, Chile). The entire class of first year students, and four of the third year students, will be attending the ANAGPIC at the Conservation Center at New York University in April 2008. This is the first opportunity for UCLA/Getty students and faculty to attend this important conference.

*Regional Reporter:*  
Virginia Rasmussen

## NEW MEXICO

The Conservation Department of the Department of Cultural Affairs was featured in the following articles: "Preserving the Treasures," in the *Santa Fe New Mexican* on 27 January 2008 and "waking the Puppets" in the *Santa Fe New Mexican* on 24 February 2008.

**Joe Sembrat** reports that Conservation Solutions, Inc. (CSI) recently completed a conservation treatment of the Saturn V Rocket located at the US Space & Rocket Center in Huntsville, AL. Work began in 2005 with the assessment of the rocket's deteriorated conditions and ended with the fully restored Saturn V vehicle displayed for a widely anticipated grand opening celebration in late January 2008.

In late 2007, CSI completed the treatment of two zinc statues, Liberty and Justice, from atop the city hall building

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in Goldsboro, NC. The work consisted of rigging and removing the sculptures, removal of over 100 years of deteriorated coating, structural and surface repairs to the zinc sheet, gilding, and reinstallation of the sculptures.

CSI is currently engaged in the treatment of Fort Christian, a 17-th century fort located in historic Charlotte Amalie in St. Thomas, USVI; the treatment of six sets of monumental-sized aluminum night noors located at the Department of Justice Building in Washington, DC; the cleaning of the New York Public Library Lions; the conservation of over 300 artifacts from the RMS Titanic wreck-site; the on-going treatment of over 100 artifacts from the RMS Carpathia - the ship that rescued survivors from the Titanic; and the conservation of a courthouse mosaic located in New Orleans. Future undertakings include the assessment of the city of Asheville, NC public art collection and the treatment of the Glen Rose Dinosaur tracks currently on display at the University of Texas in Austin.

**M. Susan Barger** has become the director of Museum Development Associates, a non-profit that provides services for small and rural museums in New Mexico and the surrounding states. Museum Development Associates is offering a series of collections care workshops in the first half of 2008. These workshops are supported in part by grants from the Bay and Kerr Foundations. **Brynn Bender** taught one MDA workshop on the care of objects at the University Museum in Las Cruces in February.

The New Mexico State legislature provided \$20,000 to Eastern New Mexico University to work with Museum Development Associates to set up a professional certification program for staff in small museums. In addition, Barger has also been acting as the courier for the *Diebenkorn in New Mexico* exhibition that originated at the Harwood Museum in Taos. In this capacity, she has gotten to see America by semi-truck while traveling to San Jose and Oakland, California, New York City, and Washington, DC.

*Regional Reporter:*  
M. Susan Barger

## PACIFIC NORTHWEST

On March 13, 2008, the Royal BC Museum opened a large temporary exhibition celebrating BC's 150th anniversary as a crown colony. Unfortunately that meant that we said good-bye to our temporary staff, **Jana Stefan** and **Tania Ainsworth**. We wish them both well and hope to have them back soon.

In February, two days after another stellar dog sledding trip during which she "improved" on her previous cold weather camping record and slept out tent-less at -48 degrees, **J. Claire Dean** went from one extreme to another and attended the TERRA 2008 conference on the conservation of earthen architecture held in Mali, West Africa. She is now continuing her work with the Natural History Museum of Los Angeles County, which is punctuated with various rock image conservation fieldwork projects.

**Alice Bear** completed conservation on works on paper for the Washington State Historical Society's new exhibition, *The West the Railroads Made*, on view April 13, 2008 through January 24, 2009, then traveling on to Portland and St. Louis.

**Sarah Melching** has closed her private practice in Olympia, WA. In March she began working as the Paper Conservator at the Denver Art Museum. Her new contact information is: Denver Art Museum, 100 West 14th Avenue Parkway, Denver, CO 80204. (720) 865-4444, semelching@denverartmuseum.org.

Over the last few months, **Susan Lunas** washed and repaired a "Build Sheet" for a 1937 Chevrolet. These documents provide the assembly people with the specifics for each vehicle. The crumpled, dirty document had been stuffed into a crevice up under the wheel well. She also worked on a vellum painting by a follower of Bosch. Some of the gold leaf and paint had popped off, and she inpainted it to reduce the distraction of having the bole and ground show through.

**Kristen Kern**, preservation catalog librarian at Portland State University, is a trainer for the Western States and Territories Preservation Assistance Service, a National Endowment for the Humanities funded project to deliver

emergency preparedness, response, and recovery workshops with the overall goal of completed disaster plans and trained staff for participating institutions. She is presenting workshops in Idaho, Nevada, and Oregon; other WESTPAS trainers are giving workshops in Alaska, Washington, California, Colorado, Wyoming, Utah, Montana, Hawai'i, American Samoa, Guam, and the Northern Marianas. More information can be found at [www.westpas.org](http://www.westpas.org).

*Regional Reporter:*  
Dana K. Senge

## ROCKY MOUNTAIN REGION

**Camille Moore**, who has been assistant conservator with Silverpoint Art Conservation, LLC since May 2007, will become a partner later this year. Camille is already handling new clients, which is particularly helpful to **Laura Staneff** since she is expecting a second baby in June.

Laura and Camille have several recent collaborations to report: Laura and **Beth Heller** recently completed a Preservation Assessment and Long Range Preservation Plan for the American Alpine Club Library/Colorado Mountain Club Collection in Golden, with additional assistance from **Jeanne Brako**, who generously loaned a light meter from the Center of Southwest Studies. They have also been working on an etching with unusual delamination of the paper surface--their documentation of the piece has been greatly assisted by **Jessica Fletcher** at the Denver Art Museum, who assisted with photography through the DAM's stereomicroscope; and by Nancy Odegaard, Teresa Moreno, and Caitlyn O'Grady at the Arizona State Museum, all of whom have helped with spot tests and FTIR analysis. Laura and Camille traveled to Tucson in March to work on a group of Ansel Adams photographs at the Intermountain Region Museum Services Program. And at home they are thankfully approaching the end of a two-year project treating a collection of Edward Curtis photographs, all of which are also being matted by **Joan Loughridge** at Dry Creek Gold Leaf, Inc. in Denver. Many thanks to all our collaborators!

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Beth Heller, a book and paper conservator, has joined the staff of the American Alpine Club (AAC) as preservation librarian. The library, located in Golden, CO, specializes in materials related to mountain environments and activities, and includes circulating and rare books, archives, photographs, and ephemera. The AAC was the site of the 2008 AIC Angels Project.

Denver Art Museum conservators are pleased to report that **Sarah Melching** has joined us as Paper Conservator. After less than a month in the job, she has done several complicated treatments, dealt with a pest infestation, set up a lab, and become an indispensable part of our team. Welcome to Sarah.

**Steve Osborne** and **Carl Patterson** attended the first of a series of mount making conferences at the Getty Museum in Malibu, California. The meeting brought together a large number of people with similar interest, concerns, and solutions. Third-year intern, **Liz Homberger** will be spending July at the Getty Conservation Institute on a project that will help her source and identify proteins. Her current projects at the Denver Art Museum include investigating a viable solution for removing oils from basketry.

**Gina Laurin**, objects conservator, is coordinating the conservation of a number of pieces for the upcoming Asian rotation. **Tanya Uyeda** from the Boston Museum of Fine Art will be giving a lecture and workshop on the conservation of Asian paper at the DAM for collectors and museum patrons. **David Turnbull**, conservator of paintings and contemporary materials, is beginning a number of projects for the reinstallation of two floors in the museum's new Hamilton extension. Carl Patterson and Jessica Fletcher are fine-tuning a cooperative technical collaboration between the DAM and the Colorado School of Mines. This should lead to shared projects between graduate students and the conservation staff.

**Hope Fry** joined the staff of the Western Center for the Conservation of Fine Arts (WCCFA) as conservation technician in December. Hope previously worked at the conservation laboratory of the Starnard Library at the University of Kansas

in Lawrence.

WCCFA conservators will treat a group of 47 paintings by J. Alden Weir and his father, Robert Weir, for the Brigham Young University Museum of Art. The treatments will be performed over a 2 year period as part of a Save America's Treasures Grant, recently awarded to the university. The paintings were part of J. Alden Weir's estate and were left to his daughter, Dorothy, upon his death. Dorothy was married to Mahonri Young, one of Brigham Young's grandsons and an artist in his own right. The collection was left to Mahonri, when his wife died, and he bequeathed the collection to BYU upon his death. It is an interesting collection of finished and unfinished works by an important American artist and his father. It has been in storage at BYU for many years and has not been previously seen outside the family.

WCCFA conservator, **Cynthia Lawrence**, recently completed the treatment of *King of the Forest*, an oversized pastel on canvas by Rosa Bonheur. This painting is a recent acquisition by the National Museum of Wildlife Art in Jackson, WY.

WCCFA has completed its contract with the Utah State Capitol that included the on-site treatment of over 6000 sq. ft. of fixed murals in the capitol as well as the treatment of 21 individual paintings/governor's portraits that were transported to the WCCFA studio for treatment. This work was only a small part of the much larger project that included the expansion, renovation, and base isolation of the state capitol in Salt Lake City. The WCCFA contract began in 2004 and was completed in January of this year when **Carmen F. Bria Jr.** made a presentation on the mural treatments during the re-opening and re-dedication ceremonies held at the state capitol that also included a grand performance by the Mormon Tabernacle Choir.

*Regional Reporter:*  
Paulette Reading

## SAN DIEGO

In March, paintings conservator **Betty**

**Engel** attended the AIC-sponsored Modular Cleaning Workshop, taught by **Chris Stavroudis**, at the Chicago Conservation Center.

*Regional Reporter:*  
Frances Prichett

## SAN FRANCISCO BAY AREA

At Architectural Resources Group (ARG) and ARG Conservation Services (ARG/CS), conservator **Katharine Untch**, architectural designer **Kitty Vieth** and architectural historian **Katherine Petrin** presented their paper, titled "Glitz and Glam: Theatrics in the Historical Finishes of Timothy Pflueger" at the Third International Architectural Paint Research Conference, held at Columbia University in New York City.

Architectural conservator **Mersedeh Jorjani** presented "An Evaluation of Potential Adhesives Used in Marble Repair" at "Holding It All Together - Conference on Ancient and Modern Joining, Repair and Consolidation," held at the British Museum in London.

Architectural conservator **Kelly Wong** is continuing oversight of the exterior renovation of terra cotta cladding and new windows at 450 Sutter Street, an art deco building in San Francisco designed by Timothy Pflueger.

Architectural conservator **Mary Slater** is completing a conditions assessment and baseline documentation of the Sutro Baths, opened in 1896 as the world's largest indoor swimming pool establishment. Mary is collaborating with an archeological team to produce a site map and with historians to outline the evolutionary history of the baths. Mary Slater also conducted paint analysis research for the Hollywood Palladium.

Mary Slater and Architectural designer **Lisa Kucik** are completing an HSR for the Parra Adobe in San Juan Capistrano, California.

Preservation masonry specialist **Devlin McDonald** and conservation technicians **Collin Eaton** and **Eric Hand** completed removal and reinstallation of Bubble-

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stone in Bernard Maybeck's First Church of Christ, Berkeley. Bubblestone is an early form of autoclaved aerated concrete (AAC) used by Maybeck as a fireproof material.

Katharine Untch, Devlin McDonald, Mersedeh Jorjani, Collin Eaton, and Eric Hand are treating a mosaic at the Masonic Auditorium in San Francisco. Twelve of the forty-five Plexiglas mosaic panels will need conservation treatments.

Devlin McDonald, Collin Eaton, and Eric Hand, in collaboration with Mission San Juan Capistrano conservator Samuel U'Ren removed the Portland cement-based wainscot of the Mission's Serra Chapel. The wainscot removal will be followed by adobe conservation.

Staff at the Oakland Museum of California have completed their 2-year project to rehouse three-quarters of the museum's fine art, cultural history, ethnography, photography, and science specimen collections into a redesigned, climate-controlled 62,400 sq. ft. open-storage facility, which included NEH support for high-density compact shelving. The construction and relocation project was directed by **John Burke**, assisted by **Julie Trospen** and **Milada Machova**.

With support from IMLS, Julie is continuing to work on rehousing about 3,000 California Native American baskets; the objects are being unpacked, tested for toxins with XRF, and will be rehoused in high-density compact shelving.

John, Julie, and Milada have also been working on collections deinstallation from the main Art and History galleries (altogether 60,000 sq. ft., and over 4000 artworks and artifacts) in preparation for major a building renovation campaign. A number of important artworks have been identified for treatment prior to the galleries reopening in November 2009. These include 36 major paintings that Milada, along with **Alina Remba**, have been working on with support from the Henry Luce Foundation.

John spent a couple of weeks in December at the National Palace Museum in Taipei, working with conservation staff in the areas of solubility, microclimates, and modified atmosphere fumigation

treatments.

**Margaret (Meg) Geiss-Mooney** has been elected as Treasurer of the Textile Specialty Group of AIC.

**Molly Lambert** and stone mason **Clark Mitchel** are conserving two Spanish monastery portals for the Jesuit Order of the University of San Francisco. The portals are reported to be 11th century and 15th century and were purchased by William Randolph Hearst and later acquired and displayed by the de Young Museum. In order to have detailed drawings and geometries of the masonry units and their assemblies, the portals will be 3D scanned by CyArk Heritage Network (Orinda, CA). You can deliver tapas to them at the work site in a not-so-lovely 1980s post-modern abandoned department store somewhere in San Francisco.

**Sarah Gates** and **Beth Szuhay** of the Fine Arts Museums of San Francisco have been working to prepare the monumental tapestry *Combat of the Virtues and Vices*, for loan to the Los Angeles County Museum of Art. The tapestry, which is Flemish and dates from 1510-1515, is from the Redemption series of tapestries. The tapestry will be on loan beginning in September.

**Denise Migdail** of the Asian Art Museum, **Hannah Riley** in private practice in Berkeley, and Beth Szuhay recently collaborated on *Art and Artifice*, the opening exhibition for the Museum of Performance and Design in their new gallery space. The exhibition is on view until August 30th.

*Regional Reporter:*  
Beth Szuhay

## TEXAS

The conservation lab at the Amon Carter Museum is pleased to be hosting **Hsu-Chiao Huang**, graduate conservation student from Tainan National University of the Arts, Taiwan, for a 3-month internship in the conservation of photographic materials. Ms. Huang will be working with **Sylvie Pénichon**, Carter's conservator of photographs.

The Nasher Sculpture Center is pleased

to announce the recent addition of sculpture conservator, **John Campbell**, who specializes in modern and contemporary sculpture. Mr. Campbell's appointment advances Nasher's ongoing mission to be the global focal point for the exhibition, interpretation, and preservation of modern sculpture. Mr. Campbell most recently worked for a private conservation studio in New York City specializing in contemporary art. Prior, he was at the Museum of Modern Art in New York (MoMA) for approximately 3.5 years.

*Regional Reporter:*  
Ken Grant  
Head of Exhibition Services Dept.

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*Every year he thought he might redo this area, and in fact, now that the big garden was about as done as it could possibly be without tearing the whole thing up and doing it all over again, it was the perfect time to begin. But the idea of beginning just made him want to go into his bedroom and sit down with a book - it would be a gardening book, maybe a big picture book or maybe something more technical - but it would not be a book that inspired him. It would be a book that soothed him into waiting another day.*

*from Ten Days in the Hills  
by Jane Smiley*