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## Regional News

*Marie Labinis-Craft  
column editor*

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### ALASKA

**Monica Shah** has been working on the Arctic Studies Center exhibit, a loan of almost 600 objects, and preparing for the first shipment of objects. She attended the WAAC conference and presented a paper on treating archaeological wood sled runners in a PEG-extravaganza session that included papers by **Ellen Carrlee** and **Susanne Grieves**.

**Scott Carrlee** is recovering from hosting the WAAC conference in Juneau and heading out to Dutch Harbor for the Museums Alaska Meeting. He recently finished a CAP assessment at the Cordova Museum.

**Lauren Horelick** from the UCLA/Getty program is interning with **Ellen Carrlee** at the Alaska State Mus., working on treatments for Aleut skin boots and artifacts from the Torrent shipwreck, and helping to develop imaging, scale casting, and cross section parameters for the Alaskan Fur ID project. Ellen has blogged the Juneau WAAC conference and is working on a posting about step-by-step brass polishing with Dave Harvey.

*Regional Reporter:*  
Ellen Carrlee  
Alaska State Museum

### ARIZONA

**Linda Morris** is conducting a condition assessment of the paintings and paper artifacts for the Amerind Foundation in Dragoon, Arizona.

**Martha Winslow Grimm** taught a graduate level textile conservation class during the month of July at the International Quilt Study Center and Museum located at the University of Nebraska-Lincoln. She is now working with the conservation staff of the Musical Instrument Museum to prepare costumes and textiles for the inaugural exhibition at the museum. The Musical Instrument Museum is under construction in north Phoenix, AZ and plans to open in April 2010.

**Brynn Bender** visited Little Bighorn Battlefield in Montana to assess needs and develop conservation projects. She assisted Tonto with exhibit conservation issues while planning as well as other long term museum plans. She also presented a workshop on the care of collections to a group of museums based around Palo Alto Battlefield in Brownsville, Texas. In addition, Brynn visited San Antonio Missions to work on a museum management plan.

**Maggie Kipling** and **Audrey Harrison** are treating ceramics from Casa Grande Ruins NM with pre-program intern and volunteer **Kevin Wohlgemuth**.

**Nancy Odegaard** was a participant and speaker at the NSF funded Chemistry and Art Workshop in Millersville PA. Nancy, **Christina Bisulca**, and **Esther Echineque** combined extensive collection surveys and various object treatments for a busy week in July at the U. of Utah Museum Of Natural History. Nancy and **Teresa Moreno** presented a workshop on safe materials for display, storage, and packing at the Museum Association of Arizona Meeting. Nancy and **Werner Zimmt**, conservation scientist,

and **Patricia Hill**, chemist, are working on the use of salt test papers during desalinization treatments.

**Gina Watkinson**, conservation assistant, presented a storage support system for heavy objects at the Museum Association of Arizona Meeting. Teresa Moreno, associate conservator, spent the summer at the Mt. Lykaion site in Greece.

**Meghan McFarlane**, conservator, completed her 3rd year internship and graduated from WUDPAC, worked at the Tel-kedesh site in Israel, and is joining the Musical Instrument Museum in Scottsdale, AZ in September.

**Molly McGath**, conservation science research assistant, is working on the application of calcium hydroxide nanoparticles to stabilize cordage fibers with NCPTT funding.

Esther Echineque, visiting scholar conservator, is working on basketry stabilization techniques. Conservators, **Marilen Pool**, **Chris White**, and **Noreen Carroll**, are finishing an updated desalinization procedure for pottery.

Christina Bisulca, conservation science research assistant, is working on stabilization of fossilized bone including mammoth bones from a Clovis kill site. **Lesley Frame**, conservation science intern, is working on metal stabilization and with Nancy on the treatment of cartridges.

*Regional Reporter:*

Brynn Bender  
National Park Service, Intermountain  
Region Museum Services Program  
Western Arch. & Conservation Center

### HAWAII

*Regional Reporter:*

Lynn Ann Davis  
Hamilton Library  
University of Hawai'i

### GREATER LOS ANGELES

**Tania Collas** and **Liz Homberger** of the Natural History Museum of Los Angeles County have been preparing artifacts and specimens for a new exhibit tentatively entitled, *What on Earth?* showcasing "mystery" objects from the museum's diverse collections. This new exhibit will open in the museum's 1913 Rotunda in May of 2010. This project has given the two conservators the chance to work on some interesting marine invertebrate specimens, including a four-foot long gorgonian, also known as a sea whip, as well as several fossilized marine invertebrates.

In June, Liz attended a workshop on the conservation of plastic and rubber artifacts, hosted by the Gerald R. Ford Conservation Center in Omaha, NE. She will soon get to put her knowledge into practice when she begins treatment on a velociraptor model from the 1993 film *Jurassic Park*, slated for the museum's new dinosaur hall, opening in July of 2011.

Tania and Liz were pleased to host summer conservation intern **Lauren Horelick** of the UCLA/ Getty conservation program. As her main project, Lauren treated a leather dress worn by Judy Garland before she was "let go" from the cast of the 1950 film *Annie Get Your Gun*; the dress was later worn by actress Betty Hutton, who played the starring role as Annie Oakley. This Hollywood costume is planned for display in another new permanent exhibit entitled *Under the Sun*, a cultural and environmental history of Southern California, which will open in 2012.

**Claire Dean**, senior consulting conservator at NHMLAC, returns to her post in mid-September to continue her work on large scale objects and other projects in preparation for the *Under the Sun* exhibit.

**Rosa Lowinger** has just returned from her year as the Booth Family Fellow at the American Academy in Rome, where she completed a research project titled: *Art Vandalism-- A Comprehensive Study, With an Emphasis on Public Art Conservation*. The results of that research will be published this fall as a 6-part series on the award winning Art + Culture blog, c-monstr.net. Under Ro-

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## Regional News, continued

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sa's guidance, c-Monster will also begin publication of a conservation tips column directed at artists and galleries. If you are interested in lending your expertise to Ask the Art Nurse, please go to: [c-monster.net/blog1/2009/08/17/ask-the-art-nurse/](http://c-monster.net/blog1/2009/08/17/ask-the-art-nurse/).

After 20 years as founder and then senior conservator at Sculpture Conservation Studio, Rosa has also decided to open a new private practice with offices in Los Angeles and Miami. Rosa Lowinger and Associates will offer a full range of conservation services for modern and contemporary sculpture, architecture, and new media in the United States, Latin America, and the Caribbean. Please contact her at either [rosalowinger@gmail.com](mailto:rosalowinger@gmail.com) or [rosa@rosalowinger.com](mailto:rosa@rosalowinger.com) for more information or to apply for a position.

**Sculpture Conservation Studio** just completed a complete conservation treatment of a pigmented Anis Kapoor sculpture. It was a one year project that included permission from the Kapoor studios (**Andrea Morse** had to go to London to discuss the treatment) and pigment matching. SCS has been enjoying Southern California, conserving sculptures in San Diego, Rancho Santa Fe, and La Jolla. The last phase of the conservation of the Will Rogers ranch and guesthouse was finally completed in August, after a release of the frozen state funds. SCS was very excited to find out that our Japanese stone lantern restoration project on Kapa'a Park, Hawaii was selected as a 2009 Award of Merit winner by the AASLLH.

**Samantha Coagan** is volunteering four days a week with **Jo Q. Hill** at the Fowler Museum of UCLA as a pre-program intern. Samantha received a BA in cultural anthropology with an emphasis in archaeology from San Francisco State University in 2006 and had been working at archaeological sites in Spain and France before returning to Los Angeles this June. Samantha hopes to apply to the Fall 2011 conservation graduate programs. **Modje Taavon** is interning two days a week with Jo. Modje will graduate from UCLA in June receiving a BA in anthropology with a concentration in archaeology and a minor in art history, she hopes to spend the following year interning at the Smithsonian and/or the British Museum before applying to museum studies graduate programs.

In October, **Bianca May** will join the paintings conservation section at LACMA to begin a year-long Mellon Fellowship. Bianca graduated in 2007 from the Cologne University of Applied Science, the Institute for Art Conservation in Germany and has recently held a two year postgraduate position as an assistant conservator at the Kunsthau Zurich in Switzerland. She will be working on a variety of projects related to the permanent collection and exhibitions in 2009-10.

**Joe Fronck** and **Elma O'Donoghue** are working on a technical study of LACMA's collection of Dutch and Flemish paintings, including the Hannah and Edward Carter collection of 17<sup>th</sup>-c. Dutch landscapes, which will be included in a forthcoming catalogue. Highlights about the project will be periodically posted on LACMA's blog Unframed, which can be found on the museum's website. Paintings conservators at LACMA have also been busy preparing paintings for the reinstallation of the newly renovated European galleries, scheduled to begin later this year.

**Laleña Vellanoweth** just finished her third year at NYU and completed a Frost Summer Internship at LACMA. In September, she will begin a 4<sup>th</sup> year internship at the Costume Institute at the Met with **Chris Paulocik**.

**Lynn Ellen Bathke** received a one month contract in September to work on the European fashion exhibition at LACMA which opens in 2010. Lynn is also finishing her dissertation for the Textile Conservation Center Program in Winchester, UK, which is closing in October 2009. LACMA Conservation Research welcomed **Rebecca Broyer** as a three year Mellon Post-Doctoral Research Fellow this past July. Rebecca received her PhD in Organic Chemistry from UCLA, where her research was focused on polymer chemistry and materials science. Her research at LACMA will focus on the deterioration and preservation of objects containing or made of plastics. Also, **Colleen Boye** is volunteering in the Conservation Research lab for several months. Colleen is currently investigating UV-blocking window films.

The staff of Objects conservation at LACMA have all been working on various exhibitions: *Art of the Two Germa-*

*nys*; selections from LACMA's holdings in California design, *Phantom Sightings*, which is traveling around the country; Beuys installation in BCAM; and the reinstallation of the permanent collection of Korean art. **Siska Genbrugge**, a graduate student in the UCLA conservation program has just completed a summer internship in the lab working on Pacific Islands objects for an upcoming installation of the Arts of the Pacific. The lab will now be turning their attention to the reinstallation of the European galleries.

**Erin Jue** is currently working on the Kelly Project, which focuses on the conservation of modern and contemporary artworks and is funded by the Ellsworth Kelly Foundation. She also posted a blog on LACMA's website, [lacma.wordpress.com/](http://lacma.wordpress.com/), detailing her treatment of a Japanese print on July 17<sup>th</sup>, 2009. **Chail Norton** took a brief break from preparing fall exhibitions at LACMA to attend the 2009 WAAC Annual meeting in Juneau, Alaska. The week was spent cold and wet filled with glacier hikes, whale watching, a salmon swim up stream, assisting in the recovery efforts for the Alaska state archive flood, good food and friends as well as the awe inspiring talks.

After seven years in the making, *Degas in the Norton Simon Museum: Nineteenth-Century Art, Volume II* has been published by Yale University Press. Edited by Sara Campbell, the catalog entries on the paintings, pastels, drawings, and prints are by Richard Kendall, and entries on the sculptures were written by National Gallery objects conservators **Daphne Barbour** and **Shelley Sturman**. Technical Notes for the paintings and works on paper were written by Joseph Fronck, **Rosamund Westmoreland**, and **Susan Sayre Batton**. At 596 pages, this comprehensive collections catalog of the artworks by Edgar Degas in the Norton Simon Museum details the history of Simon's collecting as well as important new scholarship on the Norton Simon Degas sculptures -- unique foundry models cast directly from Degas' wax originals -- the casts used to reproduce all subsequent editions.

*Regional Reporter:*  
Virginia Rasmussen  
Conservation Center  
Los Angeles County Museum of Art

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## Regional News, continued

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### NEW MEXICO

**Bettina Raphael** received a research fellowship from the office of the state historian to pursue her work in New Mexico archives on the life and art of Olive Rush, an independent woman and painter in Santa Fe during the early 20th century.

**Joe Sembrat** and Conservation Solutions, Inc. have been fortunate enough to stay busy through the economic downturn of 2009. Among other projects, they conserved the first shipboard radar for the Historical Electronics Museum in Linthicum, MD, provided conservation oversight to the treatment of the Baltimore city hall lanterns, conserved the Fort Griffin and Family Fort monuments in Fort Griffin, TX, provided conservation treatment to the Coral Gables Museum exterior in FL, conducted a metal finish investigation at the New York State Theater in Lincoln Center, New York City, and provided a conservation assessment report for two Colorado River Survey Boats *Marble* and *Boulder*. Currently, they are teaming with Hord, Coplan, and Macht on the restoration of the DC War Memorial in Washington, DC. Last but not least, CSI is pleased to announce that they have just been awarded a two-year contract for the conservation of outdoor statuary at the Vizcaya Museum and Gardens in Miami, Florida.

**Seth Irwin**, a recent graduate from the Queens Art Con. Program, spent the summer working at the Georgia O'Keeffe Museum in Santa Fe. He has now moved on to work with **Sonja Jordan Mowery** at Johns Hopkins University's Heritage Science for Conservation Project.

**Rebecca Tinkham** was featured in an article in the June 2009 issue of *New Mexico Magazine*, for her work on the conservation of the Oñate Medallion in anticipation of the opening of the New Mexico History Museum in Santa Fe.

**David Walker** opened Walker Textile Conservation in Santa Fe approximately two years ago. He still has Talisman Restoration, Inc. in Santa Cruz, California.

*Regional Reporter:*  
M. Susan Barger

### PACIFIC NORTHWEST

**Susie Lunas** has been busy re-backing two atlases that house Civil War maps and line drawings of Civil War transportation, tools, and the like; binding two volumes of a journal for a local institution; and analyzing the best way to unbind an important bound collection.

**Kristen Kern** is presenting three Western States and Territories Preservation Assistance Service (WESTPAS) workshops this summer and fall: "Protecting Library and Archive Collections: Disaster Preparedness, Response, and Recovery." The workshop is held during two sessions separated by several weeks that are taking place in Medford, Oregon, Boise, Idaho, and Henderson, Nevada. NEH funded, the free workshops result in completed plans for the participating institutions.

RBCM conservators dismantled our huge *Free Spirit: Stories of You, Me and BC* exhibition in record time this spring, to make way for *Treasures: The World's Cultures from the British Museum* exhibition. In order to create special microclimates in eleven display cases of the latter exhibition, including an extremely large case that runs twenty-five feet long, over 1200 pounds of silica gel were conditioned to four different RH ranges. It was no small feat, requiring ingenuity ranging from poly tents to mechanical blowers, and even the loading dock turned into a wading pool at one point.

Three RBCM conservators attended the CAC conference and workshops in Vancouver, enjoying the wonderful weather and opportunity to catch up with colleagues. The workshops were especially wonderful. Many thanks to the organizing committee. Coming up this fall, we have one conservator attending CCI's "Caring for Totem Poles" workshop in Alert Bay, BC and another attending the NATCC conference and workshops in Quebec City. Also this fall, we are also pleased to host a Sir Sandford Fleming College intern, **Jaclynn Bacon**.

**Isabel Blue** from Whitman College has interned with **Alice Bear** Conservation of Works of Art on Paper over the summer. She has been assisting on a postcard album from the early 1900s.

The Seattle Art Museum is hosting an afternoon of talks entitled: *Art Conservation in the Pacific Northwest*, on October 23<sup>rd</sup> 2009. This is a public event focusing on the conservation of artwork and historical material in the region. Scheduled speakers include: **Nick Dorman, Tiffany Hedrick, Nina Olsson, Peter Malarkey, J. Claire Dean, and Gudrun Aurand**.

**Corine Landrieu** has been working increasingly with ethnographic objects from SE Asia and the Austral seas and continues to lead the ongoing conservation of an Ursula Von Rydingsvard sculpture on the Microsoft campus in Redmond.

**Marie Laibinis-Craft** is close to completing the treatment of a group of William Morris glass sculptures, primarily skeleton parts from his Hunter series, and two Chihuly vases. She recently finished a conservation assessment of Lee Kelly's Cor-ten sculpture, *Leland One*, for the Regional Arts & Culture Council who are applying for an NEA grant to treat the sculpture. Marie was awarded a five year contract with the city of Portland's Water Bureau as an on-call objects conservator for the treatment and maintenance of the city's fountains. **Morgan Hayes** recently began working with Marie as a pre-program intern.

*Regional Reporter:*  
Dana K. Senge

### ROCKY MOUNTAIN REGION

This summer has been a busy one at the Western Center for the Conservation of Fine Arts WCCFA in Denver. WCCFA hosted Winterthur summer intern, **Emily MacDonald-Korth**, for 4 weeks. Emily assisted WCCFA conservators, **Carmen Bria** and **Hays Shoop**, in the conservation of a 1927 mural by George Gibb at the Philbrook Museum in Tulsa, Oklahoma. She then worked with WCCFA conservator, **Camilla Van Vooren**, and visiting conservator, Blanka Kielb in the excavation of an original decorative wall painting in an historic building in Las Animas, CO. It is now part of the Pioneer Historical Society of Bent County but

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## Regional News, continued

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formerly belonged to the International Order of the Odd Fellows. Emily also participated in the treatment of 3 contemporary murals located in the Denver International Airport Terminal. She was supervised on this project by WC-CFA conservators, **Cynthia Lawrence** and Camilla Van Vooren, and assisted by WCCFA technicians, **Hope Fry** and **Len Evans**.

WCCFA recently completed the treatment of nine paintings by Allen Tupper True in preparation for the exhibit, *Allen True's West* organized jointly by Denver Art Museum, the Denver Public Library, and the Colorado History Museum.

Carmen lectured at several locations this summer including the University of Montana, the University of Utah, the Bradford Brinton Memorial Museum (Wyoming), and the Lander Art Center (Wyoming).

Paper conservator **Heather Tudhope** and husband Roby Sherman are pleased to announce the birth of their daughter Olivia Anne Sherman, 8 lbs 5 oz on May 7th, 2009. Olivia is healthy, happy, and such a pleasure to have in the family! Conservation work has resumed due to demand but on a limited basis...crying baby still gets the top priority!

**Victoria Montana Ryan** joined several colleagues in the recovery efforts of water damaged documents of the Alaska state archives while at the WAAC conference in Juneau. After enjoying the sites, sounds, and feasts of the conference, she is now back hard at work and finishing up the contract project for Conservators in Private Practice.

*Regional Reporter:*  
Paulette Reading

### SAN DIEGO

No news

*Regional Reporter:*  
Frances Prichett

### SAN FRANCISCO BAY AREA

SFMOMA received an IMLS Conservation Project Support Grant for the survey of three-dimensional objects in the Architecture and Design collection. New methodologies for assessing the preservation needs of objects in this collection were developed, and six customized survey templates (furniture, architectural models, lighting, textiles, installations, and design objects) will be available through the museum's website at the end of the project.

**Barbara Schertel**, fellow in the conservation of contemporary art, is teaming up with **Rowan Geiger**, contract conservator, to survey the collection over the two year grant period. The project is supervised by **Michelle Barger**, and will incorporate interviews with designers and consultations from experts in the conservation field. Barbara joined international speakers with her presentation of the survey project - "Meeting the needs of contemporary design: A new survey methodology" - in *Future Talks 2009* conference in Munich this September.

In the objects conservation lab of the Fine Arts Museums of San Francisco (FAMSF), project conservator **Rowan Geiger** has recently finished an extensive examination and documentation project of major pieces of European furniture in the Fine Arts Museums collection, a project funded by the Getty Grant Program. Rowan is currently performing extensive treatment of an 18th-century English lacquer commode by Langlois. Also, Rowan is working with another project conservator, **Alisa Eagleston**, on numerous airport exhibition projects, especially a Mediterranean ceramics exhibit, as part of the lab's consulting services to the San Francisco Airport Museum.

Conservator **Elisabeth Cornu** and Alisa Eagleston are preparing objects for an upcoming mummy exhibit at the Fine Arts Museums, and have recently collaborated with Stanford University's radiologists from the Richard M. Lucas Center for Imaging in a new Siemens high resolution CT scan of one of the mummies dating to approx. 500 B.C. from the Akhmim burial site. Elisabeth Cornu also has recently returned from

a consultancy to the National Museum of the Republic of Congo in Brazzaville where she helped with preventive and exhibit conservation work.

The paintings conservation department at FAMSF welcomes **Megan Berkey** for her 3rd year internship from the Buffalo program. They are also proud and somewhat saddened to bid farewell to **Katie Patton**, off to a fellowship at the Met, and **Kristin Bradley**, on to begin her graduate studies at NYU.

The textile conservation lab at FAMSF welcomes **Nora Carey** as a pre-program intern. Nora's projects include storage mounts for hats and a technical analysis of a pair of leather breeches. **Sarah Gates** is embarking on a site visit to the Textile Conservation Centre in Southampton, UK, before its closure later this year.

*Regional Reporter:*  
Beth Szuhay  
Fine Arts Museums of San Francisco  
Golden Gate Park

### TEXAS

**Cheryl Carrabba** and **Mark van Gelder** were guest speakers at the annual symposium of the Center for the Advancement and Study of Early Texas Art, (CASETA). The Symposium took place from May 1st - 3rd this year, on the campus of the University of Texas at Austin.

**Laura Bedford**, a University of Texas at Austin Kilgarlin conservation student, and **Nani ("Nancy") Lew**, paintings conservator, spent early summer helping Stephanie Watkins, head of paper conservation at the Harry Ransom Center, treat an oversized French *E'Clair* poster in the Houdini Collection of the Performing Arts Department.

During part of the summer, Laura also attended Rare Book School in London, before moving to the Los Angeles area to begin, in September, her third-year internship in the conservation department

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at the Huntington Library.

During spring and summer, Nani and Stephanie also treated a Boydell Shakespeare print dry mounted to a poor quality board. In August, Nani, returned to Seoul, Korea to work for her former employer, the Samsung Museum, as a paintings conservator.

**Desi Peters**, a senior University of Texas at Austin undergraduate in art history and Spanish/Hispanic studies, spent spring in Madrid, Spain where she was fortunate to take an art history class at the Prado Museum. Upon returning, she spent part of her summer volunteering with **Jan Burandt** in paper conservation at the Menil in Houston. This fall, she returned to volunteer in paper conservation with Stephanie Watkins at the Harry Ransom Center.

Also volunteering in paper conservation under Stephanie's supervision, is **Alex Bero**, a second year conservation student at UT-A's Kilgarlin program who spent his summer working at the George Eastman House in Rochester, NY absorbing as much as he could, and **Lauren Morales**, a paper conservator in private practice in Austin, TX. All are primarily working on broadside advertisements from the Performing Arts Circus collection.

In July, Stephanie was fortunate to attend the FAIC-NEH supported advanced training workshop, *Water and Paper*, with instructors **Gerhardt Banik** and **Irene Brückle**, held at the Kilgarlin's new facilities at UT. In addition, Stephanie, as PMCC chair, continues work on the Photographic Materials Conservation Chapter content for the new AIC-WIKI site that has recently made it's debut online. WAAC member, **Sarah Freeman** of the Getty, and **John McElhone** are also part of the PMCC committee.

### Regional Reporter:

Ken Grant  
Harry Ransom Center  
The University of Texas at Austin

### Obituary

**BONNIE BASKIN**, Objects Conservator from Oakland, CA, and a member of the American Institute for Conservation, Western Association of Art Conservators, and Bay Area Art Conservation Guild, passed on peacefully on July 30, 2009, after an extended battle with cancer.

Bonnie was particularly skilled as a ceramics conservator. She entered the conservation profession after an initial career as a museum educator at the Oakland Museum and the Fine Arts Museums of San Francisco where she taught many docents. After studying chemistry and several years of pre-conservation training at museum labs in the San Francisco Bay Area, she received a Certificate in Archaeological Conservation from the Institute of Archaeology of the University of London. Returning to the Bay Area in 1997, Bonnie worked at the San Francisco Airport Museum and assisted on numerous projects at the Fine Arts Museums of San Francisco and Oakland Museum, eventually establishing a private practice in objects conservation.

Between 1999 and 2007, Bonnie spent over half her time in Laos, Cambodia and elsewhere in Southeast Asia. She was instrumental in both helping conserve the artifacts housed at the Royal Palace Museum in Luangprabang, Laos, and in bringing the museum and its staff to international standards of display, signage, security, and proper handling of objects. In Cambodia, Bonnie created the Ceramics Conservation Laboratory in Phnom Penh, Cambodia, the purpose of which was not only to conserve archaeological ceramics, but also to transfer her skills in ceramics conservation and in managing a laboratory to young Cambodian conservators, so that Cambodians would have the capability to care for their country's cultural heritage. She also taught many conservation workshops in Laos, Cambodia, and Thailand. Bonnie's travel logs and conservation stories have enchanted many of us and have inspired us to share our conservation knowledge with the world.

Bonnie is survived by her beloved husband Bob Acker.

*Elisabeth Cornu*