

### ALASKA

**Monica Shah** brought **Carmen Bria**, of WWCFA, to Anchorage to conserve paintings for an exhibit, *Romantic North*. The paintings are part of the collection of the Anchorage Museum, and depict Alaska scenes from the late 19<sup>th</sup> to the mid-20<sup>th</sup> centuries. Most of the painters are well-known artists who often created scenes that are stereotypes of life in Alaska. Monica is getting ready for a summer conservation intern, funded through a State Grant-in-Aid grant.

**Ellen Carrlee** is finishing treatments on artifacts from the 1868 shipwreck of the *Torrent*, completed the annual survey at the Ketchikan Totem Heritage Center, and arranged for tuning of the organ in the State's collection that is played weekly. Last summer's conservation intern, University of Delaware's **Crista Pack**, completed an investigation into unusual mold on some museum artifacts. Her report "A Fungus Among Us" is available at <http://alaskawhitestuffid.wordpress.com>.

**Scott Carrlee** recently published a chapter on collections care basics in the *Small Museums Tool Kit* by Alta Mira Press. This summer he will be working with two conservation interns at the Klondike Gold Rush National Park. He enjoyed catching up with colleagues at the AIC meeting in Albuquerque since the last meeting he attended was in 2006. Scott presented in two sessions: "Conservation Conversations" and "The Great Debate." Scott and Ellen wrote a successful grant to a private foundation to purchase a Bruker portable XRF for the Alaska State Museum.

*Regional Reporter:*  
Ellen Carrlee

### ARIZONA

**Nancy Odegaard** has completed projects with the newly opened Utah Museum of Natural History; the Lost City Museum in Nevada; and the Heard Museum in

Phoenix. She continues on the Advisory Council for the Iraqi Institute for Conservation of Antiquities and Heritage.

**Teresa Moreno** continues her PhD research on the analysis and conservation of American Indian silver jewelry and is preparing for another summer field season on the Mt. Lykaion Survey and Excavation project in Arcadia, Greece.

The ASM Lab is completing the preparations for an extensive exhibit on American Indian Basketry to celebrate the recent Save America's Treasures award. A lecture series took place in May. Odegaard and Moreno are working with University of Arizona facilities personnel to plan, design, and renovate an existing collections storage room to serve as the new climate controlled storage vault for the basketry collection.

Odegaard and **Gina Watkinson** are teaching an on-line class on pesticides. Odegaard and Moreno are teaching an archaeological conservation course in the UA pre-session.

Lab members are presenting work at meetings of the Museum Association of Arizona, AIC, and American Indian Archives, Libraries, and Museums.

**Marilen Pool** is beginning to wrap up her work on the SW Pottery project at the Arizona State Museum, nearing completion of the treatment of 700 vessels with the assistance of students **Brunella Santarelli**, **Katie Klauenberg**, and Fellow **Julia Tubman**. In August Marilen will begin working on the Save America Treasures project for SW Basketry at the ASM. In her private practice, Marilen is busy conserving a collection of Latin American Santos and a life sized Nativity display originally made by University of Arizona art students for an area Hospital.

**Rose Cull** has interviewed the contemporary Alaska artist **Paula Rasmus Dede** for a conservation project at the Heard Museum in Phoenix, Arizona. She learned more about artist interviews at the INCCA artist interview workshop in April at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Her private practice has a new website

at [www.phoenixartconservation.com](http://www.phoenixartconservation.com).

**Daniel Cull** has been busy working on plans for the 2012 annual meeting in Palm Springs. Beyond that, he has prepared two temporary exhibits at the Musical Instrument Museum. The first marks Arizona's centennial year: *I Am AZ Music: MIM Celebrates 100 Years of Arizona Music*. The second was: *Sanza: African Thumb Pianos from the Collections of F. & F. Boulanger-Bouhière and MIM*. Daniel also continues on the editorial board of e-conservation, which recently announced a new domain name: [e-conservation.org](http://e-conservation.org), and a change to a bi-annual publication, with some content moving from the magazine to the website, allowing for a more up-to-date and interactive presentation.

**Martha Winslow Grimm** once again organized the Costume Society of America's Angels Project held in May at the Marietta Museum of History, Marietta, GA. The museum, housed in a former morgue, holds an extensive collection of costume and accessories which includes Civil War artifacts. At least three textile conservators will be completing simple treatments for the museum while other volunteers photograph and rehouse some of the collection. Martha is also working on objects from the International Quilt Museum and the Missouri History Museum.

**Dana Senge**, **Maggie Kipling**, and **Audrey Harrison** have been surveying collections at Chaco Culture National Historical Park. **Brynn Bender**, Dana, and Maggie worked inside Hoover Dam stabilizing two historic river boats scheduled for exhibition. Audrey has been rehousing the Little Bighorn Battlefield National Monument collection of archaeological metals into microclimate boxes. **Amy Molnar** has been assisting Maggie on the ceramics project. **Paige Hoskins** refined techniques for long term storage of archaeological metals in microclimate bags.

*Regional Reporter:*  
Brynn Bender

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## Regional News, continued

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### HAWAII

The Honolulu Museum of Art is preparing an exhibit to open in November, *The Arts of the Bedchamber: Japanese Shunga*. Among the various genres of Japanese art from the Edo period (1615-1868), works of erotic art, known commonly as shunga (“spring pictures”) have received relatively little scholarly attention until the end of the 20th century, when the Japanese government allowed uncensored publication of such imagery. The producers of shunga included the most renowned Japanese artists, such as Kitagawa Utamaro (1753-1806), and the genre is now considered to have played an essential role in the development of ukiyo-e prints and early modern Japanese art in general. The first in a series of exhibitions dedicated to shunga, this show will focus upon early works from the 17th and 18th century, including highlights from the renowned James A. and Mari Michener Collection, and the recently acquired Richard Lane Collection.

Hawaii's conservation community welcomes **Christina Bisulca** and **Kent Severson** to the islands. Christina Bisulca is the conservator at the Bishop Museum and Kent Severson is conservator at Shangri La, Doris Duke Foundation for Islamic Art.

In December **Dawne Steele Pullman** joined 30 AIC conservators on a trip to Cuba where they visited studios and met with conservators in Havana and Trinidad discussing treatment options and donating conservation supplies. Back in Hawaii she is working for local collectors and was in Hong Kong in April and May treating contemporary Asian art.

**Seth Irwin** started at University of Hawaii at Manoa Library's Preservation Department with **Lynn Davis** on May 1st. He will be heading up the Paper Conservation Lab. We are excited to welcome him to the islands. His skills will complement the University Library's ongoing outreach programs to provide training to help libraries, museums, and archives care for paper based collections in Hawaii and the Pacific region.

**Valerie Free** is now Chief Conservator for National Museum of Qatar in Doha, developing their conservation program and prepping galleries for a new museum building designed by Jean Nouvelle.

*Regional Reporter:*  
D. Thor Minnick

### LOS ANGELES

The paper conservation lab at LACMA continues to provide training for young conservators. **Catherine Bouvier** will be joining the lab as a second Mellon Fellow starting in July. She has a MA from the conservation program at the Academy of Fine Arts, Vienna, with a specialization in paper, parchment, photo, and book material. She also received an MA in Art History at the University of Vienna. Catherine has already made significant contributions to the SSEA collections establishing a treatment protocol and designing a new storage system for the papyrus collections.

They are also excited to have **Amanda Burr** as their new pre-program intern. She has participated in pre-program internships at both the Huntington Library Conservation Department and the Special Collections Division at UCLA.

**Soko Furuhata** collaborated with **Charlotte Eng** from LACMA's science department to present research on Van Gogh's *The Postman*. Their lecture was presented to the Prints and Drawings Council as a special event in March. Her next public speaking engagement will be in conjunction with LA Bloom at the Japanese American Cultural and Community Center. **Yona Warmin** of Hiromi Paper International and Soko will discuss both Japanese and Western papermaking traditions.

**Chail Norton** is a proud and busy mother of twin boys, **Charles** and **Blake Norton**! LACMA continues on an energetic schedule of international touring exhibitions. They have over a dozen exhibitions slated to travel to Mexico City, Mexico; Santiago, Chili; Seoul, South

Korea; Doha, Qatar; Berlin, Germany; Lima, Peru; Paris, France; Auckland, New Zealand; Brisbane, Australia; and the Israel Museum and numerous other American institutions.

Objects conservation at LACMA has recently finished installing *Children of the Plumed Serpent, Gifts of the Sultan* in Doha and following the installation and deinstallation of *India's Universe* as it travels around the world. **Lily Doan** will finish her 3<sup>rd</sup> year internship and will return as the new Mellon Fellow in objects conservation in the fall.

After 1 ½ years as a Mellon Fellow in LACMA's textile conservation lab, **Nicole Bloomfield** has accepted the position as manager at the Ralph Lauren Vintage Archive in New York City. There, she will use everything she learned at LACMA, and more!

**Yadin Larochette** has moved her private practice, Larochette Textile Conservation, out of **Sharon Shore's** Caring for Textiles and into a new commercial space in Culver City. Recent projects include conservation treatments of two Navajo textiles for the Cabot's Pueblo Museum in Desert Hot Springs, California, and working with **Sarah Gates** at the Fine Arts Museums of San Francisco to wet clean a wool, William Morris-designed double-weave for *The Cult of Beauty: The Victorian Avant-Garde 1860- 1900* exhibit held at San Francisco's Legion of Honor. Among private clients, the most challenging of recent treatments was the transfer of an extremely friable silk sash to a new pressure mount. The sash was believed to have been worn at George Washington's inaugural ball in 1789.

**Sculpture Conservation Studio** has been performing extensive conservation and restoration on the decorative plaster exterior of the historic El Palacio apartments in West Hollywood. They will begin conservation of the Lavanderia in El Purisima Mission in the spring. They are expected to begin work on the conservation of the interior of the historic Aztec Brewery in the second half of 2012.

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## Regional News, continued

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The Getty's Department of Paintings Conservation is delighted to announce that **Devi Ormond** has joined the studio as an associate conservator. Prior to her appointment at the Getty, Ormond worked at the Victoria and Albert Museum, the Kröller-Müller Museum, and most recently, the Van Gogh Museum.

**Yvonne Szafran, Laura Rivers,** and Ormond are collaborating on the treatment of the National Museum Warsaw's *Ecce Homo Triptych* in preparation for the June opening of the exhibition *Drama and Devotion: Heemskerck's "Ecce Homo" Altarpiece from Warsaw*. Simultaneously, the department is working on projects related to the November opening of *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350*.

Graduate intern **Lauren Bradley** is treating Pacino di Bonaguida's crucifixion from the Ponce Museum in Puerto Rico. Szafran has been treating a custodia by the same artist from the University of Arizona Art Museum in Tucson.

**Sue Ann Chui** recently treated the *Saint Anne with Virgin and Child* from UCLA attributed to the workshop of Leonardo da Vinci that is included in the Louvre exhibition *La Sainte Anne: l'ultime chef-d'oeuvre de Léonard de Vinci*, for which she also wrote a technical catalogue entry. In January, Chui presented a paper co-authored with **Alan Phenix**, GCI, entitled "The Esterházy Madonna in the context of Leonardo da Vinci's Studio Practice" at the CHARISMA conference held at The National Gallery, London.

Finally, the department is pleased to be hosting museum guest scholar **Rocio Barquetas** from the Instituto del Patrimonio Cultural de España for three months. Bruquetas will be working on a database and forthcoming publication on the manufacture artist's materials in 18th-century Spain.

The antiquities department at the J. P. Getty Museum welcomes **Dawn Lohnas** as the graduate intern for 2011-12. Dawn, a third year student from the Getty/UCLA graduate conservation training

program, has already completed several projects such as the conservation treatment of two terracotta statuettes for exhibition, participation in the visual documentation and study of a first century A.D. Roman panel painting, and attendance in a Reflectance Transformation Imaging (RTI) course given by Cultural Heritage Imaging (CHI), and hosted by the Getty/UCLA program.

The conservation section at the Natural History Museum of Los Angeles County continues their work on the upcoming Los Angeles history exhibit. **Tania Collas** recently oversaw the asbestos abatement of a kerosene headlight for a locomotive and an MGM rear screen projector, used much like a green screen is today. The team will soon be moving ahead with the installation of large artifacts; **Liz Homberger** is working with the exhibit team to plan the installation of an oil pump dating from 1914. She also recently completed the painstaking treatment of a Chinese lacquer sewing table.

After patiently documenting and treating numerous rusty metal tools, **Lalena Vellanoweth** is finally getting to work with costume as they plan the rotation schedule for the Hollywood section. Last but not least, they are pleased to welcome intern **Ayesha Fuentes**, first year graduate student in the UCLA / Getty Conservation Training Program. Ayesha will be focusing on a set of marine invertebrate fossils from Dead Man's Island, which was dredged to create the Port of Los Angeles.

*Regional Reporter:*  
Virginia Rasmussen

### NEW MEXICO

**M. Susan Barger** has become a Fellow member in the AIC. She is also the coordinator and a teacher in the Small Museum Pro! certification program for people who work in small museums. ([www.smallmuseumpro.org](http://www.smallmuseumpro.org)).

The NMSU Museum Conservation Program created by **Silvia Marinas-Feliner** won the 2011 Annual Award from the Stockman Family Foundation. The Program also received a generous gift from the Estate of Hervey S. Stockman. Silvia and the NMSU Art Department want to appreciate the Stockman Family Foundation for their incredible support over the years.

*Regional Reporter:*  
Silvia Marinas-Feliber

### PACIFIC NORTHWEST

We are sorry to see **Claire Gerhard** leave us in mid-May, as she will be going back to the Whitney Museum in a grant-funded contract position, helping to assess the painting collection in advance of the Museum's move into their new building in 2015.

**Rebecca Pavitt**, at Fine Art Conservation in Vancouver, has spent February, March, and April brushing up her chemistry in preparation for, and in the aftermath of, **Chris Stavroudis'** Modular Cleaning Program class at the Seattle Art Museum, and **Richard Wolbers'** Cleaning Painted Surfaces class at the Vancouver Art Gallery. Both classes were held in March and were absolutely wonderful. She has also been researching Fe II and Fe III chelation methods, and antioxidants to ameliorate the consequences of residual iron left in paper after chelation.

**Kjerstin Mackie** is just back from a Salish weaving workshop in Gibsons, BC. She was able to complete a beautiful shawl as she practiced her skills in the setting of a Northwest Coast village.

**Colleen Wilson** has been contributing some very informative and entertaining blogs to the Museum's social media forays.

**George Field** will soon be off to the Mount Makers Forum meeting at the Field Museum in Chicago. He has been

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## Regional News, continued

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practicing his skills designing and fabricating mounts for a variety of collections that will be exhibited in the RBCM's satellite venue in Vancouver, the Wing Sang Gallery.

**Lisa Bengston**, along with the help of **Kjerstin Mackie** and **Vicky Karas**, recently finished the exhaustive job of condition reporting and treating almost 1,000 artifacts for the Museum's new permanent archaeology exhibit. Later this summer Lisa will be travelling to Jordan, where she will be volunteering her services at an archaeological site.

The Archives Conservation Lab has seen a flurry of activity with **Betty Walsh**, assisted by a bevy of contractors, completing treatments for the new Emily Carr Gallery at Wing Sang. **Robert Davison** continues the dauntless task of establishing cold storage for the Archives and Museum audio visual and photographic collections. He is also an active member on the National NPTAC initiative to coordinate preservation of Canada's analog archival records. **Kasey Lee** wrapped up work on collections risk assessment, leading to a risk management plan that has been adopted by the Royal BC Museum and incorporated into its strategic plan.

In March, in her capacity as Conservator for the Tulalip Tribe's Hibulb Culture Center, **J. Claire Dean** welcomed **Ellen Pearlstein**, UCLA/Getty conservation program, to the Center on a professional visit. Then having completed her annual dog sledding trip (this year 100 miles on land and then ocean pack ice up Hudson's Bay, where she visited the wonderful collection at the Eskimo Museum, Churchill, Manitoba), Claire headed to Malawi and South Africa for several weeks of field work on pictograph sites.

**Linda Roundhill** (Art and Antiquities Conservation, LLC) has been busy with several interesting projects, from repairing both wood and glass decorative art objects damaged in shipping, to the examination of a completely intact dugout canoe carved before the last century. A heat-damaged cast-resin sculpture from the 1950s is proving challenging, and salvaging a collection of Alaskan Native

walrus ivory objects damaged in a house fire was most intriguing. Linda is looking forward to the stabilization of some Native American beadwork to be displayed at the University of Washington.

Seattle Art Museum conservators **Nicholas Dorman** and **Liz Brown** taught a collections course on the University of Washington Museology Masters program during the winter semester together with **Miriam Clavir** and guest presenters **Alice Bear**, **Marta Pinto-Llorca**, and **Tim Marsden**.

Nicholas and **Katie Patton** wrote an essay for the catalogue for the forthcoming Veronese exhibition at the Ringling Museum in Florida. The Seattle Art Museum was one of four US recipients of Bank of America conservation grants and the funding will enable Nicholas to research and treat *Sea Change* by Jackson Pollock.

SAM's conservation department held two workshops this winter: an international group of conservators attended **Chris Stavroudis'** Modular Cleaning Program workshop, funded by FAIC, and they also hosted **Julia Kleyman** of Bruker, who gave an XRF workshop for local conservators and SAM staff.

Treatment concluded at **Studio Sogendo** in Alameda on an important painting from the museum's Japanese collection, *Departure from Kashima*. The project was funded by the Sumitomo Foundation. Thanks to the generosity of the Bay and Paul Foundations, the department installed a new water filtration system.

**Corine Landrieu** has been busy over the past few months helping MOHAI prepare for their upcoming move by treating a variety of artifacts, including three large ship figureheads which she finished in March. She also continues her work in the studio on artifacts from the South Pacific and other objects from various collections.

*Regional Reporter:*  
Corine Landrieu

## ROCKY MOUNTAIN REGION

At the Western Center for the Conservation of Fine Art (WCCFA), all four conservators were involved in various projects across the country in recent months. During the last months of 2011, **Camilla Van Vooren**, spent seven weeks treating paintings at Colonial Williamsburg. She was assisting conservator of paintings, **Shelley Svoboda**, in preparing the paintings for the exhibition, *Painters and Paintings of the South*, which opens in 2013 at the DeWitt Wallace Decorative Arts Museum.

Carmen Bria and **Hays Shoop** spent a week in February 2012 treating a mural by local artist George Ostrom in the newly constructed Big Horn Elementary School outside of Sheridan, Wyoming. **Yasuko Ogino**, is presently assisting Denver Art Museum/Clyfford Still Museum associate paintings conservator, **James Squires**, in the treatment of paintings at the recently opened Clyfford Still Museum in Denver.

Carmen also spent a week in Alaska treating several paintings for a new exhibition *The Romantic North* which opened at the Anchorage Museum in May 2012.

This year, the Denver Art Museum was one of two art museums internationally to receive a first-ever restoration grant from the European Fine Art Fair (TEFAF). As a result of this funding, an eighteenth-century painting recently attributed to Canaletto will be analyzed and treated by James Squires. The accompanying period frame will also be conserved as part of this project by Yasuko Ogino of the WCCFA.

Preparing and installing the 200 outfits – over 1100 objects – for the Yves Saint Laurent retrospective required many hands from the Fondation Pierre Berge - Yves Saint Laurent and Denver Art Museum's conservation department. **Gina Laurin**, **Sarah Melching**, **Steve Osborne**, **Michal Mikesell**, and **Kate Moomaw** along with independent conservators **Paulette Reading** and **Julie Parker**, worked intensively during the process that spanned 7 days on, 1 day off, and 7 days on. The exhibit is fabulous – and the only venue in the US!

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## Regional News, continued

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As winter has given way to spring, Kate is once again working on outdoor sculpture with Steve, Michal, and Julie Parker. Dan Ostermiller's larger than life bronze *Cow and Calf* was recently cleaned and waxed. And work continues on *Shoot Out!*, a mixed media sculpture by Red Grooms. For the upcoming rotation at the Clyfford Still Museum, James is busy addressing the conservation needs of paintings and Sarah of works on paper with assistance from Michal.

**Carl Patterson** has completed teaching "Introduction to Art Conservation" for students enrolled in the MA Museum Studies Programs, Art and Anthropology Departments at the University of Denver. In late March, he gave a lecture on the conservation of sculptures by **John DeAndrea** at a conference conducted by the National Museum of Thailand, Bangkok, Thailand.

*Regional Reporter:*  
Paulette Reading

### SAN FRANCISCO BAY AREA

**Meg Geiss-Mooney**, textile/costume conservator in private practice, helped teach the AIC-CERT/Heritage Preservation emergency planning and response workshop training at Filoli in January. She also gave a lecture on stabilization and adhesive usage to the "Repair & Stabilization" graduate class in the Department of Textiles, Fashion Merchandising, & Design at the University of Rhode Island in March. And in April, she spoke with 9<sup>th</sup> and 10<sup>th</sup> graders at a local Petaluma high school about the profession of art conservation.

The paper lab at the Legion of Honor recently hosted an intern from the Ecoles de Condé conservation program in Paris. **Domitile Nodin's** main project was the conservation of an 18<sup>th</sup>-century pastel on parchment. Pre-program intern **Jennifer Martinez** has been working on a project cleaning, imaging, and housing 74 historic glass plate negatives depict-

ing San Francisco's Land's End area at the beginning of the 20th century.

Conservators **Debra Evans** and **Victoria Binder** have been immersed in the sixteen hundreds, treating prints for the upcoming exhibition *Rembrandt's Century*.

The FAMSF textile lab welcomes pre-program intern **Nicole Passerotti**, who is also working with **Beth Szuhay** one day a week. Her first duties were to help with *Bouquets to Art* and the installation of *Jean Paul Gaultier: From the Sidewalk to the Catwalk*, so she's off and running.

In January, the objects lab at the Fine Arts Museums of San Francisco welcomed assistant conservator **Jill Hari**. Jill is working on a variety of projects, including the conservation of metal objects and outdoor sculptures. The lab has been busy with several exhibitions, particularly *The Cult of Beauty: The Victorian Avant Garde, 1860-1900*.

**Lesley Bone** also recently discussed her thoughts on the installation of *Matter + Spirit: The Art of Stephen de Staebler* on the museum's blog. **Alisa Eagleston** has been working on the documentation of a large, contemporary installation by Jim Christensen.

**Carl Grimm** retired as head of paintings conservation at the Fine Arts Museums of San Francisco in the beginning of March. During his eighteen year tenure at the Museums, he oversaw the design and outfitting of the studio in the new de Young, undertook treatments of important collection paintings, supervised over thirty interns and fellows, and completed his dissertation in art conservation research for the University of Delaware entitled *Authenticity and Paintings Attributed to Albert Pinkham Ryder*. The FAMSF conservators wish him well on this next phase of life but also expect to see him with fair frequency as he continues his Ryder research! Upon his retirement, the Museums named **Elise Effmann Clifford** as interim head of paintings conservation.

Also in March, the Department welcomed **Benedicte Nilssen** from the

paintings conservation program at the University of Oslo, Norway for a six-month internship. **Claire Taggart** continues to be both busy and invaluable as a pre-program intern.

*Regional Reporter:*  
Alisa Eagleston

### TEXAS

**Cheryl Carrabba**, of Carrabba Conservation, Inc. has been retained by the University of Pittsburg as project consultant. **Amy Baker**, staff conservator, and a team of interns and associates will receive advanced training for the CON-SUL Energy, Inc. Mine Maps Collection of hardback maps.

**Cher Goodson** at Art Restorations, Inc. in Dallas, TX is pleased to announce that **Alyssa Steed** has joined the art conservation team as the newest addition to the staff of eight conservators working in various disciplines. Alyssa is a graduate of Baylor University with a master's degree in Museum Studies. Under the guidance of her fellow conservators, Alyssa is learning every aspect of preserving and restoring broken decorative objects such as ceramics, glass, and other assorted artifacts.

In March, Tiburon Transmedia in association with EarthSky Communications shot some video footage in **Mark van Gelder's** paintings conservation studio for use as visuals in an educational segment entitled "The Chemistry of Art," which is being produced for national broadcast on the Spanish language cable TV network, Galavisión. The 3-minute segment will air on the program *Detrás del Saber*.

*Regional Reporter:*  
Ken Grant