
Regional News

Alaska

Helen Alten and the Sheldon Museum staff spent the last half of the winter removing the lower level permanent exhibit gallery and installing the Smithsonian's *Key Ingredients* exhibition which is their summer show. When the show closes, the area will be cleared and ready for transformation into a storage area, pending success with the NEH grant.

Helen taught the AASLH Collections Management and Practices workshop May 14-15, at the Sheldon Museum and Cultural Center in Haines, AK. Immediately following, on May 16, she taught a Reshaping Workshop about using humidification to reshape rolled maps and photographs. This kicks off a project of cataloging and treating the oversized archival materials in the museum's collection.

Ellen Carrlee has been participating in the physical layouts for the new museum, opening spring 2016. There are approximately 22 interpretive areas, 90+ exhibit cases and over 2,500 artifacts.

In January, **Gwen Manthey** returned to the Alaska State Museum to treat icons and paintings, and **Karen Zukor** came to survey more than 70 works on paper. Ellen's weblog has been listing some of the treatments coming up for three summer objects interns: **Betsy Burr** from the UCLA/ Getty program, **Leah Bright** from the U. Delaware/ Winterthur program, and **Anne-Marie Guerin** from the Queen's program. Ellen was grateful to attend the recent gutskin sewing workshop which took place in Bethel.

Scott Carrlee is leading a project to create 70 or more conservation approved exhibit mannequins that will be used in the new exhibits of the Alaska State Museum which will re-open to the public in May of 2016. The project includes an intensive mannequin-making workshop that will include input from Helen Alten from the Sheldon Museum in Haines Alaska, Ellen Carrlee from the Alaska State Museums, and **Sarah Owens** from Anchorage Museum in Anchorage.

Sarah Owens conserved and installed objects for the exhibition *City Limits*, an official program of the Anchorage Centennial Celebration. Filling four galleries, the exhibition includes objects, artwork, and historical images from the museum's permanent collection. Each helps tell the story of Anchorage's development and expansion on the Cook Inlet landscape.

Sarah continued to participate in the Conservator's Corner, where visitors get a behind-the-scenes look at conservation in action. In January, Sarah went to Bethel to help facilitate the community workshop component of the 'sewing gut' Materials Tradition residency – a program of the Anchorage Museum and Smithsonian's Arctic Studies Center. The workshop was taught by Instructor **Mary Tunuchuk** of Chefnak, at the Yupiit Piciryarait Cultural Center in Bethel.

Monica Shah conserved a mid-19th century gut parka and helped install objects for *Arctic Ambitions*, an exhibit about Captain James Cook's voyage in the Pacific (1778-1779). This was the first time for most of these objects to be returned to Alaska since being collected. One of the highlights is a Nuu-chah-nulth mountain goat wool and cedar bark robe, in the style known today as Chilkat weaving. It is one of the earliest complete examples of the transition from geometric to formline design. Weavers in Alaska will be able to view the robe for the first time.

In addition, Sarah and Monica participated in the fourth Materials Traditions residency, which brought together three Alaska Native artists and focused on the traditional arts and technologies of ivory carving. Conservators at the National Museum of the American Indian were able to talk with the artists via video conferencing, and the session was taped and made available to the UCLA/Getty and Winterthur graduate programs. Videos detailing the work of the Materials Tradition residencies (fish skin, quill work, and gut sewing) can be found at the Smithsonian NMNH's YouTube page.

Regional Reporter:
Ellen Carrlee

Arizona

The conservators at the National Park Service Western Archeological and Conservation Center have been busy this past quarter. **Dana Senge** recently traveled to Yellowstone to treat ethnographic objects and survey several parts of the museum's collections. **Maggie Hill-Kipling** has been focusing on ethnographic objects from the Grand Teton collection, and **Audrey Harrison** has been training students on creating microclimates for metals storage.

They are sad to report that their fearless leader, **Brynn Bender**, has left her position as Senior Conservator at WACC for wonderful adventures on the east coast. Brynn has also stepped down as the Regional Reporter for Arizona. Dana has agreed to take her place! Thanks Brynn for your years of service, and thanks Dana for continuing the tradition!

Gloria Giffords has retired but continues to inspire as the guest curator of a new exhibition, *Intimacy of Faith*, at the Arizona State Museum April 18, 2015 through January 11, 2016. Featuring *retablos* and *ex-votos* from the private collection of the Giffords family, this exhibition explores the material expressions of petition and gratitude found on painted wood and tin works within the Mexican folk religious tradition.

Nancy Odegaard is undertaking research on early restoration methods for pottery as an Honorary Professor at the University College London- Institute of Archaeology in April, and then in Rome as a Fellow at ICCROM in May. She was a presenter at the British Museum Human Remains Workshop 2015.

While Nancy is away on sabbatical the conservators at the Arizona State Museum

(ASM) remain busy with a number of ongoing projects. In February, **Teresa Moreno**, in collaboration with **Bruce Kaiser** and **Nathan Davies** from Bruker Elemental, coordinated a pXRF training workshop for University of Arizona staff and students. Teresa did pXRF analysis and treated 35 metal *milagros* and *ex-votos* from ASM's collection that were included in the *Intimacy of Faith* exhibition.

In March, Teresa taught the BACC Focus on Collections Care workshop on the Care of Metal Objects in Seattle. In addition, she continues her environmental study as part of the NEH Saving Cultural Heritage Collections Planning Grant funded project to design a new climate controlled storage vault for the museum's photographic collections.

Teresa and **Christina Bisulca** have been working together to test and identify materials proposed for use in the construction of an upcoming exhibition highlighting ASM's Save America's Treasures designated collection of Southwestern American Indian basketry.

Christina continues her research on the use of lead minerals on Hohokam artifacts (950-1200 AD), and has recently started a new project for a technical study of the inlay and binding material on a fragment of an ancient Egyptian senate board game in ASM's collections.

Marilen Pool continues her work with the archaeological perishables collections as part of the ASM Basketry Project, most recently inventorying and re-housing the botanical specimens. She is also working on a collection of folk art and ceramic pieces for private clients.

Sasha Stollman is currently carrying out a three month contract at the ASM and is working with Marilen on the Basketry Project. Her first charges are 140 mini and micro baskets representing a range of SW tribes, weaving styles, and materials. She is thrilled to have the opportunity to contribute to the inspirational lab at 'Basketry Central', focusing intensively on such an exciting

collection in the land where these objects originated. Following this contract, Sasha will spend some time travelling around the Southwest before returning to New Zealand where she provides conservation advice and treatment for heritage institutions and archaeologists.

Gina Watkinson and **Brunella Santarelli** are working on the conservation, documentation, and packing of hundreds of objects originally excavated during the University of Arizona archaeological field school excavations at Grasshopper Pueblo in preparation for their repatriation to and reburial in May. Gina is also busy overseeing daily lab activities related to the Basketry Project and various exhibitions and loans, as well as the work of students and volunteers, while also giving tours of the lab to visiting scholars and museum donors.

Gina and **Skyler Jenkins** continue their work on ASM's IPM program, skillfully documenting and identifying various unwanted museum visitors of the insect variety. Skyler continues her seemingly unending treatment reassembling a single prehistoric ceramic jar from hundreds of fragments found as surface finds during a field survey at the ASM Rock Art Ranch archaeological field school.

Regional Reporter:
Dana Senge

Hawaii

Kent Severson, conservator at Shangri La, will be recognized with a Preservation Honor Award at Historic Hawai'i Foundation's 2015, 41st Year Preservation Honor Awards Ceremony on May 29, 2015. The Honor Awards will be presented to the Doris Duke Foundation for Islamic Art, Mason Architects, Inc., David

Kemble Exhibit Design Services, Heath Construction Services, Constructors Hawai'i Inc., PET Engineering, Robert Marcos Inc., and Lance Higa Painting.

The project is being awarded for the Mughal Suite restoration at Doris Duke's Shangri La. Built in Honolulu, Hawai'i between 1936-1938, Shangri La overlooks the Pacific Ocean and Diamond Head, and houses Doris Duke's collection of Islamic art. The Mughal Suite is Shangri La's cornerstone - a bedroom and bathroom that Doris Duke commissioned architect Frances Blomfield to design while on her 1935 honeymoon in Delhi.

Rie and **Larry Pace** have been kept rather busy over the past year and a half with paintings from the Honolulu Museum of Art (formerly the Honolulu Academy of Art) for shows at the museum and for paintings traveling to other museums. The paintings were works by Jean Charlot, Grace Hudson, Jules Tavernier, Georgia O'Keeffe, Joe Goode, Shirley Russell, Genevieve Lynch, Madge Tennent, Gene Pressler, D. Howard Hitchcock, Lionel Walden, and Childe Hassam, to name a few. One of the larger works was a mural in acrylic by Jean Charlot made up of eight 4' x 8' masonite panels. Corporate and private clients have also contributed to keeping them busy.

Dawne Steele Pullman is in Asia working with portrait paintings that cover a range of styles, artists, and locations from Manilla, USA, Hong Kong, and Paris. They included the first portrait done of a Chinese merchant in the Philippines (1868), an early Picasso of a little girl (1907), the Chancellor of Hong Kong University (1932), and an ancestor painting by Shao Fan (1989). Having attended **Richard Wolber's** new cleaning methods workshop in London last year, she is having every opportunity to apply what she has learned!

University of Hawaii at Manoa Library Preservation Department just completed another portion of a FEMA funded project to stabilize culture materials

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from Hulihee Palace in Kona on Hawaii Island. 19th-century *kapa moe* (sleeping *kapa*), feather *kahili*, photographs, prints, and books were damaged when the tsunami generated by the 2011 Japan earthquake flooded their storage area. Daughters of Hawaii (the non-profit group that manages the palace) received FEMA funding and contracted the University.

The *kapa* was treated last year by conservator **Mary Wood Lee** and cultural practitioner **Moana Eisele**. This February-March, conservator **Alexis Aldart** and cultural practitioners **Mele Kahalepuna Chun** and **Kawika Lum** worked together to stabilize four small feather *kahili* and a large box of branches from dismantled *kahili*. All of the *kahili* had been damaged prior to the tsunami and the project goal was to treat them so that they will be a resource for scientists, historians and cultural practitioners to study. An open house held in Honolulu invited the community to get close and examine the *kahili*. Great discussions ensued as people exchanged ideas with Ms. Aldart and Ms. Chun. The final round of materials for conservation will be the photographs, prints, and books. **Seth Irwin**, Preservation Department Paper Conservator, will be working on this material.

Thor Minnick recently treated several pieces of Monarchy Period furniture for Washington Place, the former residence of Queen Lili'uokalani, which later became the official residence of the Governors of Hawai'i until 2008. He recently returned from attending the Modular Cleaning Program workshop taught by **Chris Stavroudis** at **Donna Williams'** studio in Hollywood, CA. Thor very much looks forward to implementing all of the wonderful information he learned. He is currently treating an early *koa* bench made by Henry Weeks for a private client.

Regional Reporter:
D. Thor Minnick

Los Angeles

Ozge Gencay-Ustun's maternity leave ended in late April and she returned to her job at the Autry National Center.

There have been lots of additions to the UCLA Library Preservation Services team for the New Year! **Consuela (Chela) Metzger** came onboard as head of the UCLA Library Conservation Center after working several years as associate faculty at the Winterthur/University of Delaware program in art conservation as conservator of library collections. Chela is excited to return to Los Angeles, having worked as project conservator at the Huntington Library in the late 1990's.

Yasmin Dessem also started in the New Year as the new audiovisual preservation specialist for UCLA libraries. Yasmin holds MA degrees in art history and in moving image archive studies, as well as a certificate in film restoration from the FIAF Film Restoration Summer School at L'Immagineritrovata in Bologna. She previously managed preservation of both digital and film elements for new feature releases for Paramount Pictures. While at Paramount she oversaw migration projects and recommended new policies to reflect evolving technologies and long term preservation needs.

In March, conservation technician **Anna Shepard** joined the team as part of a grant-funded project to stabilize historic maps and atlases from the UCLA special collections. Anna formerly worked as a conservation technician at the Huntington Library in San Marino, CA, and is a graduate of the North Bennet Street Bookbinding program with a wide variety of experiences with community based craftwork from printmaking to carpentry. Yasmin, Chela, and Anna join the head of preservation services **Dawn Aveline**, collections conservator **Wil Lin**, and collection care staff **Leo Gonzalez** and **Pat Cramer** as part of the preservation services team.

Tania Collas and **Elizabeth Drolet** recently prepared the Natural History Museum's 1915 Stutz racing car for an

exhibit loan coinciding with the car's 100 year anniversary. The famed Stutz No. 8 was driven to many victories by Earl Cooper between the years of 1915-1918. The conservators are also planning the disassembly and relocation of the museum's 1924 Douglas World Cruiser, a single-engine two-seater biplane known as the *New Orleans*. The *New Orleans* is one of the two surviving Douglas World Cruisers that were the first airplanes to circumnavigate the globe in 1924.

LACMA paintings conservation head **Joe Fronek** and his staff, along with help from textiles and objects conservators, recently completed the restoration of a newly found work by the 18th-century colonial painter Miguel Cabrera. The painting comes from a set of sixteen casta paintings and was originally created as a scroll, still retaining its top frame cornice and scroll bar. While remarkably well preserved, distortions caused by past rolling required relaxation and flattening. After the painting was restored it went on view in LACMA's 50th Anniversary exhibition.

Carolyn Tallent and **Susanne Friend** recently completed treatment of seven large paintings from the National Park Service collection at Manzanar National Historic Site. The paintings were done by internee artists and depict the landscape of the surrounding mountains and Owens Valley. Three of the paintings are now on exhibit at the museum there, and may be part of an exhibition at the Japanese American National Museum in the future.

Gene Karraker has been treating frames for the upcoming exhibition "Louis Style: French Fames, 1610 – 1792" for which he is also a co-curator. Drawn from the J. Paul Getty Museum's substantial collection, this exhibition presents a survey of exquisite carved and gilded picture frames from five periods: Louis XIII, Louis XIV, Regence, Louis XV and Louis XVI. It opens September 15th, 2015 and closes January 3rd, 2016.

Arlen Heginbotham travelled to the Philadelphia Museum of Art in April

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and again to the Frick Collection in June to give three-day intensive workshops on quantitative XRF of copper alloys. The workshops focused on overcoming the technical challenges of acquiring reproducible results by using open source fundamental parameters software and a newly available common standard set. Discussions also addressed the appropriate role of alloy analysis within the larger context of technical and art historical investigation.

Marc Harnly and **Sarah Freeman** got a nice mention in the LA Times for their contribution to the exhibition catalogue "Light, Paper, Process: Reinventing Photography" in which "The question of how the contemporary works were made...is deftly addressed in the catalog's technical notes on each artist...They explain process, but they don't explain away the intriguing and idiosyncratic explorations these artists perform with their materials and methods..."

Regional Reporter:

Virginia Rasmussen

New Mexico

Conservation Solutions' recently completed projects include the assessment and treatment of a zinc J. W. Fiske Civil War Infantryman monument in Canton, MA, the assessment and restoration of a cast stone fountain statue in Miami, FL, and the conservation treatment of a bronze fountain and lanterns at the US Capitol in Washington, D.C. Current ongoing projects include the treatment of several Army Museum artifacts including cannons and tank barricades faced by soldiers during D Day, assessment of the Kennedy Center building façade, and laser cleaning of the U.S. Capitol north exterior in Washington, D.C., the assessment of a large number of artworks for Alberta, Canada, and treatment of a dozen monuments at Arlington Cemetery in Virginia.

Recent achievements of the CSI team include AIC professional associate status recognition for **Elizabeth Beesley**, **Kelly Caldwell**, **Lindy Gulick**, and **Caitlin Smith**, and conservator status for **Caroline Guay** with the Canadian Association of Heritage Professionals. CSI conservators have presented papers at six conferences recently. Their article "Restoration of the Aluminum Night Doors and Windows at the Robert F. Kennedy Department of Justice Building, Washington, D.C." will be included in the upcoming publication *Aluminum: History, Technology, and Conservation* to be released by the Smithsonian Institution Scholarly Press.

In October 2014, **Brittany Porter**, a NMSU museum conservation program graduate student, wrote a State and National Register nomination for the Peter and Henriette Wyeth Hurd house and studios in San Patricio, NM, which was unanimously accepted by the Cultural Properties Review Committee. The property is now listed on both the State Register of Cultural Properties and the National Register of Historic Places. Through her research for the nomination, she learned about Peter and Henriette Wyeth Hurd's artistic style and their contribution to Southwest art.

Regional Reporter:

Silvia Marinas-Feliner

Pacific Northwest

J. Claire Dean has been back to one of her favorite institutions, the Rock Art Research Institute, University of the Witwatersrand, Johannesburg, South Africa, where she is overseeing the conservation of works by the South African modernist painter Walter Battiss, which are part of the Institute's archive. The care of this material, as well as an upcoming exhibition of some of it, has been funded by the Bank of America's Art Conservation Project. Claire is also delighted to announce that her Kickstarter campaign to raise funds for a semi-permanent shelter for a Native

American story pole awaiting restoration was successfully funded on April 1st - no joke!

Kristen Kern staffed The American Institute for Conservation Collections Emergency Response Team (AIC-CERT) hotline for the month of April. AIC-CERT is a group of trained volunteers that responds to the needs of cultural institutions during emergencies and disasters through coordinated efforts with first responders, state agencies, vendors, and the public.

Royal British BC Museum conservators are in the final stages of preparing artifacts and records for their Gold Rush exhibition opening in May 2015, with **Lisa Bengston** organizing the conservation work and record keeping for over 500 objects.

Colleen Wilson, with the assistance of **Kjerstin Mackie**, has been working for over six months on one particularly distressed dress from the Gold Rush era, garnering much web site and media attention for the project. We are fortunate to have the assistance of an intern from Paris, **Manon Sauvage**, as well as contractor **Barry Byers**, both assisting **Betty Walsh** in the archives conservation lab. Thanks as well to **Rachel Stark**, recent Fleming College intern, for her work on the Gold Rush project.

Kasey Lee has had the good fortune to travel to Bogota, Colombia, to courier borrowed artifacts from the Museo del Oro. **George Field** has been assisted by contractor **Carl Schlicting**, producing mounts for the exhibition, including an oversized cradle for the 100 Kg million dollar gold coin that will arrive from the Royal Canadian Mint.

Throughout this all, **Kay Garland** packed and travelled with a loan of Emily Carr paintings and sketches to the Dulwich Gallery in London and the Art Gallery of Ontario.

Regional Reporter:

Corine Landrieu

Regional News, continued

Rocky Mountain Region

Hillary Jones is in residence as assistant conservator working on rare books in the McCracken Library of the Center of the West. She comes to them from Denver having recently graduated from West Dean College in southeast England. Hillary will be returning to Denver to work at Norlin Library at CU Boulder.

Beverly Perkins, division director for museum services at the Center of the West will be conserving the Winchester 1873 firearm that was found by park rangers in Great Basin National Park in Utah. According to the Winchester records at the Center of the West, the firearm left the factory in 1888 and may have been left outside, leaning against a Juniper tree for 100 years.

Carmen Bria of the Western Center for the Conservation of Fine Art (WCCFA) has been busy examining and treating murals mostly in Oklahoma. He just completed the on-site treatment of a large painting for the Oklahoma History Center and has been working with the BIA to save two large Native American murals from a soon to be demolished building at the Riverside Indian School in Anadarko, Oklahoma. **Yasuko Ogino** has commenced the treatment of one of two New Deal era murals by Audre Yates. Those and a third mural by an unknown artist from Wilson Elementary School in Oklahoma City were removed from walls in the school by Carmen in October. Carmen also treated a mural on site at that school by artist Zyta Laky.

Camilla Van Vooren returned to Little Rock, Arkansas in December to treat a large painting by Andrew Wyeth in a private collection. Yasuko and Carmen travelled to Bentonville to survey paintings in the collection at the Chrystal Bridges Museum. Camilla also recently treated a large abstract expressionist painting by Ethel Schwabacher for an upcoming exhibition at the Denver Art Museum.

Courtney Murray, Samuel H. Kress fellow in objects conservation at the

Denver Art Museum (DAM), continues the conservation treatment and technical study of a set of six 18th-century painted and gilded wooden sculptures from Ecuador. The small devotional figures depict the three Magi and their respective horses. X-radiographs are informing the structural stabilization of the heavily insect-damaged sculptures.

Gina Laurin has completed a range of treatments on various objects including Japanese ceramic vessels and a Chinese sculpture from the Asian collection, and Mic Mac quillwork boxes and Hopi katsinas from the Native Arts collection. On behalf of the DAM, she completed the IMLS Heritage Preservation Health Index 2014: A National Collections Care Survey.

Kate Moomaw and mountmakers, **Steve Osborne** and **Nick Donaldson**, prepared two very life-like sculptures, *Linda* and *Artist and Model*, by John De Andrea for the upcoming exhibition, *Starring Linda*. Modifications were made to their presentation mounts to ensure safe exhibition.

Eddy Colloton, a graduate student from NYU's MIAP program will be joining the DAM in early June to begin a summer electronic media conservation internship focusing on the American Institute for Graphic Arts (AIGA) Archive.

Allison McCloskey and Denver Art Museum Mellon textile fellow, **Julie Benner**, have been diligently treating and stabilizing numerous tapestries from the collection, ranging in age and origin, for the upcoming exhibition *Creative Crossroads*. **Pam Skiles** attended the Modular Cleaning Program workshop in Los Angeles in February.

After ten years as regional reporter for the Rocky Mountain Region, **Paulette Reading** has decided to step down and pass the baton to **Julie Parker**! Thank you, Paulette for your ten years of service to WAAC! Thank you Julie for enthusiastically taking on this important role!

Regional Reporter:
Paulette Reading

San Diego

Carli Fine Art Conservation welcomes **Michael Mollgaard** onto their staff as conservation technician. The studio and fieldwork schedule is busy and his expertise and enthusiasm is a great boon to the team. **Sabrina Carli**, objects conservator, recently completed the extensive treatment of Robert Arneson's *Shouldering the Load: A Portrait of Joe Bonino* at the Palm Springs Museum of Art. The biographical sculpture incorporates the artist's trademark large-scale ceramic portraiture with an assemblage of found, ephemeral objects. It is now installed in the Chase Galleries at PSAM. She is currently researching new technology for the conservation of art incorporated with water features with a view to improving the conditions for several important fountain works.

"Saving Time: A Guide to Conservators," *San Diego Home and Garden Magazine*, January, 2015. This brief, but colorfully-illustrated article is intended as an introductory guide to the concept of art conservation for people with collections of art. The article discusses when owners of works of art, who may not be familiar with the process of conservation, should consider consulting a conservator, as well as the purposes, goals, and limitations of conservation. The correct approach to finding a qualified conservator is also discussed. Conservators consulted for the article included **Janet Ruggles**, executive director of the Balboa Art Conservation Center, **Alexis Miller**, chief conservator of paintings at BACC, **Sabrina Carli**, objects conservator in private practice, and **Frances Prichett**, paper conservator in private practice.

Regional Reporter:
Frances Prichett

Regional News, continued

San Francisco Bay Area

The Asian Art Museum welcomed its new head of conservation, **Kathy Z. Gillis**, in November, 2014. Kathy is returning to the bay area where she worked previously at the Oakland Museum Conservation Center (1995-1997) and as a pre-program intern at the DeYoung Museum (1989-1990).

Mark Fenn and **Colleen O'Shea** (third-year Buffalo State fellow) are analyzing and treating a group of Korean lacquer objects for an upcoming exhibition at the museum. **Shiho Sasaki** has been working on the spring rotations of the museum's permanent collection and has also started collaboration on research of thangkas with conservators at the Cleveland Museum of Art.

Denise Migdail has provided interactive and didactic information for the museum's Woven Luxuries exhibition, which continues through November 1, 2015. The exhibition features Indian, Persian, and Turkish velvets from the Indictor collection. She will also be participating in the tips session for the Textile Specialty Group at AIC in Miami.

Zukor Art Conservation has welcomed a new staff: **Laura Moeller**, **Ella Milliken Detro**, and **Emilie van der Hoorn**. Laura started in February, after completing a one year IMLS Fellowship at LACMA, working on their photography collection. She has previously worked at Graphic Conservation in Chicago with both paper and photographs. She is now associate paper conservator at ZAC. Ella is the new office manager and a dancer in the South Indian Bharatanatyam tradition. She has been an administrative and studio assistant to both fine art painters and jewelers in the bay area. Emilie is working both at ZAC and the Asian Art Museum, helping Shiho Sasaki with conservation and exhibitions. When she is not at the Asian or volunteering at the SF Public library preservation lab, she plays squash and paints.

Karen Zukor started the year by consulting with the Alaska State Museum, archives and library staffs, on

their new facility which will open in 2016 in Juneau. She plans to return to India in October for the fifth time, to work on a centuries-old manuscript.

The FAMSF objects lab recently installed *A Princely Pursuit: The Malcolm D. Gutter Collection of Early Meissen Porcelain* at the Legion of Honor, and *Embodiments: Masterworks of African Figurative Sculpture* at the de Young. **Lesley Bone's** essay, "On and Below the Surface: A Conservator's View of African Sculpture," is featured in the *Embodiments* catalogue.

Catherine Coueignoux's article, "Conservation of Photodegraded Asian Lacquer Surfaces: Four Case Studies," was recently published in the JAIC. She also completed, in collaboration with the de Young's photography department, a narrated, stop-action animation of a Charles Topino mid-18th-century marquetry lady's desk (French) to illustrate its moveable components.

Geneva Griswold prepared a Shreve silver table setting and Tiffany enamelware for display, and has begun preparations with textiles conservator **Anne Getts** for a conservation-focused exhibition on featherwork.

Samantha Fisher Li recently joined **Susan Roberts-Manganelli** in the Art + Science Learning Lab as the objects conservator at the Cantor Arts Center. Samantha is passionate about working with students to encourage interdisciplinary learning and expanding knowledge about our field. She holds a Master of Art Conservation from Queen's University in Canada and has worked at numerous institutions across the U.S. and abroad. Such institutions include the National Gallery of Art in Washington, D.C., the Asian Art Museum, the Fine Arts Museums of San Francisco, and the Colonial Williamsburg Foundation.

Conservation Issues in Modern and Contemporary Murals, edited by **Mercedes Sánchez-Pons**, **Will Shank**, and **Laura Fuster-López**, will be published by Cambridge Scholars Publishing in May, 2015. This volume represents a forum for conservators,

conservation scientists, artists, and heritage managers. It includes the voices of many of the different partners involved in the complex task of preserving artworks and contains sections on the vital experience of artists who create murals and are sometimes asked to treat their creations. It contains theoretical reflections on how to deal methodologically with conservation, scientific studies on the identification of constituent materials and/or on the development of procedures for their preservation, the opinions of cultural managers, and the specific experiences of conservators. All of the above must have a voice in the difficult task of preserving such a challenging and changing heritage. The book includes articles in English and Spanish.

Regional Reporter:
Alisa Eagleston-Cieslewicz

Texas

Mark van Gelder recently treated a 16th-century Bolognese portrait formerly in the collection of Lord Kenneth Clark. Mark speculates that the reason the portrait (of an architect apparently holding a proportional compass) was of particular interest to Lord Clark is that the painting remains unfinished, although its uncompleted state was not mentioned in the 1984 auction catalogue for the Clark estate, nor was it realized by the present owner of the painting.

Regional Reporter:
Ken Grant