
Regional News

Alaska

Helen Alten is backing a small 1914 Chilkat Robe, in preparation for its being exhibited in the recently opened *Everything From Afar Drifts Ashore* exhibit. High definition security cameras with zoom capabilities will start being installed at the museum entrances, exhibits, and storage areas this week. The system will greatly improve security capabilities, including face recognition software and long-term retention of recordings. The security upgrades are funded through a grant from the Museums Alaska Collections Management Fund.

The Haines Borough has committed to replacing the museum's server in July with a new solid-state server on which the digital collection can be stored and arranged for easier access. A grant is pending with the Rasmuson Foundation that would further enhance the digital collection.

Scott Carrlee, 1992 graduate of the Buffalo program, retired on February 28, 2018 and passed away from pancreatic cancer on April 3, 2018. He worked the past 18 years in both conservation and field services at the Alaska State Museum. Previous work included the Arizona State Museum with mentor **Nancy Odegaard**, the Carnegie Museum, the National Museum of the American Indian, and the Kaman-Kalehöyük archaeological site in Turkey. He was passionate about both lifting up emerging museum professionals and helping small museums and cultural centers. A scholarship fund will be established to create summer internship opportunities in Alaskan museums. Donations noting Scott Carrlee may be made to the Juneau Community Foundation, 350 N. Franklin St, Juneau, AK 99801.

Ellen Carrlee is collaborating with weavers and other museums on a multi-year project to analyze and identify dyes in Chilkat weavings. During the biennial celebration festival, she will be on a panel at Sealaska Heritage Institute with **Sarah Owens** to discuss regalia care issues regarding how artifacts in continuing ceremonial use need unique solutions.

The Alaska State Museum's herbarium is in need of digitization and cataloging, a process that will involve considerable conservation input. The museum's summer exhibition, *Titanic of the North*, interprets the 100th anniversary of the sinking of

the *S.S. Princess Sophia* and includes loans from Canadian institutions as well as Alaskan collections. Nearly 350 souls perished, marking the worst maritime loss of life in the history of Alaska or British Columbia. Artifacts have steadily been donated since the 1918 sinking, and the conservation department continues to refine its struggles with issues surrounding shipwreck artifacts.

Monica Shah and **Sarah Owens** both gave presentations at the 45th annual meeting of the Alaska Anthropological Association about the conservation work that was undertaken for the museum's new Alaska exhibition. Monica and Sarah have also been participating in a weekly department program *Museum Behind-the-Scenes* where visitors can see how conservators, collection managers, and archivists care for the museum's thousands of cultural objects, archival photographs, and more.

High school senior **Hayate Mayer** finished her Gifted Mentorship with Monica, presenting to a design and art class about two-dimensional art care and conservation. She has been working with the museum since October 2017.

Installation of the exhibit *Unsettled* has involved the Collections Department's time for much of March and April. The exhibit is open until September 2018 and features 200 artworks by 80 artists living and/or working in a super-region we call the Greater West, a geographic area that stretches from Alaska to Patagonia, and from Australia to the American West. As part of this exhibition, Sarah along with other staff created and installed over 300 bowls of spices and pigments as part of Sonia Falcone's *Campo de Color*.

Regional Reporter
Ellen Carrlee

Arizona

The Arizona State Museum Conservation Lab team has had a full few months! **Gina Watkinson** was awarded the Museum Association of Arizona (MAA) Individual Award of Excellence at the March 2018 annual meeting. **Nancy Odegaard** was awarded a 35 years achievement award by the University of Arizona in April.

She presented a public lecture about the stolen De Kooning painting at the Tucson Festival of Books; made a presentation on hazardous collections at the Museum Assn. of Arizona meeting; and presented on pesticide residues at the Society of American Archaeology meetings in DC.

Nancy and **Jeanne Brako** taught conservation concepts with three Navajo master weavers in two 3-day sessions at the Heard Museum in Phoenix under a Mellon Foundation grant. Gina and Nancy organized and set up a mini-exhibit that included 2 posters of text and 13 objects in the public window alcove of the ASM conservation lab to illustrate the role of conservation in the examination of Egyptian objects and their materials.

Marilen Pool presented a poster on insect lac adhesive research at the "Celebrating the Sonoran Desert" conference in Ajo, Arizona. **Teresa Moreno** was the lead conservator for the exhibit *Hopi Katsina Dolls: Enduring Meaning and Stylistic Change* that opened in March and includes 70 items.

The Western Archeological and Conservation Center conservators are excited to welcome **Betsy Burr** to the team. She jumped right into helping parks with treatments and technical assistance requests, including stabilizing a camp shelf with historical significance from Florissant Fossil Beds National Monument.

Maggie Hill Kipling and **Amy Molnar** have been preparing objects for exhibit for Little Bighorn Battlefield National Monument. **Audrey Harrison** and **Maria Lee** recently traveled to Fort Larned National Historic Site in Kansas to pack collections for transit to WACC for treatment in preparation for exhibits and had the pleasure of driving the collections from Kansas to Tucson.

Dana Senge has been working with several teams to assess collections and develop collection management plans for several park units

Regional Reporter
Dana Senge

Hawaii

University of Hawaii Manoa Library welcomed their new paper conservator, **Liane Naauao**. Liane is a recent graduate from the Buffalo/State University of New York Program in art conservation with a focus in library and archives materials conservation. She received her B.A. from University of Hawaii at Manoa. Her training includes internships at the Boston Athenaeum, University of Iowa Libraries, and Peabody Essex Museum.

Shangri La is pleased to welcome new galleries and exhibitions coordinator **Chelsea Kaufman**. Formerly with the Racine Art Museum in Wisconsin, Chelsea will be responsible for the physical aspects of collections management as well as installing and de-installing exhibitions. At the same time, they are sad to say farewell to **Bethany Bannister-Andrews**, digital assets & collections manager, who relocated to Dallas with her fiancée. Watch this space for new developments as curator **Leslee Michelsen** begins to redesign the galleries.

On April 8, 2018, Mauna Kea Beach Hotel on Hawai'i Island's Kohala Coast welcomed home three treasured kapa (barkcloth) that have recently been conserved through Honolulu's Bernice Pauahi Bishop Museum by **Liane Naauao**, former Bishop Museum conservator, **Linda Hee**, contract conservator, and **Nikki Dela Fuente**, Bishop Museum conservation assistant. These are the first of a collection of 11 kapa made by the artist Malia Solomon in the 1960s to be treated and reframed at the museum. This work is being done as part of a collaborative effort by the hotel and museum to celebrate the arts of Hawai'i and the greater Pacific, and to improve the care of the hotel's extensive art collection.

The event included kapa-making demonstrations led by renowned Hawai'i Island kapa makers **Roen Hafford**, **Kaiulani DaSilva**, and **Verna Takashima**. The unveiling of kapa at noon was begun with an oli (chant) by **Nani Lim Yap** and **Manaola Yap**, followed by remarks from Mauna Kea Beach Hotel manager **Kansas Henderson**, Bishop Museum's Ethnology collections manager **Alice Christophe**, and **Adrienne Kaeppler**, curator of Oceanic Ethnology at the

National Museum of Natural History at the Smithsonian Institution.

At the beginning of the year **Dawne Steele Pullman** worked on smoke damaged paintings in Ojai, CA. Then she was in Hawaii treating mold on two beloved pet paintings for a client. Now she is back in Hong Kong having just finished work as the paintings conservator for Art Basel Hong Kong as well as Art Central. Since the last newsletter conservation treatments have also included mending a tear on a painting by Hartung, reintegrating a loss on a Kusama, removing pen marks on a Fontana, and extracting scary paper wasp hives from between the back of the canvas and stretcher on a Soulages! This spring she will also be working for museums abroad - an exhibit traveling to Hong Kong from France and condition reports for Australian artworks.

Rie and Larry Pace treated a large painting by Harry Tsuchidana belonging to the Pacific Club in Honolulu. Subsequently they were commissioned to carry out a survey of the 30 other paintings hanging on their walls.

An oil painting of a Martin Mars Flying Boat, painted in 1944 on a large (62" x 152") cotton fabric tarp with brass grommets along all four edges, had been rolled many decades ago and forgotten on the Pearl Harbor Naval Base. It was recently rediscovered and brought to the attention of the Pacific Aviation Museum on Ford Island. The fabricators who restore the many aircraft in the Museum's collection constructed an aluminum frame to which the painting was mounted using small bungee cords. With the assistance of the museum's staff and volunteers they were able to consolidate, clean, and varnish the painting after the painting was mounted to the frame.

Gregory Thomas, dba Art Care, having limited his private practice to painting conservation consultation, has a 5 x 8 foot vacuum hot table available for purchase, as well as several other pieces of studio equipment and related materials. Call (808) 397-0900 or e-mail artcare@mac.com, if interested.

Regional Reporter
D. Thor Minnick

Los Angeles

The Getty Villa finally fully reopened to the public on April 18, 2108. They hope that all will be able to come and enjoy the *Villa Reimagined* with refurbished gardens, large reflecting pool, and new permanent galleries.

Two galleries highlight the art of collecting, and some of J. Paul Getty's first acquisitions are featured. Coinciding with the Villa reinstallation are two special exhibitions. The first, *Plato in L.A.: Contemporary Artists' Visions* explores several unconventional interpretations on the Plato theme. It will run from April 18–September 3, 2018 in the Villa's temporary exhibition 2nd floor galleries.

Palmyra: Loss and Remembrance is an exhibition which brings together many limestone funerary reliefs generously loaned from the Carlsberg NY Glyptotek in Copenhagen. Two sections of an ancient relief (one from the Glyptotek and the other from Stanford) are displayed together for the first time. Photographs, books, works on paper, and digital offerings from the Getty Research Institute provide historical perspective on the ancient past and on recent events at the site of Palmyra in Syria.

Jeff Maish traveled to Tübingen, Germany to present the conservation and technical analysis of bronze lamps discovered in Vani, Republic of Georgia in 2007 at the 20th International Congress on Ancient Bronzes. The lamps had been featured in an exhibition at the Getty Villa and several other venues several years ago.

Additionally, the Getty Center, *Beyond the Nile: Egypt and the Classical World* opened March 27–September 9, 2018. This exhibition highlights the multi-faceted connections between Egypt and the Mediterranean over two millennia. The antiquities conservation and mount making staff worked tirelessly with curatorial, preparations, registrar's office, exhibition design, decorative arts, and paper conservation teams to accomplish all of these exhibitions simultaneously.

Antiquities Conservation has also been busy organizing a conference on the study of ancient panel paintings: APPEAR: Ancient Panel painting, Examination, Analysis and Research which was held on May 17-18th 2018 at the Getty Villa. The presentations and posters given by project

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participants highlighted the collaborative work, investigations, observations, and data collected to date.

The Getty Conservation Institute (GCI) and Los Angeles' Museum of Contemporary Art (MOCA) are collaborating on the treatment of Jackson Pollock's "Number 1", 1949. The cleaning and minor structural work are being undertaken by **Chris Stavroudis** with consultation from **Tanya Thompson**, **Jim Coddington**, **Nick Dorman**, and **Tom Learner**. Scientific support is through GCI and curatorial input is from MOCA's Assistant Curator, **Anna Katz**. The project is funded by GCI with support from the GCI Council.

"Number 1", 1949 is being treated in public view in its own dedicated gallery in its own dedicated exhibition running from March 4 – September 3. Chris works on the painting on Thursdays and hosts a question and answer session at 11:30 and 5:30 each treatment day.

Chris was also a co-instructor with **Antoinette Dwan** in the second incarnation of the workshop "Use of Chelating Agents in Paper Conservation" sponsored by FAIC and held at Stanford University, 27-29 March 2018. He attended the workshop "Nanotechnologies for Conservation of Cultural Heritage", February 12 – 16 at Institute in Brooklyn. The workshop was led by Professors Piero Baglioni and Rodorico Giorgi from the CSGI -- Center for Colloidal and Surface Science.

In June Chris led Modular Cleaning Program workshops in Cynthia Kuniej Berry's studio in Chicago, at the Royal Ontario Museum (co-sponsored with the Art Gallery of Ontario) in Toronto and a two-day refresher workshop at the Conservation Center in Chicago.

The paper conservation department at the Getty Museum is hosting guest scholar **Anne Maheux**, formerly of the Library and Archives of Canada, this Spring quarter. Anne is working closely with drawings conservator **Michelle Sullivan** to study white media used for heightening in Old Master Drawings.

During Anne's residency at the Getty, she and Michelle are also designing a 3-day workshop for the FAIC on the use of rigid gels in paper conservation. This fall, they will teach the gels course at the University of Pennsylvania Libraries in Philadelphia.

Sarah Freeman recently participated in an experts meeting organized by the Getty Conservation Institute on the use of microfadedometry in conservation. An international group of scientists and conservators participated in a public day of presentations and a round table meeting to discuss the status of the technique, new developments in instrumentation and future dissemination of MFT for the conservation community.

Ernie Mack has been working on this summer's exhibition entitled *Icons of Style: A Century of Fashion Photography 1911-2011* in the Center for Photographs here in Los Angeles. Sarah is busy preparing materials for next year's exhibitions on the 19th century master Oscar Gustave Reijlander and contemporary photographers on the use of photomontage and staged scenes in photography.

Nancy Turner recently co-presented with GCI's **Catherine Schmidt Patterson** "Documenting interventions in manuscript illumination with macro-XRF scanning," presented at the 17th International Seminar on the Care and Conservation of Manuscripts, University of Copenhagen, Copenhagen, Denmark.

Zebala & Partners will again clean the Ramos Martinez Murals in the Margaret Fowler Garden, at Scripps College for Women in Claremont, CA. The treatment, which takes place every 8-10 years is scheduled for August 2018.

Aneta Zebala, paintings conservator and **Debra Burchett-Lere**, director of the Sam Francis Foundation completed their technical study about Sam Francis. *Sam Francis, Artist's Materials* book is part of the Getty Conservation Institute series on artists materials. It is scheduled to be published in February 2019, as #5 in the series.

Hannah Moshier, UCLA Library's new digitization and loan conservation coordinator, visited Bay Area conservator **Tomokatsu Kawazu** of Studio Sogendo to choose a good color lining for a sumi on silk painting now on exhibit at the UC Santa Barbara Museum. She was also able to visit library conservation colleagues at the UC Berkeley Preservation Department.

Collections conservator **Wil Lin** used his language and formidable collaboration skills to liaise with Library Special Collections and make it possible to

process, digitize, and exhibit an archival collection in record time to honor the work of Japanese critic **Yoshida Yoshie**, who was a seminal part of Japanese social/political art movements of the 1960s and 70s.

AV specialists **Yasmin Dessem** and **Allie Whalen** (the newest AV colleague, a recent graduate of the NYU Moving Image Archiving and Preservation program) will be presenting their collaborative work in Cuba at this year's Southeast Asia-Pacific Audiovisual Archive Assn. conference in Bangkok, Thailand. Yasmin and Allie will also be heading to Cuba again this summer for more AV preservation work.

Chela Metzger attended the Care and Conservation of Manuscripts conference for the first time this April, and the conference was followed by a week vacation in Amsterdam. Both events are a dream come true. She will also be teaching a class on early modern account book binding techniques at the 2018 Paper and Book Intensive held in Michigan.

Former Kress/FAIC conservation fellow **Christina Romanowski Bean** will be presenting on her UCLA French Resistance newspaper research at the conference "Renovated, rebuilt, saved – how they survived WWII. Conservation, Preservation of items from the years 1939-1945," held at the Warsaw Rising Museum in Poland. Christina has also been lending a much needed hand in the salvage of materials affected by the recent Santa Barbara area fires and mudslides.

Last year's summer intern from the WUDPAC program, **Madison Brockman**, will be back in town completing a third year internship at LACMA. The library is thrilled to have her nearby again. Collection's conservator Wil Lin and head of conservation center Chela Metzger will both sit in on an upcoming three-day workshop at UCLA entitled "The History of the Book in China" taught by Professor **James Soren Edgren**. This workshop is held as part of the yearlong celebration of the 70th anniversary of the Richard C. Rudolph East Asian Library.

Tania Collas and **Marina Gibbons** welcome summer conservation intern **Madeline Helland** to the Natural History Museum of Los Angeles County. A recent graduate from the undergraduate art conservation program at Scripps College, Madeline will be working on conservation

Regional News, continued

projects within the Anthropology, History, and Mineral Sciences collections. In addition, Marina is completing the treatment of an exceptionally large morganite (pink beryl) specimen from the historic Himalaya Mine in Mesa Grande, California. Because of the provenance and unusual size of the specimen, it will be displayed at the Tucson Gem and Mineral Show in 2019.

Earlier in May, Tania presented a lecture and hands-on activity introducing students to museum pest management as part of an Urban Entomology course at UC Riverside.

The conservators at the Academy of Motion Picture Arts and Sciences are thrilled to announce that **Rio Lopez** will be joining the Class of 2021 at the SUNY Buffalo State College graduate program for Art Conservation. Rio joined the Margaret Herrick Library's conservation department about a year ago as a summer intern, a position that has advanced to a part-time conservation technician role at the library. They are very sad to see her go, but wish her the best of luck and congratulate her on her next adventure.

Dawn Jaros attended the "Use of Chelating Agents in Paper Conservation" workshop taught by **Antoinette Dwan** and **Chris Stavroudis** held at Stanford University this past March.

The Academy Museum is also pleased to announce that **Sophie du Bois Hunter** has joined the museum's team as their objects conservator. Sophie came from the Museum of New Mexico Museum – conservation unit in Santa Fe, New Mexico, where she has been working for the past year and half.

Conservators at LACMA have been busy with the installation of *To Rome and Back: Individualism and Authority in Art, 1500-1800*. The exhibition, which highlights the depth of Rome's impact from the Renaissance to the Enlightenment, features major works from LACMA's permanent collection.

Paintings by Fra Bartolomeo, Hendrik Goltzius, and Michael Sweerts will be included and sculptures by Giambologna and Clodion as well as works from the department of costume and textiles, decorative arts and design, Latin American art, and prints and drawings. The exhibition

opens June 24th in the Resnick Pavilion and runs through March, 2019.

Among the displayed works from the department of costume and textiles are two copes from the 18th century. These Roman Catholic liturgical vestments have the appearance of a cloak. Half circle in shape, they wrap around the shoulders, hanging straight down and open in the front with a clasp joining the two sides at the breast. They are very ornately embroidered, having a rainbow of colors mixed with gold and silver wrapped threads. Amazingly, much of the silver is not tarnished, encouraging the viewer to see the designs as originally intended, white, instead of the all too common black tarnished appearance.

LACMA Curator, **Leah Lehmbek**, was eager to introduce a different look for displaying the copes. Instead of pin mounting them flat onto a wall mount, or wrapping them around a relatively flat pinning surface resembling a slice of pizza, Leah requested that the copes be mounted onto semi human forms. Because of the extremely delicate condition of the copes, heavy reproductions were made from velvet and linen, mimicking the weight of the originals, to reduce handling of the originals. Ethafoam mounts were carved, incorporating the natural undulations that the copes have when worn. The mounts became, in essence, overall 3-D pin mounts.

What might have taken other institutions many months to complete, the work was concluded in less than 2 months. The lead was taken by contract mount maker, **Jean Neeman**, assisted by LACMA's textile conservation staff.

Joe Fronck was a contributing author to a recently published article "Modigliani in the South of France", which presented research on the painting materials and techniques of Amedeo Modigliani. The article was part of the The Modigliani Technical Research Study and appeared in Burlington Magazine this past spring. The article brought together technical analyses of three paintings of the same period from the Tate, London, LACMA and the Metropolitan Museum of Art. Joe discussed his study of LACMA's *Young Woman of the People*, painted in 1918. **Annette King**, **Isabelle Duvernois**, **Joyce H. Townsend**, and **Silvia A. Centeno** were contributing co-authors. The project was organized by

the Tate Modern in connection with their exhibition Modigliani.

Elma O'Donoghue recently traveled to the Metropolitan Museum of Art to help install LACMA's *Painted in Mexico 1700-1790: Pinxit Mexici* exhibition. She worked with the Metropolitan Museum conservators unrolling and stretching the "Apotheosis of the Eucharist" by Rodríguez Juárez. This very large and fragile oval canvas painting dates from 1723 and Elma has overseen its deinstallation from the exhibition's opening venue at The Palacio de Iturbide in Mexico City, its installation at LACMA and during this recent trip, installation at the Met.

Miranda Dunn is currently working on *Snowy Landscape* at South Norwood, 1871 by Camille Pissarro. Consolidation of lifting paint and removal of a later varnish has brought out soft colors in the architecture and the darker atmosphere in the lower part of the sky.

Kamila M. Korbela-Dunigan is continuing to perform research into Frank Stella's material choices and techniques to inform degradation phenomena in Bampur (1966) and establish guidelines on treatment and care. Two focal points are the preservation of daylight fluorescent paints and fungal infestations of a group of Stella's paintings from the 60s. The research ties up loose ends of existing research and extends the existing body of research with new aspects.

Susanne Friend and **Alyson Souza** of ConservArt Associates, Inc. spent several months working on a large painting depicting Rudolph Valentino as a 14th c. Moorish nobleman in his last movie, *The Hooded Falcon*, based on *El Cid*. The painting was created for the movie by Federico Beltran Masses in 1925, but the movie was never released and Valentino died in 1931. He had the painting hanging in his home, Falcon's Lair, in Beverly Hills. The painting had numerous problems, most of them associated with poor prior treatment. The well-known "Beltran Blue" background is very solvent sensitive, making cleaning extremely difficult.

One of the most striking features of the painting are the bright red pointy-toed shoes Valentino is sporting. The painting will be on exhibit for a year at the Ferragamo Museum in Florence Italy, for the exhibition *Italy in Hollywood* through May 2019.

Regional News, continued

Regional Reporter
Virginia Rasmussen

New Mexico

Local conservators have formed a local arrangements committee and have begun making plans for the WAAC meeting in Ghost Ranch in September. The first meeting included **Rae Beaubien, Landis Smith, Steven Prins, Deborah Uhl, Bettina Raphael, Dale Kronkright, and Susan Barger**. They are looking forward to members visiting *Fair New Mexico* in September.

New Mexico State Museum conservation program student, **Elena Mars**, got accepted at the Buffalo State University conservation graduate program. A second NMSU conservation program student, **Sydney Schaffer**, was accepted at Queen's University for the master's in art conservation. And a third student, **Brittany Wallace**, was also accepted for the master's in conservation at the University of Lincoln in UK.

Object conservators **Maureen Russell** and **Larry Humetewa** and textile conservator **Angela Duckwall** have recently completed hundreds of treatments for three exhibitions, including *1000 Years of Walking the West* at the Museum of Indian Arts and Culture (MIAC). Some of the materials conserved are 1000-year old yucca sandals, quilled and beaded moccasins, and contemporary high fashion beaded footwear.

Another MIAC exhibition, *Lifeways of the Southern Athabaskans* features materials from the 1880s to present representing different Apache groups. Materials treated include basketry, beaded clothing, and hunting and horse gear.

And finally, the Museum of International Folk Art (MOIFA) provided lots more beaded artifacts to treat for the exhibit, *Beadwork Adorns the World*; 250 intricately beaded objects from around the globe. The exhibition explores the migration of beads and how different cultures used them to represent personal

milestones and social status or in home décor or personal clothing.

Regional Reporter
Silvia Marinas-Feliner, M.A.

Pacific Northwest

At the Olympic Sculpture Park, **Liz Brown** has been working with Mark di Suvero's studio to replace the cedar log elements for the sculpture *Bunyon's Chess*. In March, the studio sent two of di Suvero's assistants to Seattle to carve new cedar elements with local artist **Brian Beck**.

The winter course on preservation of collections in the University of Washington Museology MA program, taught by **Nicholas Dorman** and **Geneva Griswold**, was completed in March. The course included presentations by **Lisa Duncan** and **J. Claire Dean**, as well as a tour of the University of Washington Conservation Center in Suzzallo Library.

SAM's conservators each had their own opportunities to attend workshops organized by other institutions. Liz participated in "Surface Treatment Strategies for Outdoor Painted Sculptures" at the Getty Center in late February. Geneva took part in the X-radiography workshop with **Dan Kushel** at the Fine Arts Museums of San Francisco, March 21st to 23rd. Nicholas attended the "Tempera painting between 1800 and 1950" international conference hosted by the Doerner Institut in Munich in March.

While abroad, Nicholas traveled to Italy to oversee preparations for the return of Massimiliano Soldani Benzi's *Lamentation over the Dead Christ* from the National Museum of Bargello in Florence to SAM. The conservation project has been supported by the Samuel H. Kress Foundation, the Bargello, and other foundation and individual supporters.

Jane Hutchins of Tideview Conservation in Sooke, BC, visited to survey textiles in preparation for the reinstallation of the galleries at the Seattle Asian Art Museum following its renovation.

Lisa Duncan has been very busy this year, and working with two interns. She's been getting more photographic projects and that makes her a happy conservator. **Corine Landrieu** has had the opportunity to work on two Pomodoro sculptures this Spring, one by Gio and the other by Arnaldo. Her work also included a large Native American pictograph rescued from an old New Mexican hotel, and various ceramic and porcelain objects, and a bronze sculpture which had suffered fire damage. She is currently in France treating a Tony Cragg and a Jenny Holzer sculpture from a private collection.

Regional Reporter:
Corine Landrieu

Rocky Mountain

(A double installment, with apologies to Rocky Mountain-ites, as they were inadvertently left out of the last *Newsletter*.)

The conservators of Mountain States Art Conservation completed a long-term contract with the Wyoming State Museum in Cheyenne, WY. Funding was provided by the state of Wyoming as a grant designated for conservation treatments. **Judy Greenfield, Paulette Reading, Cindy Lawrence, and Mark Minor** treated a variety of objects. Several required cross-disciplinary collaborations. A sample of treatments included: a Wyoming silk guidon and regimental flag, both used in the Spanish American War; the first governor of Wyoming's chair; a fossil palm frond specimen; and a 19th-century watercolor on cotton, *Indian Dance*.

Cindy, Paulette, and Judy also completed treatments for the exhibit *Zoom In: The Centennial State in 100 Objects* at the History Colorado Center in Denver. This exhibit includes a behind-the-scenes window into the collections department of the museum. While on view, Cindy treated a Virgin of Guadalupe retablo and Paulette worked on *Spotted Tail's Friendly Band*, a 19th-century flag carried to indicate a truce with the American government. Judy and Paulette will continue to work on treatments on-view in the window as part of the exhibit programming in the upcoming months.

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The exhibit required several collaborative projects as well. Judy and Cindy worked on an 1880s woman's bicycle, and Paulette and Judy treated an embroidered coat worn by Kit Carson. Paulette and Judy are also cooperatively treating some "bandsmen" figures belonging to the Brown Palace. These are exquisitely and realistically rendered figures depicting individuals in Napoleon's army.

The staff at the Western Center for the Conservation of Fine Arts are enjoying their new digs in Wheat Ridge (a western suburb of Denver) after their move in February from the Denver studio where WCCFA was housed for over three decades. Their new address is: 11415 W. I-70 Frontage Rd N, Wheat Ridge, Co 80033.

Hays Shoop and **Camilla Van Vooren** treated paintings at the Gilcrease Museum in Tulsa, OK for a week in January. Hays is currently treating the life-sized *Portrait of Queen Elizabeth of Bohemia* by Gerrit van Honthorst from a private collection. The painting is dated 1616. Elizabeth was the sister of Charles I of England.

Beth Heller Conservation is up and running as of February in a new studio just west of Denver, continuing to share space with WCCFA. In addition to ongoing private conservation work, including consolidation of approximately 800 square feet of brittle 1880s newsprint wallpaper in the historic Milne House, Breckenridge, Beth completed 2017 CAP work, was part of a natural history collections storage survey team at CU-Boulder, and will be part of two NEH Preservation Assistance grant surveys in 2018. She was also fortunate enough to receive an FAIC grant to attend the "Cleaning and Conductivity" workshop in Ft. Worth - congratulations to Chris Stavroudis, **Amy Hughes**, and **Daria Keynon** for creating such a well-thought-out and incredibly useful course.

Jennifer Parson recently established a private practice in paper conservation in Boulder. Some of her current projects include an 18th-century Japanese hanging scroll and a 19th-century mining map of Colorado. At the end of March, she attended the FAIC workshop The Use of Chelating Agents in Paper Conservation at Stanford University.

Denver Museum of Nature and Science Conservator **Jude Southward**, along with private conservators **Jessica Fletcher** and **Julie Parker**, spent much of March performing conservation assessments for over 600 artifacts included in the Dead Sea Scrolls temporary exhibit at DMNS, ranging from Roman glass, Islamic pottery, and ancient textiles, to the scroll fragments themselves. Now that the exhibit has opened, Jude and Jessica have returned to the IMLS American Ethnology Treatment Grant. Over the spring months they will focus on humidifying and repairing the museum's collection of seal gut parkas and leggings.

Congratulations to pre-program intern, **Christina Haapapuro**, on her acceptance to the University of Melbourne's master of cultural materials conservation program! Congratulations also to pre-program intern **Tess Hamilton**, on her acceptance to NYU's Institute of Fine Arts conservation program! The conservation department at DMNS is expecting a full team of summer interns who will assist with implementing the IMLS American Ethnology Treatment Grant and other non-grant funded projects.

Beverly Perkins, Division Director at the Center of the West in Cody, Wyoming was deployed with **Laura Hartz Stanton**, **Karen Pavelka**, and **Jason Church** as part of FAIC's National Heritage Responder (NHR) efforts to help cultural collections after Hurricane Maria. The team visited 11 institutions around Puerto Rico and presented a workshop to artists, students, and leaders of cultural institutions.

Conservation Solutions' current projects include the assessment and inventory of a large collection of metal artifacts across the District of Columbia for the US Architect of the Capitol. Other DC projects include the treatment of the Emancipation & Bethune monuments, the decorative metal elements of the US Supreme Court building, and exterior laser cleaning of the US Capitol building; the assessment and treatment of 1,500 historically significant maritime artifacts for the US Department of Transportation, assessment of the Dry Tortuga lighthouse, restoration of Coral Gables' Venetian pool, assessment of the Saturn V rocket & vacuuming of the Atlantis Space Shuttle at the Kennedy Space Center, the assessment and treatment of a significant collection of artifacts

recovered from the SS South America, and conservation of military monuments on the grounds of a North Carolina Courthouse.

On November 20, 2017, the North Building at the **Denver Art Museum** temporarily closed to the public. On January 10, 2018, the museum broke ground for the renovation of the North Building – designed by Gio Ponti and completed in 1971. Ponti's original structure will remain intact. Upgrades will be made to overall operational infrastructure – including a new conservation laboratory. Efforts to move the collection and other contents from the North Building began in 2016. As many can attest, moving a collection is no small task and must include the collaboration of many departments. All of conservation staff participated with collection management staff and an assembled move team over a 24-month period. The general collection move concluded with the multi-faceted planning, moving, and safeguarding of three large Native Arts objects and three outdoor sculptures.

Gina Laurin was involved in determining logistics and procedures for moving (with air sleds), ongoing monitoring, and condition checking of an oversize straw and adobe sculpture, *Mud Woman Rolls On* by Roxanne Swentzel. In addition, Gina, **Sarah Melching**, and senior mountmaker **Steve Osborne** tapped conservator **Andrew Todd** and **Demiurge, LLC** to assist with the complex planning and de-installation of two 150-year old Haida totem poles, 22 and 28 feet tall respectively. **Kate Moomaw** was involved in planning, supervising, and documenting the de-installation of three outdoor sculptures. Since completion of those activities, she has been focusing on research into and planning of the repainting of the large scale outdoor sculpture *For Jennifer* by Joel Shapiro.

Pam Skiles spent the winter removing aged varnish from *Waterloo Bridge Sunlight Effect* by Claude Monet. At the Clyfford Still Museum, she treated a small portrait of the artist's father as well as a large, never-seen-before painting for an upcoming exhibition.

As part of *Linking Asia: Art, Trade, and Devotion*, **Allison McCloskey** and **Francisca Lucero** treated, prepared, and installed various robes, palampours, and other textiles from the near and far east.

Regional News, continued

For the same exhibition, Gina, Steve, assistant mountmaker **Nick Donaldson**, and conservation assistant **Samantha Hunt** prepared approximately 60 archaeological and ethnographic objects.

Allison, Francisca, Sarah, and conservation assistant **Tess Hamilton**, contributed to *Jim Howard: Drawn to Glamour*. The exhibition included roughly 80 artfully-rendered illustrations on paper and several fashion looks from the 1970s and 80s. As part of her fellowship, Francisca is researching a Peruvian (Paracas culture) Mantle, from the 6th or 7th century BCE. In addition to a literature review, she will be carrying out analysis and treatment in preparation for eventual display.

Eddy Colloton continues to make progress on an IMLS electronic media grant. The project is progressing with refining cataloging procedures as well as undertaking identification, ingestion, migration, and ongoing storage efforts. Kate and Eddy presented on this grant-funded project at the AIC conference in Houston. Kate will also be presenting at the NYU symposium, "It's About Time! Building a New Discipline: Time Based Media Art Conservation."

Regional Reporter
Julie Parker

San Diego

Regional Reporter
Frances Prichett

San Francisco

Sam Li welcomed a baby boy, **Henry Lord Li**, in March and is on maternity leave from the Cantor Center at Stanford University. While Sam is away, **Rowan Geiger's** studio, SF Art Conservation, has been working on outdoor sculpture and **Beth Szuhay** continues to consult on textiles. **Catherine Coueignoux** has been treating

a recent gift of African art to the Cantor Center in addition to helping out with other objects treatments during Sam's maternity leave. In her private practice, Catherine has been working on an interesting pair of life-size sheep sculptures covered in actual sheepskin. Google Lalanne sheep to read up on these fun pieces!

After three years of research and writing, **Elise Effmann Clifford**, **Susan Roberts-Manganelli**, and **Elizabeth Pena** submitted the Bay Area Conservation Science Initiative (BACSI) final report to the Getty Foundation regarding establishing a regional conservation science consortium. Many thanks to everyone who contributed, participated, and supported their endeavors.

T. Ashley McGrew was invited to participate in the inaugural meeting of the Materials Working Group for Storage, Transport, and Display sponsored by the directors of the Smithsonian's National Collections Program, Museum Support Center, and the Museum of Natural History. The event was held on February 8 - 9 2018 in Washington, DC and Suitland, MD.

A preparator at the Cantor Arts Center at Stanford University, Ashley gave a presentation as the liaison for the Preparation Art Handling and Collections Care Information Network to AIC's Collections Care Network. As a member of the Materials Specifications Subcommittee of the new group he worked to help set goals and define functions moving forward. The consensus was that these initial efforts were a success with potential for yielding significant benefits for collecting and exhibiting institutions.

The objects conservation lab of the Fine Arts Museums of San Francisco has some new faces. In February 2017, **Jane Williams** from the Phoebe A. Hearst Museum at UC Berkeley, was appointed head of objects conservation. She is joined in the lab by associate conservator **Céline Chrétien**, assistant conservator **Jena Hirschbein**, and Mellon fellow **Colleen O'Shea**. For the last several months the objects conservators have been busy preparing for a series of exhibitions, including *Revelations: Art from the African American South*, *Teotihuacan*; *City of Water*, *City of Fire*; *Gods in Color: Polychromy in the Ancient World*; *Casanova* and *Cult of the Machine*.

The objects lab is currently engaged with many projects related to the permanent collections, including a reinstallation of the contemporary art galleries at the deYoung. Colleen began her fellowship in October 2016 after completing a year-long fellowship at Historic New England. Colleen created a Conservation Education gallery for the *Gods in Color* exhibition, updating the lab's imaging and X-radiography equipment in the process.

After returning home from Los Angeles and LACMA, Jena joined the staff in June 2017 to assist with reinstallation of the Art of the Americas galleries and the *Teotihuacan* exhibition. In September 2017, the team welcomed Céline, previously at the UPenn Museum in Philadelphia. Céline is currently working on a late 17th-century bronze sculpture by Michel Anguier, *Hercules and Atlas*.

The Textile Lab at the Fine Arts Museums of San Francisco is working on a 34-foot tapestry by Mark Adams that needs lining and velcro (that's really wide in tapestry terms). The lucky part of this project is that the tapestry is relatively new and is only 7 feet high. **Beth Szuhay** of Chrysalis Conservation has been hired to help wrangle it.

The "freezer room," originally installed in the new de Young building, has been modified to go to a lower, more desirable temperature of 35 degrees F. They are in the process of testing it (think data loggers inside of pile carpets) and hope to have a system in place soon so that it can be used by all four conservation departments.

In February and March of this year, **Karen Zukor** traveled to Northern India, spending four weeks repairing manuscripts in a private library. Working in conjunction with **Jamye Jamison**, a Cleveland-based paper conservator in private practice, her work included instruction to bookbinders on conservation practices and archival materials. It was her eighth visit to the Punjab. Both Jamye and Karen were also able to visit the Conservation Center at Mehrangarh Fort in Jodhpur, where they met with **Vikram Singh Rathore** who is in charge of the Center.

On returning she participated in a panel discussion on "Works of Art from

Regional News, continued

India; Approaches to Conservation and Preservation." The presentation took place on Skype with four practicing conservators, two in India and two in the U.S. The broadcast discussion was attended by an audience at the San Diego Museum of Art, CA and funded by the U.S. Dept. of State. Participating conservators were **Paromita Dasgupta**, paper conservator in Delhi and **Sreekumar Menon**, who is currently working on Buddhist wall paintings in Ladakh. While Karen was away, her studio was staffed by **Emilie Van der Hoorn**, associate paper conservator, and assistants **Addison McDowell** and **Max Thill**.

Regional Reporter

Alisa Eagleston-Cieslewicz

Texas

In news from the Amon Carter Museum of American Art, photograph conservation fellow **Sarah Casto** traveled to Rochester, NY this April for the 5-day workshop "Compensation for Loss in the Conservation of Photographic Materials" hosted by the George Eastman Museum.

In late April, photograph conservator **Fernanda Valverde** participated in an art & historic artifacts conservation roundtable during the Texas Association of Museums annual meeting in Houston. In May, Fernanda will travel to Lima, Peru to give a presentation on plastic negatives at the conference "II Encuentro de Archivos Fotográficos" at Centro de la Imagen. During the AIC 46th Annual Meeting in Houston in late May, Fernanda and Sarah co-presented a tip at the PMG tips session on the methods devised to hinge and float mount four 20" x 24" Polaroid prints and negatives.

Senior paper conservator **Jodie Utter** presented at an event hosted by the Dallas Museum of Art (DMA), focused on gels in conservation. Other presenters included DMA paintings conservator **Laura Hartman** and Harry Ransom Center (HRC) book conservation fellow **Kimberly Kwan**. In June, the HRC will host a similar session on gels in conservation. In addition, Jodie wrote a

series of blogs about the London "Gels in Conservation" conference that were posted on the websites for AIC, NTAAC (North Texas Association for Art Conservation), WAAC, and MRCG.

An image of **Mark Van Gelder's** treatment of a 16th-c. Netherlandish panel painting, *Saint Hieronymus in his Study* from the workshop of Marinus van Reymerswaele from the collection of the Harry Ransom Center, was featured on the cover of the Ransom Center's 2016-17 Annual Report. Mark's treatment included the stabilization, consolidation, and associated inpainting of extensive passages across the surface of this large panel painting. The painting is currently on long-term loan to the Blanton Museum of Art on the campus of the University of Texas at Austin.

Whitten & Proctor Fine Art Conservation are happy to announce the appointments of two new conservators. **Laetitia Joubert-Figarella** joined the studio just over a year ago. She trained in France at the Ecole Supérieure d'Art d'Avignon, section Conservation - Restoration. **Emily Wroczynski**, a graduate of UD/Winterthur, will also join the staff this fall.

Jill Whitten and **Robert Proctor** taught a workshop in varnishes, solvents, and retouching at the Stichting Restauratie Atelier Limburg, Maastricht in March for post graduates in the SRAL /University of Amsterdam program. Conservators from Poland, Australia, Belgium, the UK, US, and the Netherlands participated. Jill and Rob also taught a workshop on varnishes at the Menil Collection in conjunction with the May AIC meeting.

W & P recently completed the treatment of a large painting by Henriette Wyeth that is included in the exhibition *Magical & Real, Henriette Wyeth and Peter Hurd* that opened at the James A. Michener Art Museum in Doylestown, PA in January and travels to the Roswell Museum and Art Center in June. Rob has submitted a paper on this treatment that he hopes to present at the Fall WAAC meeting at Ghost Ranch.

Regional Reporter:

Ken Grant

WAAC Publications

Handling Guide for Anthropology Collections

Straightforward text is paired with humorous illustrations in 41 pages of "do's and don'ts" of collection handling. A Guide to Handling Anthropological Museum Collections was written by Arizona State Museum conservator Nancy Odegaard and illustrated by conservation technician Grace Katterman. This manual was designed to be used by researchers, docents, volunteers, visitors, students, staff or others who have not received formal training in the handling of museum artifacts. Paperbound and printed on acid-free stock.

Price: \$10.00

(\$8.00 copy for orders >10 copies)

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Back numbers of the *Newsletter* are available. Issues Vol.1 - Vol.14, #3 (Sept. 1992) are \$5/copy. Issues Vol.15 - Vol.29, #3 (Sept. 1997) are \$10/copy. Issues Vol.30 (Jan. 2008) and after are \$15/copy. A 20% discount will be given to libraries seeking to obtain back issues to complete a "run" and for purchases of ten copies or more of an issue.

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