

President's letter, continued

Southeastern Utah is also a treasure-trove of rare Barrier Canyon style rock art in and around the San Rafael Swell. Distinctive pictograph (painted) panels believed to be between 1500 and 4000 years old include Buckhorn Wash, Horseshoe Canyon, Courthouse Wash, and the remarkable Sego Canyon. And while you are here, don't forget to pay homage to the newly designated Bears Ears National Monument that President Obama recently called a "remarkable national treasure." East of Grand Staircase-Escalante National Monument and south of Canyonlands National Park, these preserved 1.9 million acres of ancestral land represent a collaborative victory for Tribal and conservation groups. It has its detractors, however. Utah Republican Senator Mike Lee called the National Monument the "arrogant act by a lame-duck president" and says he intends to "work tirelessly . . . to . . . undo" the designation. Plan to see it anyway, it is wonderful.



WAAC's annual meeting in Utah promises to be memorable. Please let me know if you'd like to present a paper, and plan to join your colleagues for a great time this September. Insert yourself into the frame—this is one meeting you don't want to miss.

With warmest regards,
Randy Silverman

Regional News

Mark MacKenzie
column editor

Alaska

Ellen Carrlee is learning how to integrate conservation documentation into the new ARGUS database, designing a project to image and manage the museum's herbarium, and helping commission the new paper conservation lab. Upcoming projects include helping protect collections while a mezzanine is installed in the vault, and beginning stages of planning a cross-border regalia conference with Yukon conservator **Valery Monahan**.

Scott Carrlee helped write a grant and is coordinating a project to bring paper conservator **Seth Irwin** back to Alaska. Seth spent most of 2010 in Alaska working on grant funded projects at many small museums around the state. This time Seth will spend 3 months at the new State Library, Archives, and Museum facility in Juneau to commission the new paper conservation laboratory (the first paper lab in the state). He will help to prepare sesquicentennial documents related to the purchase of Alaska from Russia for exhibit.

Lisa Imamura continued at the Alaska State Museum in Juneau, helping Ellen Carrlee and **Paige Schmidt** reshape a humidified model *angyapik* (open skin boat). Lisa also surface cleaned model whaling accessories that accompany the *angyapik*,

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Internet

Articles and most columns from past issues of WAAC Newsletter are available on-line at the WAAC website, a part of CoOL (Conservation OnLine) <http://cool.conservation-us.org/waac/>.

Deadline

Contributions for the January Newsletter should be received by the Editor before **April 10, 2017**.

Western Association for Art Conservation

The Western Association for Art Conservation (formerly, the Western Association of Art Conservators), also known as WAAC, was founded in 1974 to bring together conservators practicing in the western United States to exchange ideas, information, and regional news, and to discuss national and international matters of common interest.

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Regional News, continued

which are currently “on display” in the museum’s new fishbowl-style lab.

Nicole Peters is now in private practice located in Skagway, Alaska. She is working with the Anchorage Museum on condition assessment and artifact treatment for the new Alaska Exhibit. She will also be helping out Klondike Gold Rush National Historical Park this spring with a small project involving their new gallery space and historic wallpaper.

Helen Alten received \$14,000 from the Alaska Sesquicentennial Commission for an exhibit *Across the Shaman's River*. She is starting to interview elders and organize community meetings for the exhibit, which will cover 1850-1900 when the Chilkat Valley went from being protected Tlingit territory to being opened up to non-Native groups. Incorporated into the exhibit will be a new donation of a large collection of spruce root baskets by Haines weaver Mildred Sparks. The museum is considering a summer internship for conservation students to work on the new collection. This winter, museum staff are completing a collection inventory - the first since the core collection was initially acquired.

At the end of November last year, **Monica Shah** and **Sarah Owens** participated in a community workshop in Metlakatla, as part of the Materials Tradition program on weaving cedar bark. The workshop was organized by the Smithsonian Arctic Studies Center, Anchorage Museum, and the Haayk Foundation, for weavers in Metlakatla to get together for learning and teaching others, including museum staff. Weaving techniques used in Metlakatla were demonstrated and documented. Recently, Sarah traveled to Kodiak to help the Alutiiq Museum with the installation of the traveling exhibit *Living Alaska*. She also continues to prepare objects for upcoming exhibitions including *Polar Bear Garden: The Place Between Alaska and Russia*.

Conservation work continues on the objects and art selected for the Anchorage Museum’s two large new exhibition projects. With almost 900 pieces to prepare, many conservators have been assisting with the project. Nicole Peters has been stationed in the visible conservation lab since early October, with assistance from **Kim Cullen Cobb** and **Michele Austin-Dennehy** in December. **Hays Shoop** and **Camilla Van Vooren**, with WCCFA, were in Anchorage in November and December to conserve paintings. Conservation technicians **Claire Sumner** and **Elissa Meyers** continue to support all of this work, while Monica Shah and Sarah Owens have been managing, continuing to plan for, and treating objects for other exhibitions.

Regional Reporter
Ellen Carlee

Arizona

Marilen Pool has recently completed the conservation treatment of an early Edo period Japanese *Shishi-men* lion-dog mask. In the late fall she wrapped up a three year IMLS funded project with the Tucson Museum of Art. At the Arizona State Museum Marilen has recently begun a new IMLS funded program preserving the archaeological perishable collections as project conservator.

Arizona State Museum conservators and students (**Nancy Odegaard**, **Gina Watkinson**, **Marilen Pool**, **Slyler Jenkins**, **Betsy Burr**, **Leah Bright**) enjoyed visits by several conservators in January. **Amparo Rueda de Torres** (Colombia) gave a presentation about ApoyOnline and the current status of conservation activities in Central and South America. **Frank Matero** (UPenn) and his students began a 5 year cooperative project at Tumacacori National Monument with **Alex Lim** (NPS).

Regional News, continued

Ron Harvey (Tuckerbrook Conservation) began his annual maintenance for the Heard Museum and ASM with assistance from the ASM group, **Tim Lewis** (TohonoRestoration), and Tim's two Mission San Xavier apprentices **Terrence Encinas** and **Susie Moreno**. **Lauren Fair** (WUDPAC) visited and presented a talk on treatment of stains in ceramics.

ASM conservators and students continue to work on basketry objects selected for a new exhibit hall opening in April, the treatments for archaeological fiber artifacts in a new storage vault, and several repatriation claims. **Teresa Moreno** is on sabbatical through June 30, 2017.

The conservators in the lab at the Western Archeological and Conservation Center have been treating a large wooden map from Yellowstone National Park. Conservation technicians **Amy Molnar** and **Maria Lee** have been doing the majority of the treatment work.

Audrey Harrison and **Maggie Hill-Kipling** have been focusing on preparing collections to be rotated onto exhibit at Grand Teton National Park, including facilitating a visit with Zoma Designs mount maker **Roger Reinmann**.

Dana Senge recently traveled to White Sands National Monument to help design and create microclimates for significant fossilized tracks in the museum collection and had the pleasure of visiting Gila Cliff Dwellings National Monument for the first time to survey collections on exhibit.

Regional Reporter
Dana Senge

Hawaii

The University of Hawaii at Manoa's Hamilton Library Preservation Department is pleased to announce that **Kazuko Hioki** began her new

appointment as department head on January 5, 2017. Kazuko was selected following a national search to replace former department head **Lynn Davis**, who retired in August 2015. Kazuko studied Pesticide Chemistry at Kobe University in Japan and worked for the Sumitomo Chemical Company, before relocating to the United States and earning an M.I.L.S with the Certificate of Advanced Study in Conservation from the University of Texas at Austin. She worked as conservation librarian and also as Asian Studies liaison librarian at the University of Kentucky (UK) Libraries for 12 years. Prior to her UK position, she worked as an assistant conservator at the New York Public Library and a preventive conservation fellow at the Library of Congress.

The Honolulu Museum of Art, presented their newly reorganized Islamic Galleries at the beginning of October, capping off a push by the conservation staff at Doris Duke's Shangri La to treat the exhibition objects, many which have not been on display before.

In late October, **Kent Severson** presented "Saving Islamic Art from Paradise," a short talk about conservation at Shangri La, at a symposium at Rough Point, Newport, Rhode Island. From there he traveled on to Iraq to serve as a visiting instructor at the Iraqi Institute for the Conservation of Antiquities and Heritage, working alongside colleagues **Rae Beaubien** and **Jessica Johnson**, training Iraqi museum personnel in conservation of ceramics. Back in Honolulu at the end of November, reorganization of storage at Shangri La continued to occupy much of the team's efforts.

Regional Reporter
D. Thor Minnick

Los Angeles

Chris Stavroudis presented MCP workshops at: Stanford University hosted by BAACG and the Stanford Engineering Department in June; at the

Smithsonian American Art Museum (SAAM), sponsored by SAAM and WAAC and assisted by **Nina Roth-Wells** in September; and at the Institut National du Patrimoine in Paris in November. He co-presented at the 7th CAPS workshop, sponsored by GCI, with **Tom Learner** (GCI) and **Bronwyn Ormsby** (TATE) at the Ringling Museum in Sarasota, Florida, in July. And he co-presented the first of (at least) two workshops on conductivity, sponsored by FAIC with co-instructors **Daria Keynan** and **Amy Hughes** again at SAAM in December.

Chris reports that the next version of the Modular Cleaning Program software (a FileMaker Pro database) should be ready in the next week or two. (He's been saying it will be a week or two for at least the last 6 months.) **Steven Prins** has been helping with FileMaker tweaks and interface design for the newest version of the MCP. Expect great things...

The newest version of Chris' conservation studio database is finished and awaiting feedback from a few beta testers. Should it pass muster, it will be released (again) to the larger conservation community. As with the MCP, the program is provided to conservators for free and is not supported by Chris.

Elizabeth Shaeffer left her position as Andrew W. Mellon fellow in Textile Conservation at LACMA, and in December began as associate conservator at the George Washington University Museum and the Textile Museum in Washington, D.C.

LACMA's conservation research staff has been busy spreading the word on results of their research projects. Conservation scientist **Charlotte Eng** posted a blog on LACMA's Unframed site, "Beyond Layers: 3D Printed Jewelry," describing some analytical results of jewelry on view in the Lois Boardman collection. Research Mellon fellow **Laura Maccarelli** gave a paper on analysis of red dyes in pre-Colombian textiles from Peru at the 35th Annual Meeting of Dyes in History and Archaeology in Pisa.

Charlotte is coauthor of a paper (along with associate paper conservator **Erin Jue**

and associate prints and drawings curator **Naoko Takahatake**) in *JAIC*, “The Examination and Conservation of a Chiaroscuro Woodcut: Antonio da Trento’s Martyrdom of Two Saints, a Case Study.”

Last December paintings Mellon fellow **Miranda Dunn** was featured on LACMA’s Facebook page in an interview describing her restoration of a 15th-c. Spanish panel by a follower of Andrés Marzal de Sas, *Saint Michael Fighting the Dragon*. The interview was also posted on LACMA’s blog page Unframed.

In January, LACMA head of paintings conservation **Joe Fronek, Virginia Rasmussen**, head of modern art **Stephanie Barron**, and assistant curator **Lauren Bergman** held a study day in the exhibition *John McLaughlin Paintings: Total Abstraction*. A small group of conservators, scientists, and art historians familiar with the artist’s paintings met in the exhibition to discuss McLaughlin’s paintings and the issues of appearance and change. The artist’s intentions, his materials and techniques, and treatment of the edges of the paintings were considered.

At the Natural History Museum of Los Angeles County, **Tania Collas** completed the treatment of a neon sign from the historic Esperanza Bakery to prepare it for display in the upcoming exhibition *Many Voices, One Nation* at the Smithsonian’s National Museum of American History.

Marina Gibbons worked with contract textile conservator **Cara Varnell** on the treatment of an elaborately beaded velvet gown with ermine trim worn by actress Ann-Margret to the 1965 Academy Awards Ceremony. The gown will be on temporary display in the museum’s *Becoming Los Angeles* exhibition in time for the Oscars in February, 2017.

Brian Considine has retired after 35 years as the head of Decorative Arts and Sculpture Conservation at the J. Paul Getty Museum. The department recently welcomed graduate intern **Madeline Corona**, a third-year at the Winterthur/University of Delaware Program in Art

It is with great sadness that we announce the death of Dr. Frank D. Preusser, Andrew W. Mellon Senior Conservation Scientist, in the Conservation Center at the Los Angeles County Museum of Art (LACMA). Dr. Preusser devoted his life to the preservation of cultural materials and is widely recognized as one of the preeminent figures in the field of conservation science. He joined LACMA in 2005 at a time when the Center was undergoing significant changes and his efforts were instrumental in revitalizing the Center’s scientific program. In addition to providing scientific support to the museum’s conservators and curatorial staff, Frank was the lead scientist and project manager for LACMA’s efforts to conserve Watts Towers – a complex set of interconnected sculptural structures located within the Simon Rodia State Historic Park in Watts, California.

Dr. Preusser received his BS (1967) and MS (1969) in chemistry from the Technical University Munich, Germany and in 1973 his PhD (summa cum laude) in physical chemistry and chemical technology. Soon thereafter he accepted a position at the Doerner Institute, the research center of the Bavarian State Art Collections where he served as Head of the Research Laboratory for over ten years working closely with one of the world’s leading paintings conservators, the late Hubert von Sonnenburg. As the only museum scientist on staff he was responsible for the technical examination of the collections as well as assisting the State’s Historic Monument Protection Agency. He also played an active role in the design of the Neue Pinakothek Munich to ensure the proper display and storage of the works of art.

In 1983 Dr. Preusser was appointed Head of the Laboratory at the J. Paul Getty Museum and later served in multiple positions at the Getty Conservation Institute including Program Director (Scientific Research), Acting Co-Director, Head of Publications, and Associate Director (Programs). As Program Director for Scientific Research Dr. Preusser developed a wide range of new initiatives that set the stage for some of the most important advances in the field of conservation science. During his tenure at GCI, rather than poaching research staff from other institutions, Dr. Preusser purposefully recruited young up-and-coming professionals with various scientific backgrounds and set them off on the challenge of applying their expertise to cultural heritage preservation. Many of them continue his drive to advance scientific progress in the field of conservation.

During his tenure at GCI he also served on numerous advisory committees for the preservation of cultural materials – most notably UNESCO’s Advisory Committee to the Egyptian Antiquities Organization on the Preservation of the Giza Plateau; UNESCO’s International Consultative Committee for the Preservation of Moenjodaro in Pakistan; UNESCO’s International Committee on Training Needs in Cambodia; UNESCO’s Advisory Committee on the Preservation of the Monuments of Angkor, Cambodia; and the US National Acid Precipitation Assessment Program.

After leaving the Getty Conservation Institute in 1993, he founded Frank Preusser & Associates where he continued to work in cultural heritage preservation projects for museums, libraries, and archives as well as scientific investigations of individual artworks. During this time he was also a guest-professor at the Tokyo National University of Fine Arts and Music (Tokyo Geijutsu Daigaku) where he taught several graduate courses in conservation science including an introduction to instrumental analysis, archaeometry, and accelerated aging.

While Dr. Preusser’s knowledge of the field of art conservation was without parallel, for those of us who had the honor of working with him he will always be remembered for his devotion and support he gave his staff and colleagues. He loved teaching and guiding his staff and interns to reach their goals and become successful professionals. Many of us today owe our professional careers to his mentorship for which we are truly grateful. Dr. Preusser is survived by his wife Margarete, his two sons Wolfgang and Bernhard, his daughters-in-law Melinda and Susan, and his grandchildren Adrianna and Devin.

Mark Gilberg and Charlotte Eng

Regional News, continued

Conservation, who will be treating an 18th-century fluorspar vase and working with **Arlen Heginbotham** on a research project involving the identification of ebony wood species through chemical analysis. They also welcomed **BJ Farrar**, who is working with **Mark Mitton** on the use of 3D scanning for mount making, starting with the upcoming exhibition *Bouchardon: Royal Artist of the Enlightenment*.

Pre-program conservation assistant **Magdalena Solano** is concentrating on the Fran and Ray Stark Collection of outdoor sculpture. Last year's graduate Intern, **Kellie Boss**, is currently working one day a week on the re-waxing of their outdoor bronzes.

Julie Wolfe was on a panel at the 26th International Sculpture Conference in Pittsburg last October called *Conserving Our Past: Renewing Historic Outdoor Sculpture*, moderated by Teresa Duff. She has been removing 20-yr old Inralac coatings from the outdoor bronzes in the collection and has done some coating studies to compare Inralac with laboratory-made imitations using less toxic solvents.

Regional Reporter
Virginia Rasmussen

New Mexico

An IMLS-funded, multi-year project to address the conservation needs of the archaeological pottery collections at the Museum of Indian Arts and Culture is nearing completion. Project conservator, **Landis Smith**, has engaged Pueblo potters, archaeologists, curators, and cultural leaders in conservation documentation and decision-making. Over 265 pots have been stabilized, employing a variety of treatment methods, including external stabilization.

Third-year intern from Buffalo State, **Sophie Hunter**, has recently been working on a major treatment of a bronze painted wooden shrine for the upcoming

exhibit *No Idle Hands: The Makers and Myths of Tramp Art*. The project has included many exciting elements, such as reverse glass painting, wood and plaster repairs, and re-creating delicate paper flowers using Japanese tissue paper. This is an exhibit for the Museum of International Folk Art.

Larry Humetewa, **Angela Duckwall**, and **Maureen Russell** continue to conserve nearly 200 pairs of moccasins for an upcoming exhibit at the Museum of Indian Art and Culture.

It is with sad hearts and long faces that Museums of New Mexico – Conservation announce that long time conservator **Mina Thompson** will be leaving the lab in February to spend more time with her fortunate family.

And finally, **Mark MacKenzie** continues with the multi-spectral imaging of the monumental Segesser Hide Paintings. These are early 18th-century architectural murals on animal hide which must be imaged flat. The MSI equipment has been married with a purpose built CNC traveling gantry table with a clear span of 6 x 8 feet to handle the nearly 18 feet long paintings.

Regional Reporter
Silvia Marinas-Feliner

Pacific Northwest

The Seattle Art Museum welcomed **Dorothy Cheng** as a contract conservator assisting **Geneva Griswold** in surveying SAM's historic objects collection through this spring, in anticipation of the storage move at the Seattle Asian Art Museum.

In other continuing preparations for the move, **Peter Malarkey** and conservation intern **Jennifer Myers** resumed the survey of the paintings at the SAAM from this past summer. **Marta Pinto-Llorca** and **Nicholas Dorman** continue to work on art move logistics and storage upgrades for the renovation project.

Under the auspices of the Mellon Foundation planning grant, the second Conservation Convening took place this past November, and was graciously hosted by the Asian Art Museum of San Francisco. **Nick Dorman** and **Tami Lasseter Clare** presented their updates on their work related to the initiative in planning to establish a regional conservation studio for Asian paintings at the SAM. Continuing in the Mellon-funded series of surveys of the SAM's Japanese paintings collection, **Tomokatsu Kawazu** and **Lisa Duncan** completed the fifth survey session in late fall.

Nick presented "The conserving of a monumental Korean painting on view at SAM in 2005" and participated in the work sessions at the "Preserving Oversize Asian Paintings" symposium at the Museum of Fine Arts, Boston in December. **Corine Landrieu** and **Dorothy Cheng** collaborated with SAM conservation and museum services staff in de-installing the recent exhibition *Yves Saint Laurent: The Perfection of Style* this January.

Corine is also also working on objects for MoPOP, for the upcoming *Hall of Fame* exhibition.

At the Portland Art Museum, there has been significant progress creating a functioning conservation treatment/lab space at the museum proper, making it possible for **Samantha Springer** to include some bench work into the rest of her activities. The conservation department received a generous gift from **Peter Meijer** and the Heritage Conservation Group towards the purchase of a new Leica microscope and camera which will be setup in the next month.

Samantha has been working on: preparing outgoing loans, collaborating with the education department to create verbal description and touch tours for people who are blind and have low vision, organizing an inter-departmental working group for new media works of art, and developing content for conservation talks associated with the *Ghissi Altarpiece Reunification* exhibition.

Regional News, continued

She has enjoyed the opportunity to collaborate with other conservators in the area on treatments for the museum and looks forward to many more.

Sydney Schaffer continues to volunteer as a pre-program intern in the lab, moving from digitizing and organizing files to carrying out some minor treatments. The department congratulates **Lianne Uesato** on getting the objects conservator position at the Corning Museum of Glass, although her part-time assistance will be greatly missed.

PAM recently announced a capital campaign for a renovation that would increase gallery spaces and improve overall unity of the institution by joining the original Belluschi building with the Mark building. Any advice on preparations for the pre-construction phase of building projects is invited and greatly appreciated.

A short story by **Miriam Clavir** was published this past November in *The Whole She-Bang 3*, an anthology of murder, mystery, and crime stories from a Canadian chapter of Sisters in Crime. *Disaster Planning* is set in a museum on the day of its annual emergency contingency drill. The real emergency for Gena, the collections manager in charge of the drill, comes early when she discovers the corpse of her most-disliked co-worker, and she is suspected of murdering him. *The Whole She-Bang 3* is available as a Trade Paperback or e-available for most e-reader formats: Amazon.ca, Kobo, and Smashwords.

Jamie Hascall spent 11 weeks working with the Alaska State Museum, first training their exhibit department in mount making methods, and then continuing as mentor and contract mount maker culminating in the opening of the new SLAM (State Library, Archives, and Museum) in June 2016. He has established Mountmaking Focus Studio in Seattle as a center for mount making, training, and consulting. His first two-day workshop in "Introductory Mountmaking" is scheduled for March 30-31st 2017.

2016 has been a hallmark year for Art and Antiquities Conservation, LLC.

Besides completing a challenging project for Seattle Art Museum, **Linda Roundhill** has been honing her ladder-climbing skills among numerous outdoor sculptures. In addition, she completed the treatment of a large concrete water feature by Alice Aycock for Western Washington University, as well as several contracts with Northwest Coast Tribes.

Correction: the September *Newsletter* had a bit of a mix up with the Royal BC Museum submission to the "Regional News." They were listed under the Pacific Northwest, but integrated with the Seattle Art Museum submission. All references to the RBCM were changed to SAM in error. (*My apologies for this mistake. The news was correct as submitted, the errors occurred somewhere during layout and editing. Ed.*) Below is the correct submission for last quarter:

Exhibitions continue to drive the work of the Royal BC Museum conservation department. The public conservation exhibit on fire recovery at the U'Mista Cultural Centre has been a resounding success, mainly through the efforts of **George Field**.

Also assisting on that project were **Lisa Bengston** and contract conservator **Rachel Stark**. Unfortunately the RBC MCD said good-bye to Rachel so that she could pursue another opportunity at a shipwreck site in Sicily. Congratulations Rachel!

The conservation department was extremely happy that **Lisa Imamura** joined us from the Queen's University art conservation program over the summer to assist with the rest of that project. Also on board now is **Valeria Carrillo** from Mexico City's Escuela Nacional de Conservación, Restauración, y Museografía. Valeria has undertaken the last of the conservation work on the U'Mista artifacts, as well as helped to prepare objects for next year's *Families* exhibition.

Tara Grant travelled to Victoria to spend time with **Kjerstin Mackie**, setting up wet archaeological basketry treatments. We are indebted to Tara and to the Canadian Conservation Institute for their assistance on this project.

Kasey Lee is working with **Heidi Swierenga** from the University of British Columbia's Museum of Anthropology and **Elisabeth Czerwinski** from Burnaby Village Museum to develop a regional emergency response network based on a proposal submitted by Heidi to the Federal Government. That work is now supported by a Museums Assistance Program grant and will involve a disaster recovery workshop later in the fall.

Colleen Wilson and **Betty Walsh** are heavily into artifact condition assessments of textiles and archival materials for the *Families* exhibit next spring.

Regional Reporter
Corine Landrieu

Rocky Mountain Region

Victoria Montana Ryan again taught the NSCC museum classes online course Care of Paintings. She gave a one week workshop on the care of paintings at the International Preservation Studies Center and held one-day workshops in Denver (for AASLH) and in Taos, NM (for Oklahoma State University students). Victoria continues to be a guest lecturer for the "Science of Paintings" course at Colorado College, and she is also currently serving as the chair for AIC's nominating committee.

Julie Parker received her Professional Associate status from the American Institute of Conservation over the summer, and is currently working on projects at both the Denver Art Museum and the Denver Museum of Nature and Science.

Hays Shoop worked on paintings at the Anchorage Museum which had been surveyed for treatment by **Camilla Van Vooren** last June. Camilla returned to work for another week in December. Camilla is completing treatment on several paintings from the Utah Museum of Fine Art including a large Baroque work by Francesco Solimena. Hays has recently completed two treatments of

Regional News, continued

paintings by Colorado regional painter Charles Partridge Adams.

Beth Heller completed a condition survey and conservation work for Colorado State University's new acquisition, The Hartford-Tandstad Collection, for their upcoming exhibit of 17th and 18th-century drawings, and is about to begin work on a group of 80 John Gould hummingbird prints for the National Museum of Wildlife Art's exhibit - *Just in Time for Spring*.

Conservation Solutions Inc. is pleased to announce the appointment of **Terry M. Saeger** as chief executive officer for the CSI group of companies, and the opening of our Telluride, CO and Newport, RI offices to better support our existing client base and our North American expansion initiative.

Conservation Solutions' current projects include the treatment of a silk banner in the Yukon; assessment and treatment of the Carnegie Library in Washington, DC; laser cleaning of exterior masonry and bronze elements at several iconic buildings in Washington, DC; treatment of a 20' tall zinc Fiske fountain for a California collector; treatment of lanterns and terra cotta elements at Ca D'Zan in Sarasota, FL; and the treatment of 5 copper sheet sculptures from an Iowa County Courthouse. New project awards include the exterior restoration of the Russell Senate building in Washington, DC and the assessment & treatment of two nickel and bronze statues for the Museum of the City of New York.

Several recent projects have received awards including the Award of Merit – Restoration from the City of Ottawa for work on the Supreme Court of Canada bronze exterior elements restoration project. The Award of Excellence – Conservation: Architecture was awarded to the rehabilitation and restoration of the Wellington Building Ottawa, and CSI project team members received NASA's Group Achievement Award for the "Forever Remembered Project" dedicated to honoring fallen heroes of the Challenger and Columbia tragedies.

Joseph Sembrat, senior conservator &

AIC Fellow will be presenting "The Conservation of Industrial Archeology and its Role in Preserving the History of the American West" at APT Rocky Mountain Conference on March 23-25, 2017 in Salt Lake City, Utah. **Mark Rabinowitz**, senior conservator and AIC Fellow & **Elizabeth Beesley**, conservator & PA, will be presenting "Solid CO2 cleaning and patina preservation: case studies in aluminum and bronze" at AIC's annual meeting in Chicago.

Regional Reporter
Julie Parker

San Diego

Sabrina Carli of Carli Fine Art Conservation is collaborating with the Calder Foundation and La Paloma Fine Arts in the conservation of *Oscar*, an iconic large-scale Alexander Calder stabile/mobile. CFAC will be active in Palm Springs during Modernism Week (Feb. 16-26) during which Sabrina will be consulting with collectors and institutions as well as participating in panel discussions at Art Palm Springs.

Steve Johnson has recently relocated to Southern California from New York City, where he worked as a conservator/restorer for thirty years. He was a member of the conservation team at Tatti Art Conservation, and the site conservator for outdoor sculpture at the Storm King Art Center. In addition to his skills as a conservator, Steve is also an experienced mount maker and installation technician. His contact information is: email: magnetosteve@earthlink.net

Julie McInnis arrived in San Diego late last year after eight years in Washington, DC, as a special collections technician in the Conservation Division at the Library of Congress. At the library, she had the privilege of working with a wide array of special papers, books, and objects. Duties spanned basic conservation treatments to very elaborate custom housings and

exhibitions preparation. As a European history student at the University of San Francisco, her summers were spent working at the Golden Gate National Recreation Area Presidio Archives, where she started as a volunteer, updating retrieval processes, digitizing finding aids, and even retrofitting non-structural furniture and collection storage for earthquake safety. After taking some time off to travel to Australia, New Zealand, Japan, and Hawaii with her fiancé, Tim, Julie is happy to be back on the West Coast and is currently looking for the next exciting opportunity. When she's not working to preserve collections, she's either baking, traveling, or thinking about baking and traveling.

Regional Reporter
Frances Prichett

San Francisco Bay Area

The paper lab at the Fine Arts Museums of San Francisco is pleased to have its second two-year Andrew W. Mellon fellow, **Anisha Gupta**. Anisha is not new to the Museums; she was recently a 3rd year graduate intern in the FAMSF paper lab.

Heida Shoemaker participated in the Identification and Preservation of Digital Prints workshop in Rochester, NY in Oct., 2016. The workshop was organized and hosted by the Image Permanence Institute, which is located on the RIT campus. The primary instructors were **Daniel Burge** and **Douglas Nishimura**. The 15 participants came from a wide variety of places, from Northern Canada to Mexico to Germany to Hawaii and spanned a wide range of expertise and professions.

Texas

Allison Rosenthal came to the Amon Carter Museum for the month of August to gain experience in the paper conservation lab with **Jodie Utter**, conservator of works on paper. She helped with the treatment of prints for the upcoming exhibition *Invented Worlds of Valton*

Jobs

Tyler, as well as preparing the Stuart and Scott Gentling archives for inclusion into the museum collection. While in the lab she practiced surface cleaning, tear repair, structural reinforcement, and tape removal. In addition to her work in the conservation lab she also spent time in the museum's archives researching the recently catalogued Roman Bronze Works Company archives. Her research helped add to the body of knowledge about the company, their clients, and most importantly their technical practices.

This fall, **Stacey Kelly**, paper conservation fellow, received the Midwest Regional Conservation Guild emerging professional scholarship and presented at the meeting in Cooperstown, New York, on the characterization of aniline dyes in the prints of Jose Posada. Jodie presented a talk dealing with a major silverfish outbreak: the challenges and lessons learned from the experience.

Regional Reporter
Ken Grant

People keep working in a freelance world, and more and more of today's world is freelance,

because their work is good, and because they are easy to get along with, and because they deliver the work on time.

And you don't even need all three. Two out of three is fine.

People will tolerate how unpleasant you are if your work is good and you deliver it on time.

They'll forgive the lateness of the work if it's good, and if they like you.

And you don't have to be as good as the others if you're on time and it's always a pleasure to hear from you.

Neil Gaiman

City of Los Angeles

Department of Cultural Affairs (DCA) Request for Qualifications (RFQ) for Professional Art Conservators

Deadline: March 3, 2017 AT 11:59 PM

The City of Los Angeles, Department of Cultural Affairs (DCA) is responsible for the conservation, maintenance, and management of art and cultural assets acquired through its various programs. The City Art Collection contains more than 1,600 artworks--permanently sited and mobile. The collection includes murals, paintings, prints, sculpture; furniture, historical materials, ethnographic artifacts, architectural elements such as stained glass or cast stone emblems; works on paper, and photographs.

The Request for Qualifications (RFQ) will enable DCA to create a Pre-Qualified list of up to twenty (20) conservators (including teams and/or firms) who demonstrate the professional capacity to advise on the maintenance of artworks, artifacts, and architectural elements, as well as conserve, examine, and provide preventative care treatments and recommendations for artworks.

Criteria

Experienced conservators, teams or firms must demonstrate the vision, past experience and professional qualifications required to assess artwork; prepare treatment reports; clean artwork; and advise on the procedures on the conservation and maintenance of artworks and architectural enhancements as well as perform the outlined scope of services. Additionally, examples of past work should conform to standards established by the American Institute of Conservation of Historic and Artistic Works as well as the United States Department of the Interior's Standards for the Treatment of Historic Properties. Conservators who apply as a team must demonstrate both the qualifications of individual team members, as well as the team's qualifications to work together on projects.

Categories

The Pre-Qualified list will be active for three (3) years, with the option to renew the list for an additional three (3) years. Selection will be based

on demonstration of professional experience, strength of past work, experience, training, comprehensiveness of example proposal--research, presentation, and the appropriateness and professionalism of the condition assessment, treatment proposal, budget and timeline. Conservators will be evaluated based on each of their stated area(s) of specialization as shown below, and are not expected to exhibit expertise in all possible mediums.

- Sculpture/objects/furniture
- Wall murals/easel paintings
- Mosaics/ceramics/concrete
- Photography/works on paper
- Leaded art glass windows
- Electronic/digital media

Once selected to the Pre-Qualified pool, conservators, teams and firms on the list will be invited to bid on specific conservation projects as opportunities arise. In addition, Pre-Qualified conservators may be asked to serve in an advisory role on DCA's Public Art Committee, which convenes monthly to review new artwork donations and Public Art projects.

Eligibility

This RFQ is open to applicants residing in the Southern California area, including the counties of Los Angeles, Riverside, San Bernardino, San Diego, and Ventura. Conservators may apply individually, as a team, or as part of a firm. Conservator teams may not change without prior approval of the Department of Cultural Affairs. Employees of the City of Los Angeles are ineligible to apply.

Project Budgets

Project budgets will range from \$1,000 to \$200,000. Each budget will be all-inclusive, and must cover all expenses associated with the proposal development and the project execution, to clean, conserve and/or advise on the maintenance, as well as any required presentations, approvals, engineering services and/or City permits.

A full description of the RFQ including information about the Selection Process and Application Materials can be found online at: culturela.org/grants-and-calls. Or contact Rochele Gomez, Arts Manager at Rochele.gomez@lacity.org or call DCA's Public Art Division at 213 202-5544.