Regional News

Alaska

Helen Alten is working on grants to fund collections care activities this winter and next year. Thanks to a Museums Alaska Collections Management grant, high definition security cameras with zoom capabilities and long-term record retention were installed at the museum entrances and exhibits. More are being installed during the coming months. The Rasmuson Foundation and Haines Borough each provided funds for technology upgrades to improve digital collection care and longevity, including a new solid-state server with significantly enlarged storage capacity, that will be installed in October.

Intern Hina Zaidi from Texas Tech University’s Museum Sciences and Heritage Management masters program will be arriving in January for a six-month internship that includes, among other activities, flattening rolled maps and creating improved storage housing for collections.

Ellen Carlee attended the first convening of a Mellon-funded consortium for conservation science based in the chemistry lab of Dr. Tami Lasseter Clare at Portland State University. Other conservators attending included: Samantha Springer and Karen Bishop of the Portland Art Museum, Justin Johnson of the University of Washington Libraries, Chris White of the University of Oregon’s Jordan Schnitzer Museum of Art, and Geneva Griswold of the Seattle Art Museum.

The Alaska State Museum’s project with the consortium seeks to analyze and identify dyes in Chilkat weavings. The ASM has held four monthly meetings of the Chilkat Dye Working Group which has 13 Chilkat weavers participating so far. The Alaska State Museum is also facilitating a loan of artifacts between the University of Pennsylvania Museum and the T’áq̱deintaan clan until the construction of a museum/cultural center in Hoonah is completed. The clan will check out the objects for ceremonial use as needed.

Nicole Peters recently returned from a second trip to the Dick Proenneke cabin site at Lake Clark National Park & Preserve (LACL) where she finished the on-site condition assessment and photographic documentation of objects housed inside and around the cabin complex. While on site, Nicole conducted a lecture and workshop on proper housekeeping and surface cleaning techniques for NPS personnel and Proenneke cabin site stewards. She also completed a collection condition survey for the wooden artifacts contained at LACL headquarters in Port Alsworth, including Libby’s No. 23 Bristol Bay double-end sailboat and a traditional Dena’ina food cache and fish-drying rack.

Nicole has completed conservation projects for the Juneau Douglas City Museum, Sealaska Heritage Institute, and Sitka National Historical Park this summer, and has completed private work for local clients that included the repair of a small Nunivak ivory mask. This coming fall, Nicole will be working on conservation projects for LACL at the NPS Alaska Region Curatorial Center in Anchorage and will be consulting for the Skagway Traditional Council on their collections and exhibit space.

Monica Shah and Sarah Owens will have another busy fall with a lot of deinstallation and installation of exhibits. Sarah has been preparing objects for display in the upcoming exhibits including Aiviq and Nanug: Sea Horse and Sea Bear of the Arctic Ice, that opened on 5th October. This exhibition explores the ways the iconic animals, walrus and polar bear, offer important insight into the culture of the North and its complex future.

Sarah gave a full day workshop on textile conservation during the Museums Alaska conference from 11th - 15th September in Nome. It was her first trip to Nome so she was particularly looking forward to experiencing another part of Alaska and connecting to other museum professionals working across the state.

Monica has been organizing and conserving a large loan to the Rovaniemi Art Museum in Finland. The exhibition will share the art and cultural heritage of Alaska with other northern nations in 2018-2019. This cultural exchange will include bringing indigenous artists to Finland, to build on the collaborations that the Anchorage Museum has accomplished in recent years. Indigenous artists and museum professionals from other Arctic countries will convene for technology upgrades to improve digital collection care and longevity, including a new solid-state server with significantly enlarged storage capacity, that will be installed in October.

In early August, Monica represented the museum at a gathering of professionals to help advise and guide a new cultural center in Quinhagak, a village near Bethel, Alaska. The cultural center is housing over 60,000 artifacts from one house site, one of the largest excavations in Yup’ik lands. The entire project is an excellent example of community driven archaeology, curation, and research. The week of festivities included artist workshops, where community members could learn to sew sealskin, carve ivory, carve masks, dance with elders and contemporary internationally known Yup’ik dancers, and learn about their ancestors. It was an inspiring and emotional event.

Regional Reporter
Ellen Carlee

Arizona

News from the ASU Art Museum conservation department treatment includes disassembly, cleaning, consolidation, and loss compensation of two life-size figures by ceramic artist Viola Frey with the help of fellow conservators Nancy Odegaard and Marilen Pool from Tucson & the University of Arizona and a team of dedicated volunteers. The sculptures will be on display at the ASU Art Museum along with other iconic works by the artist from September 1, 2018 - March 23, 2019.

Marilen Pool continues work on the archaeological perishables at the ASM. Through her private practice she is consulting with the Himdag Ki Cultural Center & Museum on collection management, working on a collection of baskets for the Tucson Museum of Art, and will be conserving some sculpture for the ASU Museum of Art in the coming months. She also resumes classes this fall for her PhD program at the U of A. The Arizona State Museum conservators completed Pottery Blitz 2018. This time the lab completed conservation for about 80 pottery vessels from the American Southwest in five weeks. Summer interns, alumni, and volunteers in the project that worked with Nancy Odegaard and Gina Watkinson included: Annabelle...
Gifts of European are finishing, the new (Smithsonian) at the Iraqi
hasBattlefield, Chiricauha, and Fort Larned.

each years while on loan from the Prince Kuhio Federal Building. James Gwinner, conservationist, and objects associated with the Peter Voulkos sculpture on the mauka side of the building.

In May, an exhibit from the the Museum of Modern and Contemporary Art titled School of Nice, from Pop Art to Happenings came to Hong Kong with 51 artworks (several by Yves Klein) which required condition reports upon arrival and departure back to France as well. A treatment of the Peter Voulkos sculpture on the mauka side of the building.

Gina Watkinson was recently selected and awarded NSF funding to participating in the Gordon Research Conference (at Harvard) - Scientific Methods in Cultural Heritage Research in Barcelona Spain. Conservation scientists gave an overview of the status of conservation science and of the growing impact of data science and artificial intelligence on cultural heritage research and applications. Gina was also elected as co-coordinator of the AIC Archaeological Discussion Group.

Teresa Moreno has taken a new position at head of operations at the Arizona State Museum.

On July 9, 2018, two conservators from McKay Lodge Art Conservation Laboratory Inc. of Oberlin, Ohio, came to Honolulu Museum of Art to deinstall, clean, and reinstall George Rickey’s sculpture Two Rectangles Excentric. The large stainless steel kinetic sculpture stood in front of Honolulu Museum of Art for several years while on loan from the Prince Kuhio Federal Building. James Gwinner, conservator of modern sculpture and public art, and Christina Simms, conservator of sculpture and objects, managed the project for the GSA along with conservation treatment of the Peter Voulkos sculpture on the mauka side of the building.

In May, an exhibit from the the Museum of Modern and Contemporary Art titled School of Nice, from Pop Art to Happenings came to Hong Kong with 51 artworks (several by Yves Klein) which required condition reports upon arrival and departure back to France as well. A treatment of the Peter Voulkos sculpture on the mauka side of the building.

She recently finished treating two Matisse paintings and three by John Russell in preparation for travel to the National Gallery in Sydney, Australia. Russell was a friend of Matisse (and other French Impressionists) and influenced Matisse’s style greatly. She learned that they often depicted the same seascapes while painting side by side en plein air in Brittany.

At the end of April, Shangri La welcomed the latest addition to the museum team, Kristin Remington, the new digital assets and collections manager. Work on the Playhouse tiles finally came to a successful conclusion in the middle of May. Since then, Kent Severson has been working with two suits of Qajar tiles that formerly graced the gate to the Mughal Garden. The much-repaired and badly installed tiles were taken down in 2008 and have been languishing in storage ever since.

Kent is getting ready for another trip to Iraq in September to participate in another training session with Jessie Johnson (Smithsonian) at the Iraqi Institute for Conservation of Antiquities and Heritage. The current project is aimed at training Iraqi museum staffs in recovery of sculptures and stabilization of the archaeological site of Nimrud, brutally destroyed by ISIS in 2015. Meanwhile, Shangri La had the opportunity to practice their emergency preparedness plans with the near passing of hurricane Lane. Everyone was relieved that the storm failed to impact Honolulu, and the real-life drill was valuable for evaluating how long and how many hands are needed to execute full shut down in advance of a dangerous storm.

The Honolulu Museum of Art is having a new show, Ho’oulu Hawai’i: The King Kalakaua Era opening on September 13, 2018 running to January 27, 2019. For the show Ric and Larry Pace are finishing up a major conservation treatment of a large mid-19th century 3/4-length portrait of Levi Ha’aleleia (1822 – 1864), a high chief of the Kingdom of Hawaii.

Los Angeles

LACMA paintings conservators were busy over the summer. Joe Fronek completed technical entries for Gifts of European Art from the Ahmanson Foundation. The catalog provides essential facts about the important paintings given to LACMA by the Ahmanson Foundation.

In August, Ahmanson assistant paintings conservator Kamila Korhela-Dunigan completed a three-year position at LACMA generously funded by The Ahmanson Foundation. During her time at LACMA Kamila assisted in gathering information for the Ahmanson catalog entries. Kamila also researched paintings by Frank Stella and his use of fluorescent paints. The research will be featured in an upcoming LACMA blog post.

Miranda Dunn completed the restoration of two landscapes by Camille Pissarro, Snowy Landscape at South Norwood and The Path to Les Pouilleux, Pontoise. Miranda is also examining Louis-E douard Dubufe’s 1870 Portrait of Princess
Regional News, continued

Brancaccio-Massimo for treatment. Elma O’Donoghue began the examination and treatment of Jacob Adriaensz Backer's 1638 Portrait of a Young Woman, in preparation for loan to the National Gallery of Canada and the Städelisches Galerie for their 2020 exhibition, Becoming Rembrandt: Creativity and Competition in Amsterdam. The portrait has some interesting pentimenti that will be studied, and the painting will also be cleaned.

Magdalena Solano, pre-program volunteer in LACMA textile conservation, and the Los Angeles regional liason for Emerging Conservation Professionals Network (ECPN), hosted the very first annual “Los Angeles Portfolio Day” this past August. Held in LACMA's Conservation Center, with assistance from LACMA’s project textile conservator, Laleña Vellanoweth, several current students and recent graduates of major conservation programs gathered to share their pre-program portfolios and interview experiences to an eager audience of 20 conservation hopefuls. Presenters included Rio Lopez (Buffalo 1st year), Nicole Alvarado (Buffalo 2nd year), Jessica Chasen (Winterthur ‘17), and Julia Commander (Winterthur ‘17).

On September 12th, Madison Brockman joined the Conservation Center at LACMA as a third year intern from the Winterthru graduate art conservation program. Madison had considerable pre-program experience having worked at UC Berkeley’s Phoebe Hearst Museum, Zukor Art Conservation, UCLA’s Fowler Museum, and the Academy of Motion Picture Arts and Sciences, prior to starting graduate school at Winterthur/University of Delaware in 2016 majoring in paper conservation with a minor in library and archive materials. She interned at UCLA Library the summer after her first year of graduate school, and recently completed a summer internship at the Legion of Honor in San Francisco. Madison is looking forward to returning home to Los Angeles and its welcoming conservation community.

Joanne Harris will also join the Conservation Center as the most recent hire. She will be working with the objects, textiles and painting studios as a conservation technician bringing a diverse set of skills from 10 years at the Autry Museum the as a preparator on a special projects and for the Getty Villa and Center and the Broad and Hammer museums.

RLA Conservation, Inc. would like to share the very sad news that COO and longstanding professional business manager Laura Telford passed away in June. Laura had previously served as the office manager for Sculpture Conservation Studio and worked with RLA from 2015-2018. She was committed to the field of conservation and will be sorely missed. We also welcome to our studio conservator and AIC Professional Associate David Espinosa. David holds a MSc in Historic Preservation from the University of Oregon and is a specialist in masonry and outdoor sculpture. Previously David worked with Lorton Stone, LLC and with Conservation Solutions, Inc. on prominent projects such as the US Capitol Building, the Washington Monument, and Arlington Cemetery.

The conservation department at the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, has a new pre-program intern joining the team, Emma Guerard. Emma will be joining us part-time and working on various treatment projects at both of our locations. Dawn Jaros, Caitlin Jenkins, and Courtney Azzara are thrilled to have her join the department and are very much looking forward to providing Emma with a great conservation experience while working with the unique special collections at the library.

The antiquities conservation department at the Getty Villa welcomes their 2018-19 intern Katarzyna (Kate) Kowalska. Kate is a graduate from the Academy of Fine Arts in Warsaw, Poland and started at the Villa on September 10th. Kate has a dynamic background having worked in the Middle East and Ukraine. She has been involved in projects such as: “Saving the Christian Heritage in Lebanon,” the conservation and restoration of wall paintings in Lebanon; field work at the archaeological site of Paphos Agora in Cyprus; and has created models of architectural elements from Palmyra, Syria for special exhibitions.

In September, the J. Paul Getty Museum welcomes Ulrich Birkmaier as the new senior conservator of paintings. Sabine Bendfeldt from the Gemäldegalerie Alte Meister Dresden also started as a guest conservator in the department where she will be studying and treating two predella paintings from Dresden by Ercole de’ Roberti with Sue Ann Chui through December.

Sue Ann taught an introduction to varnish removal in the first Andrew W. Mellon Opportunity for Diversity in Conservation workshop which took place in July in the UCLA/ Getty conservation labs at the Getty Villa. In late August, Kat Harada finished her graduate internship a few weeks early, so that she could start a new adventure at the Mauritshuis in The Hague under a Fulbright-American Friends of the Mauritshuis Grant.

At the Natural History Museum of Los Angeles County, Marina Gibbons is treating and preparing a display form for the Peter Pan costume worn by actress Betty Bronson in the original 1924 silent film version of the play by J.M. Barrie. The costume, along with Peter Pan’s miraculously preserved silk chiffon shadow, will be on view in the museum’s Becoming Los Angeles exhibition from mid-November 2018 until mid-May 2019.

Earlier in August, Tania Collas oversaw the installation of two exceptionally large feldspar and quartz specimens, weighing an estimated 700 and 5000 pounds respectively, at the Los Angeles County Fairplex in Pomona. These rare specimens were on display at the fair through September 23, 2018.

The UCLA Library is happy to welcome pre-program conservation assistant Allison K. Donnelly into the department for a six-month stint. She has been working on complex circulating bound materials and on a rare 18th-century German newspaper that needed to be removed from a damaging commercial library binding, treated for extensive paper damage in the folds, and placed in a protective enclosure for transfer to Special Collections. Allison has experience at a few other library conservation labs, and it’s been great to have her here at UCLA.

Hannah Mosher has expanded her registrar responsibilities, and we are happy to be using “Notability” on a department iPad now for condition reporting. She has also been kept very busy with a complex loan to the Met for an upcoming show on the arts of Armenia. Wil Lin has introduced the library to the benefits of the Colibri
system of archival quality plastic book jackets for items where the dust jacket needs to be retained. We are also using material for red-rotted leather bindings in circulation.

Allie Whalen, Yasmin Dessem, and Dawn Aveline have all been working in Cuba in an Arcadia funded project “International Digital Ephemera.” They have been teaching teams of folks to digitize endangered materials, both electronic and paper-based. The digital files will be hosted by UCLA Library.

Chela Metzger has been completing research with two other authors on the topic of German influenced bookbinding on Anabaptist devotional titles in American collections. The essay will be out in the news Suave Mechanics: Essays in Bookbinding History edited by Julia Miller and published by Legacy Press. She was honored to receive the AIC Caroline and Sheldon Keck Award for Teaching and Mentoring at the AIC annual meeting in Houston. Finally, the preservation team won the Library’s annual trivia night contest! Special kudos to Leo Gonzalez, preservation assistant, for his incredible trivia might.

Regional Reporter
Virginia Rasmussen

New Mexico

The Local Arrangements Committee for the annual meeting held monthly meetings in preparation for the meeting at Ghost Ranch. The committee chair is Susan Barger and the core committee included Bettina Raphael, Rae Beaubien, Steven Prins, Dale Kronkright, and Landis Smith with additional help from David Rasch, Patricia Morris, Maureen Russell, and JoAnne Martinez Kilgore.

Bettina Raphael writes: “After a lovely long working life in conservation, I am hanging up my Optivisor and unrolling my swabs. I will continue to consult and perhaps teach/lecture but no more bench work for now. I look forward to painting more, worrying less, and enjoying New Mexico.”

Regional Reporter
Silvia Marinas-Feliner, M.A.

Pacific Northwest

At the University of Washington (UW) libraries, senior conservator Justin Johnson and the rest of the conservation staff said farewell to summer pre-program intern Alexa Machnik. During her 10-week internship, Alexa treated a range of western rare book structures and honed her leather-working skills both in traditional bookbinding and in conservation treatment. Alexa also made a significant contribution to the conservation center’s ongoing project with the UW East Asia library’s collection of rare Chinese stele rubbings.

In July, Justin had the pleasure of visiting Tami Lasseter Clare in her lab at Portland State University where she conducted FTIR identification of historic repair materials found within a seventeenth century manuscript from the UW’s music library. Justin reported on this work at a recent convening of the Pacific Northwest Consortium for the Science of Cultural Heritage Conservation in Portland, OR.

Claire Kenny joined the UW Libraries and Henry Art Gallery as the new Joint Associate Conservator for Paper and Photographs in October 2017. This is a three-year appointment funded by a $300,000 grant from the Andrew W. Mellon Foundation. At the libraries, Claire has been treating regional photographs and works on paper, including photographs from the Seattle Camera Club and drawings by Eddie Sato. At the Henry, she has been treating works from two collections of European prints: the Stimson-Bullitt Collection of nineteenth-century prints and the recently acquired Albert Feldmann Collection of European master prints.

Miriam Clavir’s second mystery novel, Fate Accompli: Murder in Quebec City, has just been published (Bayeux Arts). This story continues Insinuendo: Murder in the Museum, with Berry Cates now an archaeological conservator in historic Quebec City. Berry loves this work and the city’s atmosphere of joie de vivre - until a too-intimate murder she encounters on the dig shatters any notion of “joy in being alive.” Fate Accompli is a medium-boiled murder mystery written, to borrow a line, “for intelligent people with colds.”

This summer, Susie Lunas finished repairing a Royal Bible Scroll: a double-sided scroll supported by a wooden/binders’ board case and wound up and down by a key. She also sewed together two halves of a 1750 printing of Milton’s Paradise Lost and then gold-stamped a sympathetic design on the new, leather spine.

The Royal BC Museum conservators are regrouping after a very busy summer of loans and exhibitions last spring. Lisa Bengston coordinated the conservation work on a brand new travelling exhibition Egypt: The Time of Pharaohs. Having originated in Europe, this exhibit was not built to the seismic standards required for the Canadian west coast earthquake zone, necessitating redesign and construction of about a dozen new mounts, which George Field accomplished. This was a good lesson in the nature of “turnkey” exhibits, which are rarely as straightforward as contract negotiators might assume.

Lisa has also been busy with several large and small loans, the Japanese tsunami debris collection, and XRF testing of natural history specimens. George Field travelled to Bogota, Colombia to de-install, pack, and courier back the First Nations Masterworks exhibit from the Museo del Oro. He has also been involved with the installation of a new engineered roof and floor for Wawaditla, the First Nations big house on the Royal BC Museum property, and several permanent exhibit upgrades.

Kjerstin Mackie has been preparing the last of the Kwaday Dan Tsinchí materials for shipment to their ancestral homeland. Colleen Wilson is working closely with the Royal BC Museum learning staff to minimize the impact of their programs on collections.

Lauren Buttle has been working to prepare artworks for internal use as well as photograph albums for an upcoming exhibit on the work of 19th-century photographer Frederick Dally. With a shift to professional development, Kjerstin Mackie contributed three presentations...
on the Kwaday Dan Tsìńchi project at the World Congress on Mummy Studies in Tenerife, Spain and Kasey Lee presented a poster at the CAC Conference on the BC HERN project.

Most of the conservators attended the Pacific Conservation Group meeting at the UBC Library in Vancouver, where Kasey presented on developments in risk management at the RBCM. Kasey was also fortunate to attend the plastics conservation workshop at CCI.

The local conservation community is looking forward to attending Richard Wolbers’ New Methods for Paper and Textile Bathing and Stain Removal workshop next May that Lauren Buttle was able to set up at the Royal BC Museum.

Former intern Katie McEvoy continues to work on contract cataloguing a newly acquired collection of 18,000 palaeontology specimens. She also assisted with the movement of the majority of the palaeontology collection to the basement, where it is less likely to flatten the conservation labs in the event of an earthquake. Finally, the department is excited to share the news that Jana Stefan, former conservation intern and current care manager and studio, has just brought a lovely set of twins into the world, Iona and June. Congratulations Jana!

In early July Corine Landrieu worked on Typewriter Eraser, Scale X, now located by MoPOP, in collaboration with Alex Obney of Fine Art Finishes.

The Seattle Art Museum conservation team had the pleasure of collaborating with fellow conservators as well as colleagues across disciplines in multiple collections-based projects and talks. Liz Brown and Cooper Whitlow, SAM’s Audiovisual Services Manager, presented a talk titled “Considering Strategies for Time-Based Media” at the meeting PreserveIT! 2018: Analog vs. Digital at the Living Computers: Museum + Labs in late April.

For two days in May, the SAM conservation department hosted the first session of the Seattle Heritage Responders Workshop, organized by FAIC and the Seattle Heritage Emergency Response Network (SHERN). This session at the museum focused on emergency management, responder roles, and recovery with collections care salvage methods, and included an emergency supply materials demonstration by Nicholas Dorman.

At AIC’s 46th Annual Meeting in Houston, Geneva Griswold chaired the AIC Sustainability Committee session. Liz Brown completed the reinstallation of Mark di Suvero’s Bunyon’s Chess at the Olympic Sculpture Park (OSP) with great thanks to Mark di Suvero and Studio, Virginia Wright, Brian Beck of Studio E, Fabrication Specialties Ltd, and others.

In parallel with preparations for the reinstallation of the galleries at the Seattle Asian Art Museum upon reopening from renovation, Geneva led the initiative for the 14th-century Chinese wooden sculpture in the SAM collection, Monk at the Moment of Enlightenment, to be CT scanned by Delphi Precision Imaging, in conjunction with scholarship by Ping Foong, Foster Foundation curator of Chinese Art at SAM.

Continuing on the progress of the restoration of an important pair of Japanese screens from SAM’s collection, funded with thanks to the Bank of America Conservation Project grant, Liz visited Tomokatsu Kawazu for an update on the Edo-period Scenes of Life In and Around the Capital (rakuchu rakugai-zu) screens currently undergoing treatment at Studio Sogendo.

This past season, they celebrated Julie Creahan on the occasion of her retirement after nearly 35 years with the SAM conservation department. Marta Pinto Lloreta is now the senior collections care manager and Monica Cavagnero is the associate collections care manager. Vaughn Meekins has been appointed as the conservation technician.

Milena Carothers has been inheriting at SAM this summer under the supervision of Geneva, as well as working with Liz Brown at OSP in Liz’s usual summer work on The Eagle by Alexander Calder, Seattle Cloud Cover by Teresita Fernández, Jaume Plensa’s Echo, Mark di Suvero’s Schubert Sonata, and Persephone Unbound by Beverly Pepper. Jenna Harburg has just joined the department as a regular intern.

Regional Reporter

Regional News, continued

Rocky Mountain

Jennifer Parson recently traveled to Fiddletown, CA, a small gold rush town about an hour east of Sacramento, for an onsite visit to survey the historic Chew Kee Store. Built in 1850, the general store and traditional medicine shop is a time capsule that reflects 100 years of continuous habitation by Chinese immigrants. Jennifer was there to assess how to preserve the crumbling papers that cover the earthen walls including newspapers from the time, red Chinese banners, elaborately decorated tea boxes, calendars, account books, and labels on herb cabinets. She is likely to return later in the fall for the conservation work.

In her studio, she continues work on a number of interesting projects including a group of drawings and paintings from the Punjab region of India from circa 1850 as well as an album of rare maps of the United States made shortly after independence. She is also working with the collections manager at the CU Boulder Art Museum to improve the housing of the works on paper.

The Denver Art Museum’s IMLS-funded electronic media conservation project is coming to a close. The project has led to a much deeper understanding of the collection and has made significant strides towards the preservation of some of the museum’s most vulnerable artworks. Eddy Colloton and Kate Moomaw presented on the progress during the EMG session at the AIC conference this past May in Houston.

On September 10, Eddy joined the Hirshhorn Museum, where he has accepted the position of time-based media preservation specialist. We are grateful for Eddy's contributions to the DAM and wish him ongoing success. Dylan Lorenz will be joining the DAM as a contract conservator for electronic media in August. In other activities, Kate assisted with the varied installation of Jeffrey Gibson: Like a Hammer, Gibson’s museum debut. She has also been focusing on treatments for Serious Play, an exhibition featuring an amazing array of mid-century modern design, co-organized by the Denver Art Museum and Milwaukee Art Museum. Julie Parker is also undertaking treatments for this exhibition.

At the Denver Art Museum, Pam Skiles has been treating a Homer Boss painting, as
Regional News, continued

well as conducting reviews for several upcoming exhibitions, including the full range of the DAM’s recent gift of the Berger Collection of British Art. In May, Pam and James Squires presented Clyfford Still: Conservation of the Artist’s Voice at the Conference on Modern Oil Paints in Amsterdam. Also at the Clyfford Still Museum, they are completing the final unrolling and inventory of Still’s paintings.

Gina Laurin welcomed fellow objects conservator, Julie Laffenberger, director of conservation and technical studies at the Walters Art Gallery, to the DAM in July. Julie is undertaking research on 17th- and 18th-c. carved/polychromed ivory figures from the Philippines exported to the New World. Julie examined approximately 20 pieces from the DAM’s Spanish Colonial collection.

Harriet “Rae” Beaubien, retired head of conservation/senior objects conservator at the Smithsonian Institution (MCI), spent 2 days at the DAM in August. Rae, Gina, and Victoria Lyall, Frederick and Jan Mayer curator of Pre Columbian Art, reviewed 40 pre-Columbian metal artifacts scheduled for future exhibitions. In September, Gina will attend the IIC 2018 Congress in Turin entitled Preventive Conservation: The State of the Art.

Stampede! Animals in Art, animal-themed or -related objects from the DAM’s collection continues with a new rotation. Gina has been overseeing the conservation assistants: Samantha Hunt, treating two Spanish Colonial feather paintings as well as a small Han Dynasty ceramic horse; and Tess Hamilton, on the treatment of the head and torso of a larger Han Dynasty ceramic horse. Allison McCloskey and Francisca Lucero have been preparing textiles and fashion; Sarah Melching has readied a range of posters, prints, and photographs. In addition, Allison and Fran are undertaking treatments of a Pre-Columbian mantle as well as Spanish Colonial liturgical vestments for upcoming exhibitions. The entire DAM conservation staff wishes Tess all the very best as she embarks on her graduate studies at the NYU IFA program.

Gina and Mark Minor completed the treatment of an 18th-c. Italian Rococo mirror that will be featured in the upcoming exhibit, Dior: From Paris to the World. Allison, Fran, Sarah, and mountmakers Steve Osborne and Nick Donaldson are contributing to the Dior effort. A myriad of fashion looks, accessories, and related ephemera will be presented in colorful and creative displays.


Julie Parker has been working on several different projects, including at the Denver Museum of Nature and Science (Dodge Wallace Foundation funded treatment project), the Denver Art Museum (in support of the Serious Play exhibit), and History Colorado (supporting the upcoming exhibition of Ute materials). She also recently completed a collaboration with Catalina Vasquez Kennedy on a large early work by Abstract Expressionist painter Miriam Schapiro for a private collector.

Greetings from the conservation lab at the Center of the West in Cody, Wyoming! Many colleagues came to carry out projects this summer: Jennifer McGlinchey taught paper conservation and consulted on McCracken research library projects, Carmen Bria came to consolidate and roll a very large painting, Daniel Kaping and Kaitlyn Wright treated a large number of the center’s outdoor bronzes, and Vanessa Ocana Mayor taught a session on Plains Indian materials and techniques.

Larry Todd, Ph.D., renowned Colorado and Wyoming archaeologist worked with the interns on the analysis of lithics from the Washakie Wilderness.

There were six interns in the lab this summer. Sarah Freshnock served as the project manager for the treatment of over 500 letters relating to an important figure in western American military history. Alyssa Rina and Kate Breitenstein managed the pXRF analysis of the Washakie Wilderness lithics. Brianna Connaghan worked on rare books from the McCracken research library. The project managers of the letters and lithics projects taught the other interns and used the other interns’ unique skills in carrying out the projects. Dee Rudolph, a college student studying ceramics, has been an intern for four summers. She announced this summer that she is heading for a career in conservation. Claire Pfister, a Cody high school student, is completing her third summer in the lab.

Regional Reporter
Julie Parker

San Diego

The Balboa Art Conservation Center reports that Bianca Garcia, assistant conservator of paintings, participated as an instructor in the Andrew W. Mellon Opportunity for Diversity in Conservation summer workshop 2018 offered by the UCLA/Getty program in the conservation of archaeological and ethnographic materials. She shared with the 15 participating students her path into the field of paintings conservation, and introduced them to the use of UV fluorescence in the examination of works of art and historic artifacts.

Jacinta Johnson, assistant conservator of paper at BACC, returned for a second year to teach the first-year students at the Winterthur/University of Delaware program in art conservation about conservation assessments alongside Joelle Wickens. She lectured about her assessment experiences and guided the students during a one-day assessment of a diverse collection of art belonging to Central High School in Philadelphia, the second oldest public high school in the country.

Carli Fine Art Conservation has spent the summer maintaining outdoor sculpture of various media including wood, marble, painted steel, and bronze. They have addressed several environmental installation challenges, focusing on developing care protocols for artworks in extreme marine environments. They are collaborating with Signature Sculpture of Palm Desert on repatination options for a severely damaged bronze and will be attending/contributing to the San Diego patina seminar at Industrial Metal Supply in August.

Julie McInnis has left San Diego to...
Regional News, continued

San Francisco

The Asian Art Museum has just completed a four-year project for remounting an important pair of Japanese folding screens in the collection. *Cranes* screens by Kano Ujinobu, were remounted by the Nishio Conservation Studio in Washington, D.C. This project was generously funded by the Sumitomo Foundation. The screens were in the galleries in August, 2018.

Shiho Sasaki attended the AIC workshop “Use of Chelating Agents in Paper Conservation.” It was organized by FAIC and Stanford University. In March, Mark Fenn attended the Forbes Symposium on Asian Art at the Freer/Sackler Gallery in Washington DC and a workshop led by Dan Kushel for Computed Radiology (the process formerly known as “digital xray”) at the conservation facilities at the M.H. DeYoung Museum. This conveniently coincided with the acquisition of a new Durr digital scanner that was generously donated to the Asian Art Museum by Dan Kushel for Computed Radiology (the process formerly known as “digital xray”) at the conservation facilities at the M.H. DeYoung Museum. This conveniently coincided with the acquisition of a new Durr digital scanner that was generously donated to the Asian Art Museum by May Chen and K.M. Dan, MD.

Conservators in the Fine Arts Museums of San Francisco paper lab were delighted to host the summer internship of Madison Brockman, a 3rd year student in the Winterthur/University of Delaware program. At the end of the summer they will be sad to lose Mellon Fellow Anisha Gupta, who has accepted the job of assistant paper conservator at the American Philosophical Society in Philadelphia. Anisha has been active in AIC’s Equity & Inclusion Working Group, as well as diversity initiatives at the Fine Arts Museums.

The textile lab at the Fine Arts Museums of San Francisco is grateful to have Meg Geiss-Mooney’s expertise in condition reporting a very large gift of late 20th century/early 21st-century western couture garments. Meg has set up shop in the lab’s ‘wet room’ and is busy trying to document 6-8 costumes a day.

Anne Gets and Sarah Gates worked to dress the 80 some mannequins for Contemporary Muslim Fashion which opened in September. They are also interviewing for two temporary costume mounting assistant positions. One is immediate and temporary to help with installing CMF and the other more long-term, helping to travel CMF internationally as well as prepping for additional costume shows. It’s a big change from the 1970s, 80s and 90s when flat textiles were the main focus, most notably the Museum’s collection of monumental European tapestries from the 15th - 20th c. and the McCoy Jones collection which encompasses both flat weave and pile textiles.

The objects lab at the Fine Arts Museums of San Francisco is preparing for fall Gauguin and Mughal jewelry exhibitions. Jane Williams and Mellon Fellow Colleen O’Shea had a whirlwind introduction to 16th-century German armor and historic mounts this summer, preparing two composite suits for the Truth and Beauty exhibition. Colleen will continue this fall to research Papua New Guinea wood carving and efflorescence on a 19th-century wax and plaster Medardo Rosso sculpture, and to treat an 18th-century console made by Robert Hume.

Céline Chrétien recently treated a contemporary artwork, Tom Marioni’s The Golden Wing, consisting of a hinged panel covered with yellow butterfly wings, for an installation in the permanent galleries. Céline is also carrying on the study and the treatment of a bronze version of a Michel Anguier sculpture, Hercules and Atlas. Chemical and structural analyses, as well as comparison with the terracotta version owned by the Louvre in Paris, are expected to contribute to a better understanding of its history.

Jena Hirschbein joined the department in the fall as an assistant conservator. She is currently working with the Africa, Oceania, and Americas collections, and delving into the research and treatment of a canapé à la turque commissioned by Marie Antoinette.

The Museums are thrilled to welcome collections care assistant, Julie McInnis, who is dividing her time between the objects and textiles lab, and tackling museum-wide preventive care issues, including IPM, environmental monitoring, and display materials testing. Julie has worked in preventive conservation on a wide range of collections at the San Diego Natural History Museum and the Library of Congress in Washington DC.

Heida Shoemaker participated in a workshop at Stanford University, “The Use of Chelating Agents in Paper Conservation” taught by Antoinette Dwan and Chris Stavroudis, in March. Great group of conservators and learning environment (even the science part!). She has been adapting her stain reduction treatments to incorporate the new solutions and techniques, and has had good results!

Candis Griggs Hakim is thrilled to be settling back into the Bay Area after six years working for the National Museum project on the other side of the globe in Doha, Qatar. As soon as the (remodel) dust settles on a home she just purchased in Petaluma, she’ll be taking in private work again for objects collectors in Sonoma County and beyond.

Texas

In July the Harry Ransom Center hosted a regional workshop session on gels in conservation. The workshop, led by senior paper conservator at the Amon Carter Museum of American Art Jodie Utter and Harry Ransom Center book conservation fellow Kimberly Kwan presented a review of the talks from the London “Gels in Conservation” conference, and then led an afternoon hands-on workshop focused on the preparation and use of gels, primarily in paper and book conservation. The workshop was attended by 16 conservators from Central Texas, Houston, and the Dallas/Fort Worth area. 
The paper conservation lab at the Harry Ransom Center is very pleased to welcome **Emily Farek**, our new graduate intern who will work with preservation and conservation division staff and colleagues across the center over the next 11 months. Emily is a graduate fellow in the Winterthur/University of Delaware program in art conservation (WUDPAC) class of 2019. She is a paper major and library/archives minor. She graduated from Emory University in 2014 with a BA in art history and a minor in Italian, and gained pre-program conservation experience at the Carlos Museum, the American Academy in Rome, Stanford University’s Cantor Arts Center, and the Georgia Archives. Since beginning at WUDPAC in 2016, Emily has held internships at the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia and Colonial Williamsburg.

**Regional Reporter**
Ken Grant

WAAC welcomes Webmaster Jenniffer McGlinchey Sexton’s new daughter Cameron, born May 12, 2018, and older sister Marie.

**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.

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