
Annual Meeting Abstracts

The 2011 WAAC Annual Meeting was held October 22 - 25 in Palm Springs, CA.

The papers from the meeting are listed below along with summaries prepared by the speakers.

ANALYSIS IN DIVERSIFYING MUSEUM STUDIES: AMERICAN INDIANS IN CONSERVATION

Martina Michelle Dawley

Why do so few American Indians become conservators? An attempt to answer this question through an internship, Internet resources, a literature review, and conversations with local conservators, led to the observation that there are very few conservators of American Indian ethnicity.

As the topic of the author's dissertation research, locating and interviewing American Indian conservators is a major component of this study. I will present my preliminary findings with a particular emphasis on the difficulties American Indians face becoming the custodians of their own cultural material and human remains. The broad questions this study seeks to explore include: why there are so few American Indian conservators? Are there American Indian conservators who oversee American Indian cultural material and human remains in both tribal and mainstream museums? And how might practicing American Indian conservators help to empower Native nations?

CONSERVATION BEYOND THE LOST COAST

Rachel Freer-Waters

The far northernmost costal corner of California is remote in spite of the presence of a minor highway. Both the Native cultures and cultural materials have been preserved as a result of the isolation and inaccessibility. This presentation looks at climate, materials, and treatments. A combination of climate and extreme regional economic depression makes conservation of large items particularly challenging. Examples include two large basketry items treated for conservation

and restored over fifteen years ago, and recent treatment of a seal gut raincoat on display for over twenty-five years in this far corner of the country.

NEW INSIGHTS INTO ALASKA NATIVE OBJECTS

Ellen Promise & Daniel P. Kirby

A unique Alutiiq kayak was recognized in 2003 by native Kodiak Islanders Sven Haakanson and Ronnie Lind while they were examining artifacts at the Peabody Museum of Archaeology and Ethnology at Harvard University. This discovery provided the catalyst for a grant-funded project to study and conserve four Alaska Native kayaks in the museum's collection and roughly 100 related objects such as paddles, gutskin clothing, and kayak models.

Collaboration with members of the Alutiiq community and with Boston-area conservation scientists has been central to this project. Dialogue with artisans and museum personnel from Kodiak Island imparts traditional knowledge and insights about the materials and techniques used to create Alaska Native objects. Skin and sinew components of the objects are being characterized in partnership with the Straus Center for Conservation and Technical Studies.

Matrix-Assisted Laser Desorption / Ionization Peptide Mass Fingerprinting (MALDI-PMF) can be used to distinguish skins from closely related species. The MALDI-PMF technique uses enzymatic digestion of the sample to cleave the protein structure at sites of specific amino acids, forming characteristic marker ions that are recorded as peaks in a spectrum. The marker ions are then compared to markers obtained from known samples to determine the species.

Micro-samples of skin from two Alaska Native kayaks in the Peabody's collection have yielded very different mass fingerprints. One matches fairly well with a reference for bearded seal. The other is thought to be skin from a Steller sea lion, an identification that may be supported once a reference sample is analyzed. Building a more complete MALDI-PMF reference database of Alaskan species will facilitate future study of these artifacts.

This paper will provide an overview of the Harvard Peabody Museum's Alaska kayak preservation project and the ongoing, related MALDI-PMF analysis. The authors hope to demonstrate that the collaborative nature of the project helps to generate a more complete understanding of the objects. Additionally, the successful application of MALDI-PMF to the study of ethnographic materials serves as an example of how the technique can become a more routinely-applied tool for the analysis of cultural heritage.

THE A. J. GODDARD: CONSERVING A VERY PERSONAL SHIPWRECK

Valery Monahan

At the end of the 19th century, the Yukon remained one of the remotest places on earth. Surrounded by mountains to the south, east, and west and hostile to agriculture, it had resisted the immigration and settlement taking place across North America. This changed when gold was discovered in the Klondike in 1896. By the summer of 1897, thousands of newcomers rushed to the Canadian Territory to make their fortune panning the creeks.

Albert J. Goddard was a Seattle businessman with a different strategy. He rushed orders to a San Francisco shipyard for two small, pre-fabricated steel sternwheelers the *A. J. Goddard* and the *Kilbourne*, had them hauled over the mountains from Skagway, Alaska, and started transporting men and goods on the Yukon River. On June 21 1898, the *A. J. Goddard* became famous as the first vessel with supplies and mail to arrive on the Dawson City waterfront after the stampeder's first long Yukon winter. Just three years later, the little sternwheeler was on the bottom of Lake Laberge, wrecked in an October storm that killed three of the five men on board.

Divers, historians, and archaeologists searched for the wreck for decades, but its exact location remained a mystery until 2009, when a Canadian/American, National Geographic Society funded archaeological team released beautiful images of the preserved vessel, submerged in forty feet of cold green water. A media furor followed, and the *Goddard* was

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deemed “Archaeological Find of the Year” by a vote of National Geographic Magazine’s on-line readers.

Since then, underwater archaeological work, including the first-ever application of underwater sonar scanning to record a ship wreck, archival research, and the conservation and analysis of a small group of recovered artefacts have proved that the *A. J. Goddard* has much to tell us about the everyday life (and death) of working men involved in one of largest mass migration events in the history of human industrialization.

An *A. J. Goddard* exhibit is planned to open at the Yukon Transportation Museum for the summer of 2013. It will feature the artefacts conserved in the Yukon Museums program lab (Whitehorse) by Valery Monahan and several that were treated at the Canadian Conservation Institute’s labs (Ottawa) by Tara Grant. Highlights include several pairs of men’s shoes and a shirt, a full bottle of vanilla extract, and a small gramophone and three records, including one found *in situ* on the player’s turntable.

A CONSERVATOR’S REFLECTIONS ON THE INSTALLATION OF PACIFIC STANDARD TIME AT THE J. PAUL GETTY MUSEUM

Julie Wolfe

The seminal exhibition at the Getty Museum called *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970* brought attention to numerous Southern Californian artists after the second world war until 1980. The sculptures on loan were varied in materials that included traditional ceramic, assemblages, and hard-edged minimalist plastics.

Looking back on the conservation challenges, this talk will walk through the varied sections of the exhibition and focus on some of the mounting and treatment issues involved during the installation. Judy Chicago, Stephan von Heune, and Ed Boreal are some of the artists who will be discussed. Chicago’s *Car Hood* arrived with pre-existing structural problems that were worsened during shipment and required stabilization of flaking paint prior to the next shipment.

An acoustical sculpture by von Heune arrived at the Getty with the electrical components not functioning, and the greatest mounting challenges were for DeWain Valentine’s large - over eight foot - polyester castings.

INSTALLING LOS ANGELES: A NEW PERMANENT DISPLAY FOR NATURAL HISTORY MUSEUM’S WPA MODEL OF DOWNTOWN L.A.

Tania Collas

The relocation and installation of the Natural History Museum’s WPA model of downtown Los Angeles presented a unique challenge because of its large size, significant weight, composite structure, and inherent fragility. Contract conservator J. Claire Dean had largely completed the successful treatment and extensive documentation of the model. Now, the in-house conservation and exhibits team would undertake its installation.

We were determined to lift the model without incurring damage or undertaking additional disassembly; at the same time, we were committed to installing it in such a way that it could be safely de-installed with relative ease at some undetermined time in the future. After months of planning, we reconciled the constraints of the object with the laws of physics to install this multi-component model in its new case as part of the museum’s upcoming permanent history exhibit, *Becoming Los Angeles*.

CLEAR OBJECTIVES: LONG-TERM STUDY OF CONSERVATION ADHESIVES FOR ART AND DESIGN MADE OF PMMA

Donald Sale

The aim of this paper is to establish a framework for long-term investigations of conservation adhesives for poly (methyl methacrylate) (PMMA) sculpture, architectural models, furniture, paintings, and photographs. Treatments are presented alongside unresolved conservation challenges to demonstrate the need to develop robust assessment methodologies for useful long-term investigations. Samples of 20 year old adhesives on PMMA that were exposed

to different artificial and natural environments are compared for changes in color and tensile strength in order to inform future studies. An important aim of this paper is to initiate dialogue to identify conservation treatment needs for PMMA and other rigid transparent synthetic polymers.

ENCAPSULATION AND STABILIZATION OF A PAINTED ASBESTOS STAGE CURTAIN

Peter Malarkey

During the early 20th-century the Nippon Kan was social, economic, and community hub of the close knit pre-internment Seattle Japanese population. A central auditorium that was used for weddings, meetings, and cultural events contained a 17’ x 35’ asbestos stage fire curtain painted with advertisements by local Japanese businesses, most of which would be later closed for good during internment.

In an effort to preserve this important local document, in 2009 the Wing Luke Asian Museum contracted Peter Malarkey to stabilize the friable paint layers at the front of the curtain and render the 156-pound, 83% chrysotile asbestos object safe for public viewing. Using aquazol as the primary stabilizer proved effective for encasing asbestos fibers, stabilizing paint while preserving its varying optical properties, and providing a theoretically reversible and slightly flexible matrix. This project may have pertinence to those encountering asbestos both in objects and their surrounding architectural contexts.

A SUMMARY OF MICROFADING RESEARCH AT THE GETTY CONSERVATION INSTITUTE

Andrew Lerwill, Ph.D.

Microfading enables the light sensitivity testing of actual objects. This has led to a new paradigm in assessment as it was previously not possible to directly test the light sensitivity of an object itself. In response to continuing changes in cultural heritage conservation’s relationship with microfading, a new micro-fading tester has been developed at the Getty Conservation Institute.

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The new instrument was thought necessary for maximum simplicity and portability, meaning a greater number of people from different sections of the conservation community can access the technique with minimal training (a requirement echoed within many institutions worldwide). The overriding aim being to make microfading applied more broadly by non-specialists in more varied locations.

Some of the barriers to achieving highly accurate predictions of an object's future are covered, within a greater discussion of the ever increasing evidence of the useful information the technique provides.

LIGHT SENSITIVITY ASSESSMENT OF COLLECTION ITEMS USING THE MICROFADOTESTER IN ORDER TO SUPPORT DECISION MAKING RELATED TO LIGHTING

Christel Pesme

On one hand, light is needed to see, read, and visually appreciate a work of art. On the other hand, light is also one of the major environmental causes of collection items' degradation. Therefore, assessing light sensitivity is a key parameter in order to make proper decisions related to the display of light sensitive collection items.

Twenty years ago, Paul Whitmore from the Carnegie Mellon University designed a Microfadotester (MFT), in order to test the response to light exposure of an individual collection item. Microfadeometry is a light accelerated aging technique. A tiny spot of the surface of the collection item is exposed to a very intense light while the induced color change is simultaneously recorded. Considering the size of the tested spot and the control of the induced color change, the technique is virtually non-destructive.

Before the MFT, light sensitivity of a given item was assessed based on the evaluation of the materials with which the item was made. The light sensitivity of surrogated materials, similar to the ones used for making the item, known thanks to classical light accelerated aging tests was then assigned to the item. Thanks to the MFT for the first time it

became possible to measure the actual color change induced by light exposure on the very surface of a collection item. It has been almost ten years now that Microfadotester is regularly used at the GCI in order to assess light sensitivity of specific collection items. The results of the test are used to support the exhibition and loan policies of both the Getty Research Institute and the J.Paul Getty Museum.

The presentation will focus on presenting the method used at the GCI for carrying out microfadotesting to assess light sensitivity of collection items. How the results are integrated in a collection risk management approach will also be presented showing how they can be used by conservator and curator to inform the decision-making related to the display of light sensitive items.

A TALE OF TWO EARTHQUAKES

Lynn Campbell

At 4:35 am on Saturday 4th September, 2010, the Canterbury district in New Zealand was shaken by a 7.1 magnitude earthquake. The epicentre was located 40 kilometres west of Christchurch and had a focal depth of 10 km causing widespread damage which affected the whole of the South Island with vibrations felt as far away as Auckland in the North Island. No one died during this earthquake but buildings were badly damaged including many heritage buildings. On December 26th there was another big aftershock but again with no loss of life.

However, on the 22nd of February at 12:55 pm there was a 6.3 magnitude aftershock centred in the Port of Lyttelton that devastated central Christchurch and killed 262 people, most in the central city district in relatively modern buildings. The severity of this quake was caused by the fact that its focal depth was only 5 km deep. It was the shallowness of the shake that caused the major wide-scale destruction.

After being extensively involved in the salvage of heritage collections throughout the series of earthquakes, it became immediately apparent to me that cultural institutions were not prepared.

Having formed the Canterbury Disaster Salvage Team in 1987 and producing annual workshops and stressing the importance of preparation and awareness of possible threats to collections, I was horrified to discover how ill prepared particularly the small cultural institutions were despite regular training. My Getty research project is based around methods and processes to help smaller institutions in New Zealand find cost effective preventive measures that lessen the amount of damage in major disasters such as earthquake.

This paper will discuss the immediate after effects of the two major earthquakes and relate this to a case study from each event.

RESULT! CHRISTCHURCH EARTHQUAKES TEST MUSEUM'S QUAKE-PROOFING

Sasha Stollman

The Canterbury Museum, established in 1869 in Christchurch, New Zealand, currently holds over two million collection items of national and international significance, specializing in Maori, European settlement, Antarctic exploration, and New Zealand natural history.

The original building and subsequent three additions were designed in Gothic Revival style by Benjamin Mountfort. It was built in 1870-82 and remains the oldest purpose-built museum building still in use in New Zealand. Further additions were made, and significant earthquake strengthening was carried out in the latter half of the 20th century. The original 1870 wing, referred to as the Mountfort Gallery, which housed successively the Skeleton Hall, the New Zealand Room, and the Canterbury Colonists Galleries, currently exhibits an extensive European decorative arts and costume collection.

This talk focuses on the building strengthening efforts and the collection installation techniques which contributed to the survival of the majority of these decorative arts objects on exhibition during the unprecedented 2010-11 earthquakes which devastated the Canterbury Region of New Zealand.

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THE ARTIST MATERIALS COLLECTION AT THE SAN FRANCISCO MUSEUM OF MODERN ART

Theresa Andrews, Michelle Barger, Paula De Cristofaro, Martina Haidvogel, Amanda Hunter Johnson, and Jill Sterrett

The artist materials collection at the San Francisco Museum of Modern Art (SFMOMA) is vital to the mission of the museum's conservation department. More than simply an archive of 20th and 21st-century materials, it contextualizes contemporary art practice and celebrates the department's ongoing and active relationships with artists.

312 and counting, the rapidly growing materials archive includes items like Katharina Fritsch pigments and Jay DeFeo's painting trowel, mock-ups of Eva Hesse's resin sculpture, and refabricated versions of Richard Tuttle installations.

This talk will describe the artist materials collection, how this archive underpins the artist collaborations that are at the very heart of contemporary art conservation, and how it is being envisioned as a dynamic and accessible resource in the SFMoMA expansion scheduled to open in 2016.

A BRIEF HISTORY OF REVERSE PAINTING ON GLASS AND THE TREATMENT OF AN UNUSUAL SHADOW BOX PAINTING

Susanne Friend

ConservArt Associates has treated a number of reverse paintings on glass (Hinterglasmalerei) over the years, but the most recent acquisition into the studio was of particular interest. The piece defies simple categorization, falling between the cracks of objects, paper, and painting conservation. The artwork consists of layers of spaced painted glass that are viewed against a panel painting in a shadow box. There are also painted paper collage elements adhered to both sides of the glass panes. The treatment of this layered painting will be put into context with other more typical conservation problems with hinterglasmalerei. A brief history of this unusual painting technique will also be presented.

ALTERNATIVE TWINING FOR PAINTING CONSERVATORS: DEVISING A MOUNTING SYSTEM FOR A SMALL DOUBLE-SIDED PAINTING

Linnaea E. Saunders

This talk will focus on the treatment of a small double sided painting by Marion Kavanagh Wachtel, a California impressionist painter known for her watercolor and oil paintings depicting the landscape of Southern California. More specifically, this talk will focus on the method of mounting this painting, as it posed challenges not typical of a small canvas painting. The talk will also emphasize ways in which methods and techniques drawn from areas outside of conservation training can provide valuable solutions and insights to our practice.

The double-sided painting measures 13 3/8 in X 17 1/4 in. The paintings are executed on cotton canvas, and the oil paint covers all four edges of the canvas on both sides of the painting. Hence there are no tacking margins.

The painting came to the studio as it had been previously mounted between a double-sided rebate using small wire "nails", double-sided tape, and what appears to be glue gun adhesive. The mounting allowed for the owners to display either image they preferred, but the canvas was tenuously held in this mount, and there was no glazing or backing board. The canvas had developed mechanical cracking and an undulating surface and was detached at several areas of the mount.

Treatment included safe removal of the canvas from the mount system, removal of a synthetic varnish and extensive retouching, re-establishing planarity to the canvas, and discrete inpainting of losses.

Requirements for devising a new mounting system included:

- effective mount for the long term that is easily reversible in the future;
- a system that would provide a buffered environment to mitigate changes in relative humidity and therefore extend the period of time the painting would maintain planarity;
- a system that would provide protection of the painting during periodic handling

by the owners as they changed which side of the painting is on display.

Modifications of approaches more traditionally used in painting conservation were evaluated, but ultimately a system utilizing twining-traditionally used in basket making-was employed to establish a safe mounting system for the piece.

IMPACT OF LIGHT SOURCE CHOICE ON COLOR AND COLOR CONTRAST RENDERING OF A SURFACE

Christel Pesme

In Western societies vision is very often the dominant sense used to apprehend the surrounding world. Color and color contrast play a major role in value appreciation of cultural artifacts. It is also one of the reasons why colors and color changes play such a major role in conservation.

Color is the product of the physical interactions between light, the lit surface, and the human vision system. It is well known that the appearance of a given surface can be dramatically different depending on the conditions setting the mentioned interactions. For instance, the perception of a surface observed under UV light will be drastically different than if it is observed under visible light. Conservators are also well aware that when retouching a work of art it is important to take into account the potential metamerism of the pigments used.

The presentation will discuss an innovative approach that allows us to quantify the changes -in the rendering of both the colors and the color contrasts of a selected surface- which are induced by switching the nature of the light source used for display.

This approach should be further tested. Hopefully, the presentation will open a discussion on how to improve the approach and also on which criteria to use in order to select a light source for the display of a collection item. Also, future applications of this approach, such as recording and documenting the appearance of an item in specific conditions of display should be opened to discussion.

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TRADITIONAL TECHNIQUES AND MATERIALS FOR MODERN CONSERVATION

Nancy Fonicello

The conservation treatment of Native American ethnographic materials often requires carefully considered loss compensation so that damaged objects may be safely handled or displayed. Though modern materials can be useful for such treatments, they do not always easily blend with the traditional materials and aesthetic value of such objects, and in some cases their use may be unacceptable to the object's owner or custodian.

This presentation examines the use of traditional materials in combination with modern conservation methods to produce effective preservation treatments which remain true to the artist's intent while maintaining the high standards of good conservation practice. Techniques for loss compensation using custom-tanned leathers, beadwork, and porcupine quillwork for the treatment of Plains Indian art objects are discussed.

AN EXAMINATION OF LIGHT-INDUCED COLOR CHANGE IN ANOXIC ENCLOSURES

Vincent Beltran

As a part of its Museum Lighting initiative, the Getty Conservation Institute explored the effects of anoxia on light-induced color fading for a wide range of colorants. This study builds upon the limited sample sets of previous research and greatly widens the scope of materials subjected to examination to better define the advantages and limitations of lighted display in the absence of oxygen.

The experiment examined 125 paired samples including dry pigments, dyed textiles, organic and aniline-based dyes, gouaches and watercolors, fluorescent inks, and natural history specimens. Each sample was exposed to ~17.5 Mlux-hours of halogen lighting in air and near-anoxic conditions with temperature and relative humidity tightly controlled. Color change was determined for each sample by pre- and post-exposure spectrophotometric analysis.

113 of 125 samples (90% of the sample set) exhibited less color change when exposed to light under low-oxygen conditions compared to its behavior in air. Of this subset, 39% displayed color change in anoxia that was between two and four times lower than that observed in air, and 47% showed color change in anoxia reduced by a factor of four or more. In contrast, six samples exhibited greater color change in anoxia than in air, including three samples of Prussian blue watercolor, and six samples showed similar color change in the two environments.

Current research seeks to incorporate use of the micro-fading tester with the environmental control and monitoring provided by the previous experimental setup to allow for more rapid assessments of lightfastness and an examination of color change kinetics in air and anoxic environments.

THE TREATMENT OF A NEW IRELAND TATANUA MASK

Siska Genbrugge

In the summer of 2009 the Los Angeles County Museum of Art (LACMA) made preparations to display its collection of art from the Pacific Islands. One of the objects is a New Ireland Tatanua mask (M.71.73.149) that required treatment prior to display.

The object is made of a cane framework tied together with strings, covered with barkcloth, and decorated with white lime, shells, fibers, and pigment in red, white, and black. A fragmentary light colored fibrous cloth is attached to the base of the mask and covers the neck of the wearer. This cloth has been identified as barkcloth derived from Mulberry tree inner bark.

The fibrous cloth fragment was twisted and only attached to the mask by a couple of fibers. Images of the mask dating from 1989 show the barkcloth hidden inside the mask to hide the damage.

For the installation of 2009, curators and conservators agreed that the barkcloth

was a part of the object and needed to be displayed. This meant that the fragile barkcloth needed to be unfolded and stabilized. Cheesecloth, a lightweight cotton textile with open weave was selected because of its similar visual properties, workability, and compatibility with the original barkcloth. The treatment was successful and the object is currently on view at LACMA.

CULTURAL STUDIES AS A COMPONENT OF CONSERVATION RESEARCH: THE CASE OF CALIFORNIA FEATHERWORK

Ellen Pearlstein, Molly Gleeson, Christel Pesme

Native California featherwork is the focus of an important collaborative research project involving UCLA/Getty faculty and alumni and members of the Museum Lighting team at the Getty Conservation Institute. This project began with the goal of understanding color producing mechanisms for feathers used in California regalia and baskets, their susceptibility to fading, and the impact that color loss may have on cultural value.

Unlike many artists' materials, feathers derive their colors from a number of biological pigments, from the nanoscopic feather structure, or from both of these working in combination. Feathers differ in their response to light and ultraviolet energy, yet in many museum collections, feathers are not identified, despite the fact that feather selection represents culturally significant decisions central to the meanings and values of regalia and baskets.

Furthermore, interpreting color loss on feathers is not straightforward, as the color is often not uniform and because the feathers experience damage during bird lifecycle, indigenous use, and exposure while in the museum.

These issues prompted the project team to focus on working with native community members, conservators, curators/ethnologists, and ornithologists to facilitate identification, shared descrip-

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tion, and interpretation of California indigenous featherwork. A project goal is to develop an online scholarly resource dedicated to California featherwork, which has already received commitments from staff at six major US museums, four Native California featherworkers, and two nationally recognized forensic ornithologists.

Various components for this resource have been developed and piloted, including a feather survey instrument, visual glossaries designed to standardize technical and condition description, and high resolution scans of culturally significant feathers to aid in identification.

Development of a digital repository will increase access and advance research, cultural revitalization, and preservation of these significant collections. These measures will also promote data sharing, an important trajectory within conservation research.

THE CONSERVATOR'S COMPASS: NAVIGATING A MORE COLLABORATIVE ROLE FOR CONSERVATORS IN THE CARE OF OBJECTS OF INDIGENOUS PATRIMONY

Nicole Marie Loya Talamantes

Museums as institutions of education have long stood as the absolute authorities on the protection, interpretation, and representation of Indigenous peoples' cultural materials within museum collections, despite the continued assertions to the contrary of the communities from which those materials originated. Working within these institutions conservators have historically focused specifically on the physical preservation of these materials with little input from source communities.

Recent years have seen the passage of important legislation such as the Native American Graves Protection and Repatriation Act (NAGPRA) and international recognition of the rights of Indigenous People (International Decade of the World's Indigenous People; United Declaration on the Rights of Indigenous Peoples) which emphasize Indigenous

communities' unique ties to their material culture and the often forced separation of a people from it.

What laws like NAGPRA stress is "consultation," yet it will be argued in this presentation that more than just "consultation" should be employed in the conservator's toolbox. "Collaboration" is necessary when caring for collections. While there are a number of obstacles to true collaboration, this presentation seeks, through a discussion of these obstacles and examples of successful collaborative partnerships, to explain the difference between consultation and collaboration and to show the benefits of collaboration to conservators, museums, and Indigenous source communities.

In conducting the research for this presentation I found that the level of collaboration currently being practiced in museums has increased dramatically in the last twenty years and shows impressive potential. Only with a thorough understanding of what constitutes "collaboration" and a continued emphasis on these partnerships can we continue to benefit from them.

BUILDING A CONSERVATION INSTITUTE FOR OBJECTS, MONUMENTS, AND ARCHAEOLOGY IN IRAQ

Nancy Odegaard, Vicki Cassman, Lois Price, and Jessica Johnson

The Iraqi Institute for the Conservation of Antiquities and Heritage has been preparing Iraqi museum professionals to integrate conservation into the core of the museum mission since 2008. With the blessing of the Iraqi State Board of Antiquities, Institute participants reside at and study a specialized curriculum of conservation methods and theory from international conservation experts in a state-of-the-art facility that includes resident accommodation.

This paper reviews the challenges of building professional capacity in museums through conservation. The Institute serves to unite Sunni and Shia, Muslim and Christian, Kurd and Arab, women and men, in the vital purpose of preserv-

ing their shared heritage. The institute has overcome many physical, financial, cultural, and professional obstacles in order to begin to add to Iraq's existing professional capacity within museums and preservation.

By early 2011, 34 museum professionals from a variety of institutions across Iraq had participated in two tracks, artifact conservation and architectural preservation. An advanced class was added in 2012. Currently, a program for archaeology is under consideration. Sustainability is a major challenge the Institute faces. The rewards and the difficulties of this effort will be discussed.

A BASKET BY BASKET CASE: COLLABORATING WITH COMMUNITIES IN CONSERVATION EDUCATION

Christian De Brer, Lily Doan, Siska Genbrugge, Dawn Lohnas, Robin Ohern, and Ellen Pearlstein

Since the establishment of the UCLA/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials in 2006, the students in each cohort have collaborated with the Agua Caliente Cultural Museum (ACCM) in Palm Springs as part of their coursework.

This presentation will provide an overview of the past three classes' experiences collaborating with the ACCM, including an introduction to the course, the ACCM, and the program's goals. It will also briefly discuss collaborative projects such as harvesting plant fibers and basket weaving lessons with members of the community, in addition to discussions about, and treatment of pieces in the museum's collection. These treatment projects further led to the development of two exhibitions (one at UCLA and one online) created jointly with the ACCM.

The treatment of several baskets from the collection will be discussed, with focus on how consultation was incorporated into conservation methodology, and the benefits provided to the museum through discussion of important preservation issues.