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## Regional News

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### Alaska

**Scott Carrlee** is presenting three workshops around the state to develop Alaska Collections Emergency Response Teams modeled after the AIC CERT program. These 10 member interdisciplinary teams of museum, archive, and library professionals will be available to organize responses to emergencies involving collections throughout the state. The workshops were funded by a generous grant from the Rasmuson Foundation, a philanthropic organization that funds arts and culture projects in the state of Alaska.

**Ellen Carrlee** is preparing to move to a temporary lab space this summer. She is helping design the new storage vault, and working on issues of oversized artifacts in preparation for the move of collections in March 2014 and subsequent museum demolition. Hundreds of wet shipwreck artifacts continue to be treated. Ellen also traveled to Bethel to seek collaboration opportunities with the Yupiit Piciryarait Museum for research on gutskin.

The Anchorage Museum and Smithsonian Institution (Arctic Studies Center and National Museum of the American Indian) co-hosted a Sewing Salmon Skin workshop with artists and conservators this winter. Conservators **Kelly McHugh**, **Sarah Owens**, **Ellen Promise**, and **Monica Shah** collaborated with artists **Audrey Armstrong**, **Coral Chernoff**, and **Marlene Nielsen**. A week of exchange and fish skin processing included teleconferences with students from the Winterthur program and staff at NMAI. This will be the first in a series of materials technology workshops.

*Regional Reporter:*  
Ellen Carrlee

### Arizona

**Daniel Cull** and **Rose Cull** have recently relocated to London, UK, where Rose has taken up the position of Kress Fellow in Sculpture Conservation at Tate.

The National Park Service conservation

lab in Tucson is working with Tonto National Monument in choosing a group of prehistoric textiles that will receive storage mounts that will double as exhibit mounts to enable easy exhibit rotation.

**Brynn Bender** and **Dana Senge** visited Chiricahua National Monument to guide park staff on preventive care tasks for their historic house museum. Dana surveyed museum collections at Big Bend National Park and Fort Davis National Historic Site in west Texas.

**Maggie Kipling** is identifying, surveying, and developing storage containers for a wide variety of plastic objects in storage. **Audrey Harrison** is working on a storage upgrade project for historic clothing in collections from multiple parks collections.

**Bailey Kinsky** is treating historic hats from Chiricahua National Monument. **Paige Hoskins** is rehousing a collection of beaded moccasins from Grand Teton National Park. The lab also hosted a week of public tours for Arizona Archaeology and Heritage Month in March.

The Arizona State Museum celebrated its 120<sup>th</sup> anniversary on April 7, 2013, and the entire ASM Preservation Division staff has been working on preparing objects for temporary display that highlight the museum's history as a premiere anthropology museum in the American Southwest.

**Nancy Odegaard** and **Teresa Moreno** continue to oversee the construction renovation of the new climate-controlled Arizona State Museum Basketry Vault, which will house the museum's Save America's Treasures (SAT) collection of archaeological and ethnological basketry and woven fibers. Nancy continues her work developing the heritage conservation educational programs with Kabul University in Afghanistan.

Teresa dusted off her master's thesis from her degree in classical archaeology from the UA to use in curating an ASM mini-exhibit for the museum lobby and website. Her thesis, entitled *Catalog of Ceramic Lamps in the Arizona State Museum*, documents the museum's collection of ancient Greek, Roman and

Egyptian oil lamps. She highlighted fifteen ancient lamps as her "Curator's Choice." Teresa continues her PhD research on the conservation of American Indian silver jewelry. Just recently she completed the treatment of an early 20<sup>th</sup>-century saddle adorned with silver that is on loan to the New Mexico History Museum for their exhibit *Cowboys Real and Imagined*.

**Gina Watkinson** presented a poster at the Society for Applied Anthropology meetings in Denver and won the SFAA Gil Kushner Award. She continues her research on Tohono O'odham basketry for her master's degree in American Indian Studies.

**Gina**, **Marilen Pool**, **Elyse Canosa**, and **Brunella Santarelli** continue to plow ahead with the condition survey of the ASM SAT basketry collection. Elyse and Nancy are working on the development on a new adhesive for ceramics with the University of Arizona Material Science and Engineering and Chemistry departments. Brunella and **Christina Bisulca** gave a paper at the Society of American Archaeologists Honolulu meetings for their research on lead in archeological materials.

**Martina Dawley**, **Jae Anderson**, **Werner Zimmt** and Nancy continue their work on testing and developing techniques for the removal of arsenic pesticide residues from Navajo textiles. Nancy worked with **Iain Rushworth**, a visiting PhD student from the University of Strathclyde, Scotland, on a new system for the detection of mercury vapor and other volatiles that could be present in museum environment.

*Regional Reporter:*  
Brynn Bender

### Hawaii

**Dawne Steele Pullman** continues to be the gypsy conservator keeping clients

happy in California, Hawaii, and Hong Kong. She recently treated paintings by Hitchcock and Gurrey in private collections on Oahu and is back in Asia working on a wide range of artworks from colonial to Chinese contemporary.

In addition to local artists such as D. Howard Hitchcock, Lionel Walden, Jules Tavernier, Isamir Doi, and Tadashi Sato, **Rie and Larry Pace** have had the opportunity to conserve paintings by a variety of artists not often seen in the Hawaiian Islands. These include a large oil painting by Fernando Botero, a flower painting by Georgia O'Keeffe from a mainland collection, and a beautiful Chinese trade painting of Hong Kong dating to the fourth quarter of the nineteenth century.

The team has also worked on a number of paintings in the collection of the Honolulu Museum of Art (formerly the Honolulu Academy of Art) including a Jes Collings collage, a large Lyn Foulkes mixed media, a 1943 Grandma Moses, and a small oil study by Eugene Delacroix entitled *The Justice of Trajan*.

Rie and Larry were fortunate to receive a Preservation Honor Award from the Historic Hawaii Foundation in both 2012 and 2013. The 2012 award was for the treatment of two portraits from the 'Iolani Palace Gold Room, while the 2013 award was for the restoration of the world map mural in the wardrobe of the battleship *U.S.S. Missouri*.

**Seth Irwin** reports that staff members from the University of Hawaii Preservation Department continue to work on the rare map collection damaged during the 2004 flood. At last count, the treatments were approximately half done: 120 maps out of a total of 290 have been treated. The staff continues to work on the salvaging of the aerial photograph collection, also damaged in the 2004 flood.

*Regional Reporter:*  
D. Thor Minnick

## Los Angeles

A remembrance of Victoria Blyth Hill, who passed away on April 20, will appear in the September issue of the Newsletter

LACMA conservation research head **Frank Preusser** continues to lead the Watts Towers Conservation Project team in the evaluation of conservation materials for application on the Watts Towers and analysis of the causes of deterioration. **Sylvia Schweri-Dorsch** is focused on identifying and testing adhesives for stabilization of glass and ceramic ornament; **Blanka Kielb** has made progress in the evaluation of polymer-amended mortars for filling of losses and cracks.

The team is also collaborating with the UCLA Civil Engineering Department in a study of the effects of vibration and solar heating on the Towers. The UCLA team, under the direction of **Ertugrul Taciroglu** and **Robert Nigbor**, installed a tilt-meter, an accelerometer, an ultrasonic wind monitor, and displacement sensors to measure movements of the Towers under thermal, wind, and seismic stress, and plan to develop a dynamic model of the Towers.

**Lalena Vellanoweth** is working as a temporary senior textile conservator at LACMA this spring, conserving costumes and creating conservation condition reports for two large groups of recent acquisitions. **Anne Getts** used her Mellon research and travel funds in April to participate in a week-long Textile Society of America study trip, *Textiles of the Low Country: Charleston and Savannah: Collecting, Preserving, and Narrating*.

This spring, **Jacklyn Chi** is expanding her pre-program experience at LACMA with time spent in Textile Conservation under the supervision **Catherine C. McLean**. Her first project is to conduct an examination and re-housing of a pre-Columbian Peruvian textile fragment. Additionally, Jackie is learning the art of water gilding under the direction of conservation technician **Jean Neeman**.

LACMA paintings conservators have been busy with the recent reinstallation of the museum's Latin American galleries. **Elma O'Donoghue** completed the

restoration of a large 17<sup>th</sup>-century colonial panel painting by Pedro Ramírez, *Marriage of the Virgin*, for the reinstallation. Third year intern **Morgan Hayes** treated a 17<sup>th</sup>-century colonial panel made with inlaid shell, called an *enconchado*. A set of six paintings by 18<sup>th</sup>-century artist Juan Patricio Morlete Ruiz is also on display in the new galleries, along with a short documentary film about their history and restoration, featuring Mellon fellow **Bianca May**, paintings conservation head **Joe Fronek**, and curator **Ihona Katzew**.

**Yadin Larochette** started the year with two weeks in Oaxaca, Mexico, attending the tapestry symposium "Interweaving Cultures - The Meeting" co-sponsored by the Textile Museum of Oaxaca and the American Tapestry Alliance, and a related open studios weaving workshop that followed in Teotitlan del Valle. She is currently working on several conservation treatments, including a 17<sup>th</sup>-century Chinese *kesi* for Scripps College, funded by the NEA. Yadin is being assisted by new pre-program intern **Adelaide Kahn** one day a week.

Conservators at South Coast Fine Arts Conservation Center in Santa Barbara have been busy completing projects for Missions San Antonio, Santa Cruz, and Santa Inez. **Patty West** spent many months repairing a Spanish Colonial Santo from Santa Cruz Mission that was not only vandalized but was covered in several layers of over paint and is now back at the mission. **Teen Conlon** spent several months piecing together another statue that was vandalized. Standing over 6-1/2 feet tall and delivered to the studio in hundreds of pieces, it now has been returned home to St. Stanislaus church in Modesto.

The studio finished the cleaning and repair of the Campbell Grant murals in the lobby of the Santa Barbara High School, and a large 10' x 13' painting *The Landing of Cabrillo* by Dan Sayre Groesbeck which has been hanging in the Santa Barbara County Courthouse. The studio is currently overseeing the restoration of the 21' high, 12-1/2 ton steel painted sculpture *The Chromatic Gate* by Herbert Bayer.

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## Regional News, continued

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**Tania Collas** and **Liz Homberger** represented the Conservation Section of the Natural History Museum at the *Centennial Safari*, the first of many events celebrating the Museum's 100th anniversary. Displaying Mission-era polychrome wood and ceramic artifacts from the History department's collections, Liz and Tania discussed the techniques and materials of fabrication as well as the conservation of the objects.

Tania and Liz continue to work on the soon-to-open Los Angeles History hall: they have begun installation and are finishing the preparation of the final few objects. Liz is treating early California objects, including a leather sandal worn by a Franciscan monk and silver-plated and brass ecclesiastical objects. Tania is overseeing the preparation and reframing of 19 paintings for the exhibit.

**Rosa Lowinger** has been named curator of the exhibition *Concrete Paradise: Miami Marine Stadium* at the Coral Gables Museum in Florida. Rosa will be one of the instructors at the Association for Preservation Technology's architectural finishes workshop at Taliesen North in June, 2013.

**Caroline (Carrie) Roberts**, intern in the antiquities conservation department at the Getty Villa, is launching a project on the study of green pigments in Greco-Roman Egypt. Carrie is examining methods of non-destructively identifying greens on ancient artifacts to contribute to the study of greens and their use in Egypt. Carrie will continue this research as a Fellow at the Metropolitan museum next year.

**Jeff Maish** and curator **David Saunders** are partnering with scientists **Karen Trentleman** and **Marc Walton** of the Getty Conservation Institute on the Attic Pottery project. This project seeks to understand, at a fundamental level, the materials and techniques employed by ancient artisans to create the iconic red and black figure pottery of ancient Athens. Supported by a grant from the National Science Foundation, scientists from the GCI, together with conservators and curators from the J. Paul Getty Museum, are partnering with The Aerospace Corporation and the Stanford Syn-

chrotron Radiation Lightsource (SSRL) to conduct detailed studies on these important ancient artifacts. By analyzing examples of pottery produced by different artists and over a broad time period, the project team is seeking to better understand the relationships between ceramic technology, artistic expression, and workshop practice.

In May, **Erik Risser**, **David Saunders** and **Marie Svoboda** will be presenting research papers at the ICOM/CiNC conference in Copenhagen. The papers, presented at the Conservation in the Nineteenth Century working group, are entitled *The Restoration and Conservation of the Bronze Apollo Saettante from Pompeii*, by Risser and Saunders, and *Precision and Mastery: Identifying the Work of Raffaele Gargiulo on Four Apulian Vases*, by Svoboda.

*Regional Reporter:*  
Virginia Rasmussen

### New Mexico

**M. Susan Barger** is moving the traveling exhibit *Art Across New Mexico* around the state to small museums and holding workshops along the way. The show travels to eleven venues in small museums and libraries around the state until next December. The show is the traveling version of the larger show now showing at the New Mexico Museum of Fine Arts, *14,000 Years of New Mexico Art*.

*Regional Reporter:*  
Silvia Marinas-Feliner

### Pacific Northwest

**Linda Roundhill**, (owner Art and Antiquities Conservation LLC) has completed a project for the Puyallup Tribe of Indians, archaeological material for the Army

Corps of Engineers, several Inuit stone carvings, and a pair of fencing swords. Linda is also busy independently investigating and testing new/unusual materials for their use in conservation.

**J. Claire Dean** recently completed field work in Tempe, AZ, assisted by **Deborah Uhl**. Claire continues to develop conservation projects at the Tulalip Tribes' Hibel Cultural Center near Everett, WA, and is scheduled to carry out field work in South Africa in April or May.

The Royal BC Museum was reorganized in the fall of 2013. Conservation Services lost **Robert Davison**, senior preservation archivist, and gained **Kay Garland**, preservation specialist. While Kay does not have a conservation background, she has been quick to pick up the principles of preventive conservation and is already running a new inspection/isolation/freezer room in the Archives to reduce the risk of infestation in that collection. Kay is also working to load the new cold storage facility with A/V collections, and has taken over data logger monitoring and pest inspections.

**Lisa Bengston**'s work on the Chinese paper lantern has moved into the RBCM galleries as she completes the treatment under the gaze of the public over the next six months. So far this has been an extremely successful program, serving to promote the goals, methods, and theory of art conservation.

**George Field** returned to Amsterdam to retrieve a loan of ethnographic materials. The loan ended prematurely due to space requirements for the coronation the new Dutch king.

**Jana Stefan** returned slightly belatedly, after another field season in the Antarctic conserving artifacts left by the early explorers. Jana will be the media and programs star during our upcoming exhibit *Race to the End of the Earth*, a traveling exhibit produced by the American Museum of Natural History.

The rest of the RBCM conservators have also been busy with treatments, public outreach, and collections storage projects. They had the pleasure of hosting Fleming College intern **Rob Armour**

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## Regional News, continued

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this spring. Rob assisted with the loan of the John Lennon Rolls Royce to Montreal as well as several other imminent loans and projects.

Volunteers **Paige Keith** and **Vicky Karas** have been methodically surveying collections storage, identifying deteriorating foam (presumably all Polyplank) that will be replaced by brand name Ethafoam in the future. They look forward to welcoming two summer interns, **Courtney Von Stein** from the Winterthur Conservation Program and **Emily Turgeon Brunet** from Queen's University.

Conservators at the Seattle Art Museum have had a busy spring. Starting the year on a great note, SAM acquired a new Bruker Tracer-III handheld XRF. The purchase was funded by museum supporters and local collectors and a grant from local arts organization 4culture.

**Nicholas Dorman** and curator **Xiaojin Wu** curated a display about conservation treatments of Japanese paintings. The treatments were supported by the Sumitomo, Carpenter, and Japan Foundations, and the display included exquisite tools and materials lent by mounter **Tomokatsu Kawazu**. The museum was pleased to receive funding from the Sumitomo Foundation for treatment of another important Japanese painting, *Scenes from the Life of Gensei Shonin*. The project will take place over the next two years.

The conservation department collaborated with curator **Josh Yiu** to prepare art from the collection for a major exhibition of the collection of SAM's first director, **Richard Fuller**. **Liz Brown** has been studying objects with techniques including thermoluminescence and using the new XRF. **Corine Landrieu** has been undertaking condition reports and treatments, working with **Liz** and **Marta. Pinto-Llorca** and **Kewei Wang** of the University of Michigan are mounting two previously un-mounted Chinese calligraphy works. The show will launch SAM's Getty-funded online catalog of the Chinese paintings collection.

SAM has had the pleasure of displaying an exhibition from Kenwood House. **Peter Malarkey** kindly assisted with condi-

tion reporting all the incoming art, and the department has been closely involved with tours and educational activities relating to the show. Department coordinator **Lauren Barach** curated an exhibition-within-an-exhibition of SAM's Rembrandt print collection.

**Nicholas Dorman** presented on the treatment of SAM's *Venus and Adonis* at a study day in the galleries of the Ringling Museum's *Veronese* exhibition, and he and curator **Chiyo Ishikawa** discussed the painting in a public lecture at SAM. The painting returns to Seattle soon and will be the subject of a gallery display about the technique and conservation.

SAM's Bank of America-funded conservation treatment and study of Jackson Pollock's *Sea Change* is drawing to a close. The project allowed the Conservation Department to bring in experts including **Jim Coddington**, **Wendy Lindsey**, and **Alan Phenix**. The museum was very fortunate to be able to benefit from the experience and generosity of Jim and from colleagues at the J. Paul Getty museum and Getty Conservation Institute as they work on their own Pollock projects.

**Nicholas Dorman** attended a study day on Pollock's *Mural* at the Getty. **Liz Brown** was delighted to attend the recent Calder conservation symposium at the Alexander Calder Foundation in New York. The meeting had been delayed because of Sandy but was extremely interesting given the considerable collections of Calder's work in Seattle. Liz is also working with intern **Josh Summer** on treatment of a large Bob Arneson installation piece in the galleries.

Further afield in the Seattle community, **Julie Creahan**, **Laura Phillips** and **Nicholas Dorman** presented a workshop on collections salvage for local collection managers as a program of SHERN, the Seattle Heritage Emergency Response Network. Julie, Nicholas and Liz all attended presentations by candidates for the new conservation department at the University of Washington library.

And finally, the museum inaugurated a high-profile cinematic artwork by

Doug Aitken on the downtown museum façade - a suitably spectacular way to welcome colleagues to Seattle for this year's WAAC meeting in September. The whole conservation team is working to prepare a terrific meeting.

**Corine Landrieu** completed her treatment of an architectural glazed terra cotta sculpture for the Museum of History of Industry, and it was installed on the North facing wall of the museum's new location on South Lake Union.

She recently finished the assessment of the Fuller collection for the Seattle Asian Art Museum in preparation for a major exhibition, and began treatments. In the studio she has been working on a range of conservation projects, including some Civil War weapons and another underwater mine from the same period.

Assembling and binding 200 love letters, telegrams, and cards from 1937-1939 has provided **Susan Lunas** with several news ways of saying "I love you." The greatest challenge was limiting moisture as most of the fountain pen inks, and lines of the lined paper were very water soluble.

**Lisa Duncan**, Art Conservator, LLC is moving to Seattle! It is bittersweet leaving the Eugene and Willamette Valley, but opportunities await in the big city!

**Jack Thompson** has been contracted to clean a series of photo-murals displayed in the restaurant of the Multnomah Falls Lodge. The Lodge is part of the national park system dating to the early 1920s, operated now under contract by a private company. It is located approx. 30 miles east of Portland, Oregon. Jack first worked on the murals in the early 1980s and again in the 1990s. The initial treatment was complicated because the photographs had been "improved" post World War II by a sign painter with oil paint, wax, and dark varnish.

*Regional Reporter:*  
Corine Landrieu

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## Regional News, continued

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### Rocky Mountain Region

**Beverly Perkins**, chief conservator at the Buffalo Bill Center of the West, completed the treatment of 64 firearms from the Smithsonian Institution.

**Mark Minor** completed a furniture and horse-drawn vehicle survey for the Grant-Kohrs Ranch National Historical Site in Deer Lodge Montana.

**Heather Tudhope**, conservator of paper and photographs in Denver and her husband **Roby Sherman** are expecting a baby boy in early June. Heather has been taking a break from conservation for the past year to spend time raising their daughter (now four). It looks like it will be a few more years before Heather's studio will be back up and running and taking on new clients. She still helps out answering preservation questions via e-mail at [conservator@tudhope.net](mailto:conservator@tudhope.net).

Four Denver-area conservators, **Barbara Johnson** (objects), **Karen Jones** (book and paper), **Paulette Reading** (textiles), and **Camilla Van Vooren** (paintings) will be presenters at the 29<sup>th</sup> Annual Rocky Mountain Antiquarian Booksellers (RMABA) Association Fair.

The presentations highlight the fair theme of preserving and caring for collectibles of all types and will be a great venue for educating the public about the field of conservation. The fair will be held at the Denver Merchandise Mart in August.

*Regional Reporter:*  
Paulette Reading

### San Diego Area

No news reported.

*Regional Reporter:*  
Frances Prichett

### San Francisco Bay Area

**Antoinette Dwan** gave two workshops in March, first for the paper conservation staff at the National Gallery of Art and later for the staff and students at Winterthur/University of Delaware Art Conservation Program. The topics were the use of ammonium citrate dibasic in paper conservation and stain reduction with sodium borohydride methods. The same material was presented to the paper conservators from SFMOMA and the Legion of Honor, San Francisco.

**Laura Neufeld**, the advanced intern at the Legion of Honor paper lab, will be representing Buffalo State Art Conservation Department at the 2013 ANAGPIC conference in Los Angeles with her research entitled "Problem Children: Technical Analysis and Conservation Treatment of Two Works on Paper by Karel Appel." In the fall of 2013, Laura will begin her new position as Mellon Fellow at the Museum of Modern Art, New York.

**Victoria Binder**, the associate paper conservator at the Fine Arts Museums of San Francisco, presented a poster on "Digital Fills of Glossy Photographs" at the 2013 AIC & ICOM-CC Photographs Conservation Joint Meeting in Wellington, New Zealand.

**Sarah Gates** of the Fine Arts Museums of San Francisco Textile Conservation Lab is very pleased to announce that the de Young will be installing a short, three-month exhibition of some of the most beautiful and oldest textiles in the permanent collection. Over fifty percent of the textiles have never been shown before and others have not been shown for ten to twenty years or more. Both **Beth Szuhay** and **Hannah Lumb Riley** were hired on short contracts to help wet clean and line some of the textiles. The exhibit, *From the Exotic to the Mystical*, opens May 4th.

**Candis Griggs Hakim** finally settled into the chaotic, traffic-y life in Doha, Qatar and is thoroughly enjoying her contract with the National Museum of Qatar. Under head conservator **Valerie Free**, she evaluates (and will soon treat)

hundreds of ethnographic objects from the region in preparation for the museum's opening in 2015. The collection contains everything from ornate Bedouin jewelry to pearl merchants' chests, goat skin yogurt churns, camel saddles, and bejeweled daggers and swords. Candis invites anyone visiting the Middle East to make a stop in Doha.

**Will Shank**, whose business Conservation Resources Management is based in both San Francisco and in Barcelona, participated in the creation of a working group in the conservation of contemporary murals for the RICAC (the Hispano-american Network of Conservation of Contemporary Art) of INCCA, at the Reina Sofia Museum in Madrid in February. During three days in March, Will delivered a series of lectures on the care of contemporary art and temporary murals to the conservation students at the University of Ljubljana, and to the conservators from the National Restoration Center of Slovenia.

In April, Will made a presentation to ICON in London called "Up The Wall: The Multi-Disciplinary Approach of Rescue Public Murals." In May, Will organized a two-day Street Art symposium in Mexico City with **Lizeth Mata Delgado** of the Seminario Taller de Restauración Moderna y Contemporánea of the Escuela Nacional de Conservación, Restauración y Museografía of the National Institute of Humanities (INAH) in Coyoacán, Mexico.

**Susan Roberts-Manganelli** reports that **Robert Gamblin** spoke in April at Stanford University about Gamblin Conservation Colors. The event was sponsored by the Bay Area Conservation Guild and the Conservation Labs on Stanford campus.

The Asian Art Museum has had a busy spring. *China's Terracotta Warriors: The First Emperor's Legacy*, opened in February to record crowds. In conjunction with this show, **Katie Holbrow** has been identifying Han Purple pigment on objects in the museum collection and is planning a collaborative research project with scientists from the Stanford Linear Accelerator Center (SLAC).

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## Regional News, continued

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Katie recently visited the Getty Center to share lacquer samples and XRF data with **Arlen Higenbotham** and **Michael Schilling** and scientists there. Some of this data will be used in the stabilization treatment of Chinese wood and lacquer from the Warring State period.

**Shiho Sasaki** reports that she has just finished an intensive rotation of Asian paintings and is looking forward to a well-deserved vacation in Japan.

**Mark Fenn** is currently working with Delta Cabinets to develop an art storage cabinet that can be customized for anoxic fumigation, and is completing the final treatment steps of a pair of monumental outdoor bronze Japanese lions. These Edo period shrine guardians will be installed at the front entrance of the museum, and the year-long treatment was a team effort including work by conservators **Elizabeth Saetta** and **Adam Nesbit**.

Textile conservator **Denise Migdail** recently helped install a set of Edo period *samurai* armor and is planning textile projects for summer graduate intern **Samantha Fischer** from Queen's University.

*Regional Reporter:*  
Alisa Eagleston

### Texas

**Stephen Gritt**, director of conservation and technical research at the National Gallery of Canada, spoke in January at the Blanton Museum of Art, University of Texas at Austin. Stephen addressed the importance of conservation in art museums within the context of their current exhibition *Restoration and Revelation: Conserving the Suida-Manning Collection*. Stephen oversaw the conservation of the centerpiece of the exhibition, Antonio Carneo's 17<sup>th</sup>-century painting *The Death of Rachel*, which took over 500 hours to clean and restore.

The Harry Ransom Center at the University of Texas at Austin is pleased to announce that **Diana Diaz Cañas** has

joined the HRC as a conservator of photographs, working with **Barbara Brown** in the Photograph Conservation Lab. Diana is originally from Bogota, Colombia. Following her education and training there, Diana worked as a conservator at the historic Archivo de Bogotá. Later she graduated from the Post-Graduate Course in Conservation of Photographs at the National School for Conservation (ENCRyM) in Mexico City. Since Diana's arrival in October 2012, she has completed several treatments of photographs included in HRC's Spring 2012 exhibitions, and is working on other treatment projects in the lab and helping to reorganize the lab space.

The Ransom Center also hosted an on-site visit and consultation from April 2 - 4 by **Thea Burns**. Thea examined a selection of the Ransom Center's holdings of pastel paintings by Frank Reaugh. Reaugh (pronounced Ray) was a Dallas-based artist whose career spanned the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Known as the "Dean of Texas Artists," Reaugh is well known for his works in pastel, both studio works and especially his field sketches of West Texas, New Mexico, and other locations in the American Southwest.

Thea consulted with Ransom Center conservators **Heather Hamilton** and **Ken Grant** to help characterize Reaugh's working techniques and materials, his idiosyncratic framing style, and the physical stability of the works themselves. The consultation was in support of a planned exhibition of Reaugh's works at the Ransom Center in 2015. Thea also gave a public lecture at the Ransom Center on the history of pastel entitled "Pastel: Materials, Techniques and Genres" that drew an audience not only from campus but from the local pastel artists' community. Paper conservators **Jodie Utter** from the Amon Carter Museum and **Tina Tan** from the Museum of Fine Arts Houston also attended.

*Regional Reporter:*  
Ken Grant