

Alaska

Helen Alten provided the Haines Sheldon Museum staff with training in mannequin making in April. They constructed four mannequins for the *Haines 50* exhibit – the museum’s summer show that opened May 13, 2016. Part of the exhibit incorporates UV filtering photographic window clings that cut light and UV, but still maintain the luminescent quality of the gallery’s large windows.

Helen constructed two mannequins for the new Jilkaat Kwan Cultural Center in Klukwan, Alaska, which opened to the public May 14, 2016. The Center displays, for the first time, the 18th-century Whale House carvings, considered the best Northwest Coast carving ever produced. **Scott Carrlee** and Helen Alten were among the many people who attended the Center’s long-awaited opening.

Ellen Carrlee and Scott Carrlee worked in 2016 with the installation team at the Alaska State Museum to prepare new exhibits for the museum’s grand re-opening that occurred on June 6. More than 2,000 artifacts are on display, and over 300 conservation treatments were needed. Paintings conservator **Gwen Manthey** came up for the final week of installation to help troubleshoot and to pitch in hanging fine art.

Ellen is commissioning the new objects conservation labs, and **Seth Irwin** was brought in to help commission the paper lab. These are the first purpose-built conservation labs in Alaska. Scott is developing funding to bring in a paper conservator on contract to get paper conservation up and running. The new building combines Alaska’s state libraries, archives, and museums together in a state-of-the-art facility.

The Anchorage Museum has begun a 25,000 sq. ft. addition to expand its art galleries while simultaneously planning for the renovation and reinstallation of its largest exhibition, a 15,000 sq. ft. space devoted to the history and culture of Alaska. **Monica Shah** has been on the planning teams for both projects. The spaces are anticipated to open to the public in September 2017. They will host numerous conservators during the

summer in preparation to move 1,500 objects that have been on display for 30 years.

Sarah Owens and Monica Shah will participate in the next Materials Tradition program on weaving cedar bark organized by the Smithsonian Arctic Studies Center and the Anchorage Museum. This will be an expanded version of the program that includes two new components: community harvesting and processing of materials, and community-based language documentation. As part of this program Sarah and Monica will visit Metlakatla in June to learn more about harvesting and preparing cedar bark.

In recent weeks Sarah has been preparing objects for exhibitions including *Near the Bear*, a family-friendly exhibit that explores the Arctic environment through art and science. The exhibit features artwork from the Anchorage Museum’s collection and includes hands-on art activities and experiences. Sarah is continuing to increase the public face of conservation at the Anchorage Museum with Conservator’s Corner, where visitors can get a behind-the-scenes look at conservation in action.

Regional Reporter:
Ellen Carrlee

Arizona

Nancy Odegaard, Gina Watkinson, Marilen Pool, Betsy Burr, Nicole Peters, Skyler Jenkins, Jae Anderson, Elyse Canosa, and Christina Bisulca from the Arizona State Museum (ASM) all presented at AIC/CAC in Montreal through two posters and three papers. Nicole went on to present two posters at an archaeology conference in Greece.

Nancy presented another paper with **Caitlin O’Grady** at the ICOM-CC Glass and Ceramics Working Group Interim Meeting in Wroclaw, Poland; and Gina then attended AAM in Washington DC and completed a Smithsonian Affiliate Fellowship. **Victoria Kablys** from Queens University will be joining the lab for a summer internship.

Nancy and Jae will be participating in the collaborative conservation project at the School of Advanced Research in Santa Fe. In late June, Nancy and interns participated in the last season of the ASM archaeology program on the Colorado plateau.

Marilen and Christina’s research continues on plant and insect exudates in archaeological and ethnographic collections. They gave a joint poster for the Cross-disciplinary Symposium on Arid Environments Research through the University of Arizona Arid Lands Department, a presentation at the Society for Ethnobiology, and another presentation at the American Institute for Conservation AIC/Canadian Association for Conservation annual meeting in Montreal. Additionally, they submitted a paper on the topic to the *Journal of the Society of Ethnobiology*. Marilen continues working with ASM staff and students on the conservation of the ASM basketry collection.

The National Park Service conservators based in Tucson have been busy preparing pots, beads, sandals, and baskets for exhibits at the Phoenix Airport and for Chaco Culture National Historical Park. In addition, **Sam Merrifield** has been treating prehistoric textiles from Tonto National Monument, and **Maggie Hill-Kipling** and **Audrey Harrison** have been working with prehistoric sandals from multiple National Parks to document and address preservation issues.

Regional Reporter:
Dana Senge

Hawaii

As the paintings conservator at the Art Basel Hong Kong this past March **Dawne Steele Pullman** dealt with 3,700 paintings exhibited at the art fair – luckily only 11 required immediate treatment in preparation for transport! She then spent April in Paris visiting the Louis Vitton Foundation’s exhibition of eleven

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Chinese artists from their collection. She is now back in Hong Kong working on a Joan Miró. Dawn also just completed a painting from the Maritime Museum of the Battle of Foochow (Fuzhou), 1884, by a French artist.

Rie and Larry Pace along with a group of great volunteers from the Pacific Aviation Museum on Ford Island in Pearl Harbor lightly cleaned and varnished six murals. Each of the paintings measures 8 x 12 ft. and was painted in oil on masonite in the early 1940s. The subject of these six large paintings is the Battle of Midway.

Treatments for portraits of Charles Reed Bishop and Bernice Pauahi Bishop painted by local artist Herb Kane were completed for Kamehameha Schools Bishop Estate. These paintings hang in the campus chapel. They are also in the process of treating six (so far) paintings by Harry Tsuchidana in preparation for a retrospective show opening at the Honolulu Museum of Art. Treatment proposals for seven paintings belonging to the Hawaii State Museum of Art have recently been approved, and work will begin in the next few months.

Bronwen Solyom is retiring at the end of June as the curator of the Jean Charlot Collection at the Hamilton Library at the University of Hawaii at Manoa. Bronwen has been with the library for over 30 years and has been curator of the Charlot Collection since 2003. During her tenure she developed and grew the Charlot Collection—a major archive of documents and art works relating to the artist and writer Jean Charlot and to those whom he came in contact over his long career in France, Mexico, the United States, and the Pacific—into a one of the jewels of the Hamilton Library. Her extensive knowledge of the collection, and her warm and welcoming nature will be sorely missed in the Hamilton Library.

Thor Minnick recently completed

treatment of a pair of decorated nineteenth-century Persian doors for Doris Duke Foundation's Shangri La Center for Islamic Arts and Cultures. He also recently completed treatment of a broken sixth-century Southern Dynasty (420–589) pottery tomb figure—a warrior with shield—for the Honolulu Museum of Art. He is presently working on a late-

Silent Auction - Tucson

Now is the time to start collecting items for the always popular Silent Auction: tools, books, leftover materials, things you craft yourself, mystery objects, it all adds to the fun.

Again this year, Carolyn Tallent and Susi Friend will be handling things; get in touch with them if you have any questions.

Last year was our best year yet, with lots of great items and happy winners. This year we are anticipating donated items from some of the Tucson area food purveyors. Mesquite pod flour, anyone?

nineteenth-century Chinese rosewood table from the Queen Liliuokalani collection at Washington Place.

Regional Reporter:
D. Thor Minnick

Los Angeles

The Los Angeles County Museum of Art (LACMA) textile conservation staff, including **Catherine McLean** and **Elizabeth Shaeffer**, just completed a massive five-year project culminating in the installation of *Reigning Men: Fashion in Menswear, 1715–2015*, an exhibition containing over 120 dressed mannequins—a total of 200 looks and 707 individual pieces. Assisting with conservation were **Lalena Vellanoweth** and **Anne Getts**. The exhibition will be on view from 10 April to 21 August 2016 in the museum's BCAM building, adjacent to *Robert Mapplethorpe: The Perfect Medium*.

Karen Bishop joined LACMA's Watts Towers conservation team and is currently working on the restoration of the ship sculpture.

Last April, LACMA's head of paintings conservation **Joe Fronek** completed the restoration of *The Raising of the Cross*, a recently acquired eighteenth-century colonial painting by Antonio de Torres. The large canvas is in remarkable condition, having survived unlined and still attached to its original strainer. Joe was assisted by his staff in the restoration, which included varnish removal, paint consolidation, inpainting, and structural improvement.

In June, **Elma O'Donoghue** traveled to the National Gallery of Art in Washington, DC to check and oversee the installation of LACMA's oversized Hubert Robert, *Stair and Fountain in the Park of a Roman Villa*, for the NGA's exhibition *Hubert Robert, 1733–1808*. In preparation for the loan, **Susanne Friend**, **Jane Berman**, **Don Menveg**, and **Duane Chartier** carried out structural repairs and treatment of the painting and frame, and devised a method to strengthen the old stretcher and frame for the painting's safe transport.

Miranda Dunn will update LACMA paintings conservators on talks she heard at the recent AIC conference in Montreal. **Kamila Korbela** is assisting Joe Fronek with his technical entries for the upcoming catalog edition of *The Ahmanson Gifts*.

This spring at the University of California, Los Angeles (UCLA) Library, audio/visual materials specialist **Yasmin Dessem** was awarded a \$40,000 grant by the John Randolph Haynes Foundation to complete preservation measures and digitize rare home movies from the Golden State Mutual Life Insurance company, the largest African American-owned insurance company in the Western United States.

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UCLA Library is fortunate to have successfully hired **Kimi Taira**, a recent graduate from the Winterthur/University of Delaware program in art conservation, to work as an assistant project conservator on the historical maps from the UCLA Henry J. Bruman Map Collection. They are also pleased to welcome recent UCLA Master of Library & Information Science graduate **Hannah Moshier** as a contract assistant conservator for complex circulating collections care and other digital project work.

UCLA Library Preservation Officer **Dawn Aveline** traveled to Cuba this March to collaborate with colleagues as part of the UCLA Arcadia Digital Ephemera Project.

UCLA Library Conservation Center head, **Chela Metzger**, presented a paper on the "Conservation Principles and Ethics for Rebinding Rare Books," at a manuscripts conference at the Matenadaran Scientific Research Institute of Ancient Manuscripts in Yerevan, the capital of Armenia. Future collaboration is planned in advance of the possible rebinding of the Armenian manuscript masterpiece, the Gladzor Gospels (created before 1307) currently cared for at the UCLA Library. UCLA Library's Conservation Center is excited to host its first third-year intern in the coming academic year—Buffalo State Art Conservation Program student **Amanda Burr**.

The Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences recently rehoused its entire oversized poster collection onto custom-made shelving designed to hold 96-inch long rolls. This project was a collaborative effort between graphic arts librarian **Anne Coco**, poster librarian **Ashely Johnston**, and conservator **Dawn Jaros**.

And they are thrilled that **Madison Brockman** will be joining the class of 2019 at the Winterthur/University of Delaware Program in Art Conservation. Madison joined the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences conservation staff two years ago as the conservation technician and has worked on several treatment projects for various collection departments under the supervision

of **Caitlin Jenkins** and Dawn Jaros. Madison will be finishing up projects at the Library until the beginning of July and while they are sad to see her go, they wish her the very best at Winterthur.

The J. Paul Getty Museum's Antiquities Conservation Department welcomes new Senior Conservator of Antiquities, **Susanne Gänsicke**, to the Getty Villa. Transplanted from Boston where she has worked for the past 25 years at the Museum of Fine Arts, Boston, Susanne will be joining the Getty's conservation team this summer. She brings a diverse background of experiences working with ancient artifacts, ranging from excavations in Egypt and the Sudan to conducting an in-depth technical study of the Greek-Egyptian Auloi, a complex cache of ancient wind instruments found at Moroë, Sudan in Pyramid N. VI.

Current graduate conservation intern **Ellie O'Hara** spent three weeks working with the Getty Conservation Institute team on a seventeenth-century fortified structure in Morocco, known as Kasbah of Taourirt.

Erik Risser, Jeff Maish, and mount makers **McKenzie Lowry, BJ Farrar, Elizabeth Soriano, Richard Hards** and **Mark Mitton** are working on the installation of a group of ancient marble sculptures on loan from the Santa Barbara Museum of Art at the Getty Center. As part of the loan, Erik is working on the challenging re-restoration of some elements of the large-scale marble Lansdowne Hermes. The mount makers also recently traveled to the Cleveland Museum of Art to attend the "Mountmaker's Forum," one of a periodic series of conferences addressing exhibitions and installation issues.

Jeff Maish also traveled to New York City to install a group of loaned objects for the exhibition *Pergamon and the Art of the Hellenistic Kingdom*.

The exhibition, *Roman Mosaics Across the Empire*, drawn primarily from the Getty's own collection, opened at the Getty Villa on March 31 and will be on display through the end of 2016. Conservation treatments for the mosaics from Tunisia, Gaul, Syria, and Italy lasted approximately 18 months and involved the Antiquities Conservation staff.

The mid-point meeting of the APPEAR project (Ancient Panel Painting: Examination, Analysis, and Research) was hosted by the British Museum on April 21-22, 2016. The meeting brought together a group of 23 participants (scholars, conservators, scientists, and artists) involved in the four-year collaboration to discuss progress in the technical study of ancient Romano-Egyptian mummy portraits, and to begin planning for a conference to be held at the Getty Villa in 2018.

Tania Collas and **Marina Gibbons** from the Natural History Museum of Los Angeles, together with textile conservator in private practice **Cara Varnell**, prepared Charlie Chaplin's iconic overalls worn in the 1936 film *Modern Times* for temporary display in the Natural History Museum's *Becoming Los Angeles* exhibit. The Chaplin costume will be on view until mid-August when it makes way for a special display of costumes from the 1925 and 1959 versions of the film *Ben-Hur*, coinciding with the release of the 2016 remake.

Tania and Marina were also involved in the installation of the new traveling exhibit, *Pterosaurs: Flight in the Age of Dinosaurs*, opening July 1, 2016. Pre-program conservation summer intern **Abigail Rodriguez**, a recent graduate of Scripps College with a BA in art conservation, will be assisting Tania and Marina with exhibit installation as well as a variety of treatments in the lab.

Regional Reporter:
Virginia Rasmussen

New Mexico

Conservation Solutions, Inc. (CSI) recently completed projects that include assessment of an Elk monument in Aspen, CO; treatment of bronze handrails at the US Capitol; assessment and treatment of entrance gates, lanterns, and sculptures at the Ringling Museum in Sarasota, FL; assessment and treatment plan for the restoration of historic metal finishes at Union Station in Cincinnati, OH; restoration of several items from the

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Titanic; assessment and treatment of a Thomas Edison truck in Edison, NJ; and preparation of treatment plans for the National War Memorial in Ottawa, ON. It has been a very productive time.

Current projects for CSI include treatment of several Army Museum artifacts including cannons and tank barricades faced by soldiers during D-Day; laser cleaning of the northern exterior of the U.S. Capitol Building; conservation consultation on the landmark 1899 Old Post Office Building on Pennsylvania Avenue in Washington, DC; and assessment and treatment of terra cotta elements of the Ringling Museum's 36,000 square-foot waterfront Ca D'Zan ("House of John") building in Sarasota, Florida. CSI conservators also presented a paper in the general session of the AIC annual meeting in Montreal.

The conservation unit of the New Mexico Department of Cultural Affairs is happy to welcome to Santa Fe their 2016 - 2017 third-year intern, **Sophie du Bois Hunter**. Sophie joins them from Buffalo State's Art Conservation Department.

Conservation Unit staff attended a National Park Service workshop on paint and sampling techniques conducted by **Susan Buck** of Williamsburg, VA.

Senior conservator **Maureen Russell** and associate conservator **Larry Humetewa** recently completed work on a fun and fascinating project for the exhibit *The Morris Miniature Circus: Return of the Big Top*. Begun in the 1930s and built over a 40-year period by **Windy Morris** of Amarillo, TX, the Miniature Circus documents the last circuses to travel throughout the U.S. by train. The work was donated to the Museum of International Folk Art (MOIFA) in 1984. The 3/8 scale model is comprised of over 100,000 pieces including hand carved circus wagons and trains, hand sewn tents, sideshows, and of course hundreds of hand cast and painted people and animals. The challenge was there were few photographs or installation diagrams for the Lilliputian extravaganza, but as all conservators know, the show must go on . . .

Maureen recently returned from a courier trip to the Vitra Design Museum in

Weil am Rhine, Germany, located in the border triangle of Germany, France, and Switzerland. She brought approximately 500 artifacts from MOIFA's Alexander Girard collection to add to the Vitra Design Museum's extensive exhibit documenting Girard's work as an architect, textile designer for Ray and Charles Eames, toy maker, and graphic designer.

MOIFA also recently completed work on several other exhibitions, including *Sacred Realm: Blessings & Good Fortune Across Asia* and *Flamenco: From Spain to New Mexico* with treatments and installation by senior textile conservator **Angela Duckwall**.

Other exhibits of current interest are the Museum of Indian Art and Culture's *The Life and Art of Innovative Native American Artist and Designer Lloyd Kiva New*, and *Oblique Views: Archaeology, Photography, and Times*. The latter includes large, stunning images by contemporary photographer Ariel Heisey that are paired with similar photographs originally shot by Charles Lindbergh. Heisey captured the photographs by leaning out the door of his light plane and, holding his camera with both hands, re-photographed some of the Southwest's most significant archaeological sites as Charles Lindbergh had in 1929.

Silvia Marinas-Feliner, M.A.

Pacific Northwest

The work of Royal BC Museum conservators is almost exclusively exhibit-driven these days, with the installation of the *Gold Rush! – El Dorado in British Columbia* exhibit at the Canadian Museum of History in Ottawa (thank you **Lisa Bengston** and **George Field**, who travelled to Ottawa as part of the installation team), the upcoming opening of the Field Museum's traveller, *Mammoths: Giants of the Ice Age*, and with the refresh of the Royal BC Museum's ice age gallery.

George Field, Lisa Bengston, and contract conservator **Rachel Stark**

are also working on a small exhibit showcasing the emergency response and subsequent conservation treatments of the artifacts damaged in the U'Mista Cultural Centre's fire in 2013.

They were fortunate to have Fleming intern **Jessica MacLean** join the staff for the summer to assist with much of the exhibit preparation work as well. This summer the museum will be hosting **Lisa Imamura** of the Queen's Art Conservation Program.

The museum's third Collections Risk Analysis was completed under the direction of **Kasey Lee**, building on the work that was done in 2005 and 2010 and modeled after **Rob Waller**'s CPRAM methodology. It was not surprising that digital asset management and collections management software ranked high among the newer risks.

Colleen Wilson and **Kjerstin Mackie** have been busy delivering programs with the Learning Department. **Betty Walsh** has been processing loans and new acquisitions.

Kristin Kern presented a disaster preparedness workshop, "Are You Ready? Scenario Planning & Collaboration Among Heritage Institutions to Improve Disaster Preparedness for Collections," at the Oregon Historical Society on April 8, 2016. The workshop was delivered as part of the Western States and Territories Preservation Assistance Service project, with major funding from NEH.

At the Seattle Art Museum (SAM), **Nicholas Dorman** and **Liz Brown** taught a collections course for the University of Washington Museology MA program, with guest presentations by **Alan Phenix**, **Julie Wolfe**, **J. Claire Dean**, and **Alice Bear**. Liz is also collaborating with the UW Digital Arts and Experimental Media department, working with postgraduate digital arts students to study electronic media works from SAM's permanent collection.

For the *Mood Indigo* exhibition at SAM's Asian Art Museum, Nick brought three Brussels tapestries from c.1700 to the De Wit Manufacture Royale de Tapisseries in Mechelen, Belgium where they were

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cleaned and repaired and received new linings. **Jane Hutchins** visited SAM to assist the staff team prepare other works for the show.

Nick also accompanied one of the museum's large Kiefer paintings to the Centre Pompidou and back, working with Fabrication Specialties to engineer new brackets to bring the sections of the painting together safely during installation.

Also on display in an exhibition of Buddhist art at the Asian Art Museum is *Buddha of Blazing Light*, one of two important paintings recently conserved in **Chi-sun Park's** studio in Seoul, thanks to a grant from South Korea's National Research Institute of Cultural Heritage.

SAM conservation intern **Jennifer Myers** completed rehousing of the museum's collection of Joseph Cornell boxes and treated paintings by Donald Sultan and Andre Masson.

SAM is currently pursuing two Mellon-funded conservation initiatives: an ongoing survey of the Japanese paintings collection and a planning grant to define a plan to establish a conservation studio for Asian paintings. **Tomokatsu Kawazu** has been leading the survey effort in collaboration with **Lisa Duncan**. During the most recent survey session, **Elizabeth Peña** visited to discuss the planning grant and **Tami Lasseter Clare** brought her mapping Artax XRF equipment to Seattle to examine several Japanese paintings in connection with the project.

At SAM's Olympic Sculpture Park, **Liz Brown** worked with **Abigail Mack** to specify the optimal color for repainting Tony Smith's *Wandering Rocks* and oversaw new footing attachments by Fabrication Specialties. Liz is also currently working with Mark di Suvero's studio on the replacement of rotted wooden logs on the artist's early sculpture, *Bunyon's Chess*.

The Washington State Arts Commission is undertaking its first hands-on inventory of the State Art Collection (4,500 artworks located in public spaces across the state of Washington). In April, WSAC added a

web writer-researcher and an inventory field worker to the team in Olympia, Washington. In addition to helping understand the conservation needs of this large, publicly-owned collection, the inventory will ensure that information presented online via My Public Art Portal at www.artswa.org is accurate, complete, and supported by current photographs. My Public Art Portal currently includes more than 600 State Art Collection artworks and is being grown so it includes at least half the collection by July 2017.

Valerie Peterman joined ArtsWA in April 2016 as the writer and researcher for the Art in Public Places program's My Public Art Portal. She will be composing interpretive descriptions of artworks and assisting in the growth of the web portal by editing photographs and vetting all artwork data before it goes online. She previously worked as the administrative lead for the publication of fine art editions at Gemini G.E.L. in Los Angeles and served as a curatorial intern at the Henry Art Gallery in Seattle.

Jennifer Myers joined the ArtsWA web portal team in mid-April as the web portal art inventory field worker. She will be travelling around the state and visiting every single State Art Collection artwork to create a thorough condition report and take detailed photographs. With a background in museum work and internships with conservation professionals, Jennifer has an M.A. from the University of Washington in Museology.

Corine Landrieu was busy this winter, treating and preparing artifacts for the EMP Museum's upcoming exhibit *Star Trek: Exploring New Worlds*, and Pivot Art+Culture's *Imagined Futures: Science Fiction, Art, and Artifacts* from the Paul G. Allen Family Collection. She also treated some Oceanic and Pacific Northwest artifacts and some mid and late twentieth-century American and European sculptures.

Samantha Springer began as a conservator at the Portland Art Museum last September, following the retirement of respected longtime paper conservator **Elizabeth Chambers**. She specializes in objects and has a particular interest

in working with living artists. Samantha comes to PAM from the Cleveland Museum of Art where she worked as associate conservator of objects. Since her arrival, Samantha has been focused on establishing an on-site conservation lab and integrating conservation into the broader museum practices. **Sydney Schaffer**, a pre-program intern, is helping her in the office with organizing conservation files and preparing to desalinate an Islamic tile this summer.

Regional Reporter:
Corine Landrieu

Rocky Mountain Region

During the month of April, the Denver Museum of Nature & Science upgraded its Egyptian Gallery. DMNS conservator, **Jude Southward** and consulting conservator **Jessica Fletcher** examined and treated the artifacts including two mummies and their associated coffins. UV and IR photography as well as samples taken for radiocarbon testing and isotope analysis will soon provide exciting new information about these popular pieces.

Jude and Jessica also finished an extensive treatment project for the Oceanic Collection rehousing grant, supported by IMLS. Consulting conservator **Julie Parker** completed condition reports and the treatments for the DMNS Konovalenko gem carvings of Russian folk life.

Beverly Perkins, division director and chief conservator at the Buffalo Bill Center of the West in Cody, Wyoming is the internship supervisor for **Vanessa Mayor** who has been working on housing collections at the Center for Traditional Textiles of Cusco in Peru. Vanessa is learning traditional spinning, dyeing, and weaving techniques. Beverly was fortunate to visit Peru to be able to witness Vanessa's work with the collections in the center and out in the communities.

In May, Denver area conservators had the opportunity to work with Curtains Without Borders, a non-profit

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organization based in Vermont. For the past 18 years, the Vermont team of conservators has worked to document and preserve historic painted stage curtains. Director **Chris Hadsel** and conservator **Mary Jo (MJ) Davis'** visit to Colorado is part of a burgeoning outreach program called "Curtains Nationwide" that will identify and conserve curtains across the country. Denver area textile conservators **Paulette Reading** and **Julie Benner**, painting conservators **Cindy Lawrence** and **Lisa Capano**, and pre-program intern **Rachel Henderson** met with Chris and MJ in hopes of continuing their work locally.

The busy week included conserving a curtain at the Westminster Grange, Westminster, CO; examining a set of 1896 curtains at the Tabor Opera House in Leadville, CO; giving talks at the historic Elitch Theatre in Denver, the Feed & Grain Art Center in Loveland, and at an awards dinner in Westminster; examining additional curtains in Arvada, Aurora, Louisville, Longmont, Silver Plume, Greeley, Yuma, Holyoke, and Julesburg, CO, with more curtains to examine in the future!

After returning to the USA from her keynote speaker engagement at the New Zealand Conservators of Cultural Materials (NZCCM) National Conference in Christchurch, **Nancy Fonicello** conserved the eagle feather bonnet and coup stick of Crow Chief Plenty Coups for Arlington National Cemetery. The objects were laid at the Tomb of the Unknown Soldier at the dedication ceremony in 1921 and the bonnet is now on permanent display at Arlington. Nancy recently treated organic sculptures made by cowboy artist Charlie Russell for an upcoming display at Glacier National Park and is currently working on an 1860s Cree buffalo hide tipi for the Montana Historical Society.

Regional Reporter:
Julie Parker

San Diego

Carli Fine Art Conservation is working on conservation and mount design and fabrication for Russell Forester's *The Unfinished Man*, an intricate steel sculpture that has been the historical symbol of La Jolla Country Day School since 1962. CFAC is also collaborating with La Paloma Fine Arts and ArtWorks San Diego in the restoration of large works by Alexander Calder and Niki de St. Phalle. They are pleased to welcome **Kelsey Roman**, a graduate of UCSD with a B.S. in biochemistry as a pre-program intern. Kelsey will be participating in studio and fieldwork this summer in preparation for undertaking graduate studies in art conservation.

Regional Reporter:
Frances Prichett

San Francisco Bay Area

After almost three years at Fine Arts Museums of San Francisco (FAMSF), **Catherine Coueignoux** has bid adieu to her commute and her beloved colleagues to strike out on her own. She is now accepting furniture and objects conservation as conservator and sole proprietor of Oakstreet Art Conservation LLC.

She recently spent 10 days in Beijing as one of five instructors for an art conservation workshop offered through a collaboration by the World Monument Fund, the State Administration for Cultural Heritage (China), and the Palace Museum (Forbidden City). The goal of this three-week course was to introduce the philosophy and concepts of art conservation (being taught through the four year old CRAFT program in the Palace Museum) to 22 select museum professionals as well as 10 conservation students from all over China, where art conservation as we know it in the West is a fledgling profession. It was an intense and extremely fulfilling trip, and much delicious food was consumed.

The objects conservation team at FAMSF has been busy treating and mounting

objects for the *Mummies and Medicine* exhibition. **Geneva Griswold** completed the conservation of a 21st dynasty coffin just in time to present a poster on the treatment at the Ancient Egyptian Coffins conference and workshop in Cambridge. **Lesley Bone** has been working on a Bruce Conner assemblage for an upcoming traveling retrospective. The lab recently hosted a laser workshop taught by **Martin Cooper** that was attended by many Bay Area objects conservators.

Thanks to Mellon research and travel funds, **Anne Getts** of FAMSF's Textile Conservation Lab, was able to travel to Amsterdam to attend the Rijksmuseum's two-day symposium on "Fashion in Museums: Past, Present and Future," as well as consult with Dutch colleagues regarding a tapestry conservation treatment planned for the fall.

The Asian Art Museum (AAM) welcomes a new full-time paper conservator to the staff, **Kimi Taira**. Among other things, Kimi is outreach co-officer with the Emerging Conservation Professional Network. After graduating from the University of Delaware/Winterthur Museum Program in Art Conservation, Kimi is returning to AAM, where she previously held the position of conservation technician.

Following in this tradition, the current conservation technician, **Courtney Helion**, will be leaving to embark on her own graduate training in art conservation at the SUNY-Buffalo Program in August. The AAM staff is very proud of her accomplishments and wishes her the best in this next phase of her conservation career.

In March **Kathy Z. Gillis** interviewed contemporary Chinese artist, **Liu Jianhua**, in relation to the installation of *Collected Letters*, a commissioned artwork composed of 1600 porcelain letters and Chinese radicals, a gift of the Society for Asian Art in honor of the museum's 50th Anniversary. The work is currently on view in the Northwest corner of the museum's historic loggia.

In March, **Shiho Sasaki** was invited to participate in the Thai Banner Forum at the Walters Art Museum, "a discussion of difficult treatment and storage

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issues for long Southeast Asian painted textiles.” In April, Shiho and contract conservator **Jennifer Parson** completed the treatment of two large-scale paintings from the collection, one from Thailand and the other from Cambodia. This work was funded by IMLS and a grant from a private donor. The Cambodian painting, *Five Buddha's of the Past, Present, and Future*, is slated to go up in the AAM permanent galleries in the near future, and the Thai painting, *Standing Buddha, Supported by the Monkey Hero Hanuman* will be featured in the upcoming fall exhibition, *Rama Epic: Hero, Heroine, Ally, Foe*, which opens October 21, 2016.

In April, **Mark Fenn** worked with former AAM head of conservation **Donna Strahan** for several days examining and taking samples of ancient Chinese bronzes for analysis and study. Mark will also be sampling Thai and Cambodian bronzes for analysis as a component of a Mellon education grant.

Denise Migdail continues her work as secretary for the WAAC board. She also continues her work as a member of the board of North American Textile Conservation Conference. She represented The Asian Art Museum at the AIC meeting in Montreal in May.

An exhibition focusing on luminous Korean mother-of-pearl lacquerware opened at AAM April 29, 2016 and will run through October 23. The exhibit includes a video highlighting the conservation of four Korean lacquer works in the exhibit. A symposium focusing on the study and preservation of Korean lacquerware was held on May 21 and featured conservator **Colleen O'Shea**, who carried out the treatments on the four works highlighted, and **Marianne Webb**, leading international expert on the conservation of lacquer.

Angie McGrew completed the treatment of several baskets from California, the Arctic, and the Northwest Coast for an exhibition at the Monterey Museum of the American Indian, Pacific House, California State Parks.

Regional Reporter:
Alisa Eagleston

Texas

In March, **Ken Grant** was pleased to accept the position of paper conservator and head of paper conservation at the Harry Ransom Center, University of Texas at Austin. Ken looks forward to continuing the Ransom Center's tradition of scholarship and innovative treatments in collaboration with associate paper Conservator **Jane Boyd**.

The preservation and conservation division at the Harry Ransom Center hosted a symposium organized by the Conservation Center for Art & Historic Artifacts on the preservation of ephemera collections entitled, “Out of the Ordinary: Preserving Paper-Based Ephemera,” on April 4, 2016. The symposium examined the myriad challenges of preserving a wide variety of non-standard paper items produced in the nineteenth and twentieth centuries.

The symposium included presentations by: **Stephen Enniss**, director, Harry Ransom Center; **Ellen Cunningham-Kruppa**, associate director, head of preservation and conservation, Harry Ransom Center; **Crystal Maitland**, paper conservator, Canadian Conservation Institute; **Joan Irving**, paper conservator and adjunct assistant professor, Winterthur Museum and University of Delaware; **Olivia Primanis**, senior book conservator, Harry Ransom Center; **Danielle Brune Sigler**, associate director for research and programs, Harry Ransom Center; and **Ken Grant**, paper conservator, Harry Ransom Center.

Regional Reporter:
Ken Grant

It was Rudolf Steiner who said
something along the lines,

*You give away in your 40's
what you learned in your 20's and 30's
so you are empty in your 50's
to prepare for your 60's.*

NEH Sponsored Training and Symposium Opportunities

Cultural Heritage Imaging (CHI) is rolling out a two-year training program entitled “Advanced Imaging Skills for Humanities Collections Professionals.” The two-year project, sponsored by a grant from NEH, will expand CHI's work in providing training in Reflectance Transformation Imaging (RTI) and photogrammetry.

Symposium in March 2017

Illumination of Material Culture: A Symposium on Computational Photography and Reflectance Transformation Imaging (RTI) at The Metropolitan Museum of Art, NY, on March 7-8, 2017.

The symposium is open to all who are applying RTI and related computational photography techniques or are exploring their use in collections. The symposium will bring together approximately 90 conservators and humanities collections professionals, photographers, curators, archivists, imaging experts, researchers, and technology experts to present the latest updates to RTI technology and related imaging techniques.

Symposium registration begins Monday, September 12, 2016.

2016 Sponsored 4-Day Training Classes

Apply now for these classes in 2016:

- RTI: de Young Museum, San Francisco, September 27–30, 2016

- RTI: LACMA, October 17–20, 2016

Note: The grant-sponsored training is for collections professionals working with public or nonprofit humanities collections in the United States. This includes art, history, archaeology, libraries, and archives. The application process gives priority to professionals at small institutions with staffs of 25 FTE or fewer.

2017 Sponsored 4-day Training Classes

Check the training application page on Sept. 12, 2016 for class dates and to apply.

- Photogrammetry: Classics Department, University of Texas at Austin, Spring 2017

- RTI: Yale University, Spring 2017

- Photogrammetry: Museum Conservation Institute, Smithsonian, Summer 2017

- Photogrammetry: Cultural Heritage Imaging studio, San Francisco, 2017