
President's Letter, continued

parks are less mobbed after Labor Day offering remarkable natural vistas without the crowds. Highlights include sunrise in Arches, sunset at Island in the Sky in Canyonlands, Capitol Reef below the Milky Way, Bryce Canyon's orange hoodoos, and the towering canyons of Zion National Park. Barrier Canyon Style painted pictographs occur almost exclusively in southeastern Utah and date back 1500 to 4000 years. On the northeastern shore of Great Salt Lake, sculptor Robert Smithson's magnum opus earthwork, the Spiral Jetty, is accessible from Salt Lake City. And, if there is interest, we can request a tour of the Price Museum of Speed, a private museum of vintage early race cars including the hand-built 1938 Mormon Meteor III that set 26 land speed records on Utah's Bonneville Salt Flats.

You should be planning your visit to family-friendly Salt Lake City this fall—this is one meeting you won't want to miss.

With warmest regards,
Randy

New Early Bird Registration !!!

Regular Members:

Early bird -- \$105 until July 14th
Regular -- \$125 July 15th - September 8th
Late -- \$145 - September 9th

Students

Early bird -- \$65 until July 14th
Regular -- \$85 July 15th - September 8th
Late -- \$105- September 9th

Rooms can now be reserved at the University Guest House double-occupancy for \$109 per night. Call the Guest House (888) 416-4075 and let them know you are with WAAC.

Regional News

Mark MacKenzie
column editor

Alaska

Helen Alten and staff at the Haines Sheldon Museum have nearly completed an inventory of the three-dimensional collections, creating a list of poor storage, damage, and alterations that have occurred. The collection is in much better shape than staff expected. Next summer the museum will be offering an internship to conservation students to address some of the stored collection needs. Grants from the Alaska State Historical Records Advisory Board and Museums Alaska's Collections Management Fund are paying for a journeyman archivist, **Jessie Hopper**, and an intern, **Regi Johannos**, to process and create finding aids for large archival collections that have been awaiting processing for years.

Helen is working with Juneau engineer **Jim Rehfeldt** to significantly improve the environmental systems in the museum while simultaneously lowering the museum's carbon footprint. Funded by NEH-PAG, Rehfeldt's report should be a blueprint for the museum to seek additional funding for implementation of the plan. Another grant, from the Alaska Historical Commission, is paying for creation of a sesquicentennial exhibit that focuses on 1850-1885 in the area that eventually became Haines. For the first time, the museum is requesting loans from museums outside of Alaska, trying to bring items back to the region that left nearly 100 years ago.

WAAC Newsletter (ISSN 1052-0066) is a publication of the nonprofit Western Association for Art Conservation (WAAC). It is published three times per year, in January, May, and September. WAAC Newsletter is printed on alkaline paper. Copyright 2017 Western Association for Art Conservation.

EDITOR

Carolyn Tallent

REGIONAL NEWS

Mark MacKenzie

HEALTH & SAFETY

Chris Stavroudis

ARTICLES YOU MAY HAVE MISSED

Susanne Friend

COPY EDITOR Wendy Partridge

Photocopying

To make academic course packets that include articles from WAAC Newsletter, contact the authors of the articles directly.

Note to Authors

Authors of articles and other contributions accepted for publication in WAAC Newsletter assign to WAAC Newsletter the right to publish their work in both print and electronic form and to archive it and make it permanently retrievable electronically. Authors retain copyright, however, and may republish their work in any way they wish.

Disclaimer

The Western Association for Art Conservation does not recommend particular individuals, businesses, treatments, products, or services. WAAC Newsletter is simply a vehicle for the presentation of information from various sources. Publication of articles or reports in the Newsletter should not be construed as an endorsement of their content by WAAC. Opinions expressed in articles published in the Newsletter are those of the authors.

Internet

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

Deadline

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

Western Association for Art Conservation

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

PRESIDENT

Randy Silverman
University of Utah Marriott Library.

VICE PRESIDENT

Mark MacKenzie

SECRETARY

General Information
New Memberships
Publication Orders
Denise Migdail

TREASURER

Payments
Chris Stavroudis

MEMBERSHIP SECRETARY

Change of Address
Chris Stavroudis

MEMBERS AT LARGE

Samantha Springer
Seth Irwin
Jennifer McGlinchey Sexton
Christina O'Connell

WEB EDITOR

Walter Henry

PUBLICATIONS FULFILLMENTS

Donna Williams

Individual Membership in WAAC costs \$40 per year (\$45 Canada, \$50 overseas) and entitles the member to receive the WAAC Newsletter and the annual Membership Directory, attend the Annual Meeting, vote in elections, and stand for office. Institutional Membership costs \$45 per year (\$50 Canada, \$55 overseas) and entitles the institution to receive the WAAC Newsletter and Membership Directory. For membership or subscription, contact: Denise Migdail secretary@waac-us.org

silent auction

Start now.

Begin to look around the studio, house, garage, attic.... for silent auction items.

Books, tools, things you've made, random odd objects, we like them all.

Put a box or bag in the corner of the studio and toss things in when you come across them. Simplify your environment, so someone else can clutter up theirs.

If you have questions, contact: Carolyn Tallent or Susi Friend.

Regional News, continued

Ellen Carrlee gave a workshop on humidification and reshaping of leather footwear at the Sheldon Jackson Museum in Sitka in February. She also brought paper conservator **Seth Irwin** back to Alaska for three months on a sesquicentennial grant from the Office of History and Archaeology. The project got the state paper conservation lab operational and treated maps and documents from the period of Alaska's purchase from Russia 150 years ago. Ellen coordinated expertise and collections from the State Libraries, Archives, and Museums (now housed in the same building) to design an exhibit opening in the fall, which will include a paper conservation didactic component.

Scott Carrlee is now splitting his time between Juneau and Seattle for the foreseeable future. He is still able to provide technical support for Alaskan museums through email and phone conversations in either location. Scott also wrote a winning nomination for a 2017 IMLS National Medal for the Alaska State Museums.

After several months volunteering at the Te Awamutu Museum in New Zealand, **Lisa Imamura** is back at the Alaska State Museum for the summer. She has accepted a fellowship at the Conservation Center for Art and Historical Artifacts (CCAHA) in Philadelphia, starting in the fall.

Nicole Peters was recently in Sitka completing a condition assessment for a totem pole at Sitka National Historical Park. Her upcoming projects include returning to the Anchorage Museum to further assist with the expansion projects and gallery renovations, traveling down to Indiana to complete a NEA-funded condition assessment survey at the Eiteljorg Museum of American Indians and Western Art, and completing conservation projects for the Juneau-Douglas City Museum and the Sealaska Heritage Institute in Juneau.

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

Regional News, continued

At the end of November last year Monica and Sarah participated in a community workshop in Metlakatla, as part of the Materials Tradition program on weaving cedar bark. The workshop was organized by the Smithsonian Arctic Studies Center, Anchorage Museum, and the Haayk Foundation, for weavers in Metlakatla to get together for learning and teaching others, including museum staff. Weaving techniques used in Metlakatla were demonstrated and documented.

Recently, Sarah traveled to Kodiak to help the Alutiiq Museum with the installation of the traveling exhibit *Living Alaska*. She also continues to prepare objects for upcoming exhibitions including *Polar Bear Garden: The Place Between Alaska and Russia*.

Regional Reporter
Ellen Carrlee

Arizona

Nancy Odegaard, Gina Watkinson, Marilen Pool, Skyler Jenkins, Betsy Burr, and Leah Bright completed treatments and mounts for a new exhibition hall *Woven Through Time; American Treasures of Native Basketry and Fiber Art*. **Wendy Lindsey** and Nancy Odegaard presented a poster on non-destructive analysis and Nancy with **Elyse Canosa** and Betsy Burr presented a poster on conservation in the repatriation process.

Nancy Odegaard, Gina Watkinson, and Marilen Pool each made presentations to the University of Arizona Museum of Art technical art history symposium on March 23. Marilen Pool, Nancy Odegaard, and **Christina Bisulca** made two presentations at the Society of American Archaeology meetings in Vancouver.

Gina Watkinson collaborated in *The Collective Wisdom: An Exploration of Library, Archives, and Museum Cultures*. Coalition to Advance Learning in Archives, Libraries, and Museums. 2017 project.

Lab members have been extremely busy with numerous outreach activities on campus and in the region including the Science City- Science of Art expo at the Tucson Festival of Books and hosting a conservation lecture series including **Lauren Fair, Rosa Lowenger, Scott and Ellen Carrlee, and Charlie Costain**.

Mary Vigliotti (West Dean program) is completing a summer post graduate fellowship in the lab.

Betsy Burr has been awarded an FAIC Take-a-Chance grant to study charred materials.

Leah Bright has accepted a post graduate Mellon Fellowship at the Smithsonian National Museum of the American Indian for September 2017. Skyler Jenkins has been accepted to the UCLA graduate conservation program for 2017.

Marilen Pool has been accepted to the U. of Arizona Arid Lands doctoral program for 2017 and will focus on lac and other adhesive materials in the Southwest region.

The conservation team at the Western Archeological and Conservation Center have had a busy spring. **Amy Molnar** and **Maria Lee** have continued their treatment of the large wood veneer map of the United States from Yellowstone National Park. **Audrey Harrison** has been focusing on stabilization treatments of historic baskets and prehistoric sandals, and **Maggie Hill Kipling** completed treatments stabilizing dolls and toy cradleboards from multiple tribal communities in the Plains areas.

Dana Senge had the honor of collaborating with the Navajo on testing items for heavy metals from pesticides and is currently working on several collection condition surveys for parks in the Intermountain Region of the National Park Service.

Regional Reporter
Dana Senge

Hawaii

Rie and Larry Pace have been busy treating items for the Honolulu Museum of Art. Three panel paintings were found to be in the early stages of active infestation by wood boring beetles and possibly termites. The paintings were immediately removed, examined, and given anoxic treatments. **Thor Minnick** was a great help setting up the anoxic treatments thanks to his previous experience with the process.

The Iranian mosaic tile decoration on the façade of the Playhouse at Shangri La was commissioned by Doris Duke in the late 1930s. Situated above a rocky shore with non-stop breaking surf, the mosaic has long been problematic, with flaking glaze and disintegrating ceramic substrates and mortars. It was with great excitement that newly fabricated replacement parts for the most degraded parts of the assemblage, about 25% of the façade, arrived and were installed in January. Conservator **Kent Severson** reported on the project at the Hawaii Museum Association annual meeting in April, and he will now turn to conservation of the remaining mosaics in situ.

Regional reporter
D. Thor Minnick

Los Angeles

Tania Collas and **Marina Gibbons** welcome summer conservation intern **Gillian Holzer** to the Natural History Museum of Los Angeles County. Gillian is currently pursuing her BA in art conservation at Scripps College and will be assisting the NHM conservators with treatments on a variety of materials.

Tania and Marina recently completed the installation of the traveling exhibition *Extreme Mammals*, open through September 10, 2017. Marina is also preparing to install the coat worn by Jack Lemmon as Professor Fate in *The Great Race* (1965) for temporary display in the museum's *Becoming Los Angeles* exhibit starting late August, 2017.

Regional News, continued

Joe Fronck recently restored a new LACMA acquisition, a painting by Gustave Courbet, *The Wave*. The painting dates from about 1869 and comes from a series of seascapes the artist made while in Normandy. **Elma O'Donoghue** is examining a European portrait, thought to be mid-16th c. from the Veneto-Lombard region. It is hoped that technical analysis and restoration will help provide more information about the painting's possible attribution.

Kamila Korbela is examining a pair of paintings by Rufino Tamayo, *Catching Butterflies* and *Friend of the Birds*, both dated 1944. The paintings have been varnished, and the varnish has significantly darkened their appearance. Examination will help evaluate when the varnish was put on the paintings and whether it should be removed.

Amanda Burr, a recent graduate from the SUNY Buffalo State Art Conservation Department, will join the paper conservation staff at LACMA in July 2017. Her extensive background in book conservation is welcome to address the needs of the Robert Gore Rifkind Center for German Expressionist Studies. It is a research facility devoted to the study of the Expressionist movement that flourished in Germany during the early twentieth century with many rare books and periodicals. Among many other tasks she will be assisting with an upcoming exhibition of 3-D photography that surveys three-dimensional media from Victorian stereoscopy to virtual reality.

Antiquities Conservation at the Getty Villa announced that their colleague and friend, **Eduardo Sánchez** retired on May 19th, 2017 after 31 years with the J. Paul Getty Museum. Many of you know Eduardo and his warm and friendly personality. Since 1986, he has been a vital part of the Getty having worked on numerous exhibitions and in-depth collaborative projects, domestic and international. As Associate Conservator of Antiquities, his work has largely focused on the conservation treatment of mosaics, large-scale marble sculptures, frescoes, and, most recently a significant joint conservation project with the

Bibliothèque Nationale de France, researching and conserving 96 Roman silver luxury items. Eduardo will begin a new chapter in his life and will be greatly missed!

Villa reinstallation – the Getty Villa is getting a makeover, and things are very busy, deinstalling/reinstalling and getting objects ready for the redesigned exhibition displays. The galleries will open in phases starting in August, but the complete reopening of the entire Villa will be in the spring of 2018. Numerous loans and other ongoing projects add to the busy pace, and staff have been traveling to locations all over the map.

The Altamura Krater, which is today part of the collection of the Museo Archeologico Nazionale in Naples, is currently at the Getty Villa to be examined and treated by **Erik Risser**.

This past March, **Marie Svoboda** was invited to her alma mater, the Art Conservation Program at Buffalo State, to speak to the next generation of conservation students. She lectured on the 6-year conservation collaboration of 4 Apulian vases from the Antikensammlung in Berlin – a project which culminated in the exhibition *Dangerous Perfection* and its catalogue.

In May, **Susanne Gänsicke** and **Jeff Maish** participated in a meeting of the CAST:ING group (*Copper Alloy Sculpture Techniques and History: an International Interdisciplinary Group*) in Washington D.C. This group is developing an on-line publication focusing on the many features and technologies associated with bronze casting. Jeff also traveled to New York City to de-install objects from the exhibition *Time and Cosmos* at the Institute for the Study of the Ancient World.

The conservation department at the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, is welcoming their first pre-program summer intern, **Rio Lopez**. Rio will be joining us part-time for the summer months and working on various treatment

projects at both library locations. **Dawn Jaros, Caitlin Jenkins, and Courtney Azzara** are thrilled to have her join the department and very much look forward to providing Rio with paper conservation skills at the special collection library. In addition, they commissioned a large press to be built to help flatten one-sheet posters (41" x 27").

Carolyn Tallent has in the last few months worked on four early paintings by Frederick Hammersley, stood too near the top of a ladder to inpaint a James Rosenquist, camped out in a conference room at United Talent Agency to clean a piece by Tim Bavington, and bagged a large Lichtenstein for anoxia treatment with the help of **Chris Stavroudis**, amused by the fact that someone recently told her they thought she had retired.

Regional Reporter
Virginia Rasmussen

New Mexico

At the Museums of New Mexico-Conservation Unit **Maureen Russell, Larry Humetewa,** and Buffalo State conservation intern **Sophie Hunter**, completed the conservation of many (too many) intricate and delicate carved wooden and multiple material works of art for the exhibit *No Idle Hands: The Makers and Myths of Tramp Art* curated by **Laura Addison** now open at the Museum of International Folk Art.

Textile conservator **Angela Duckwall** carried out the mounting of a number of textiles for the exhibit *Voices of Counter Culture in the Southwest*, an exhibit soon to open at the New Mexico History Museum. Meanwhile nearly 200 moccasins and beaded garments for the exhibit *Stepping Out* for the Museum of Indian Art and Culture have been surveyed and conserved.

The multi spectral imaging and analysis of the first of the Segesser hide paintings from the Palace of the Governors by **Mark MacKenzie** nears completion. Valuable lessons have been learned about workflow, which became very important

Regional News, continued

when imaging something nearly five feet wide and 18 feet long! Several image processing workstations which are independent of the MSI imaging first stage are being set up. It is expected that this will greatly improve the workflow and allow speedier progress with the project.

The Museums of New Mexico – Conservation Unit has received a Kress Fellowship which will be taken up by the current 3rd year graduate intern, Sophie DuBois Hunter this fall. She will be devoting this fellowship to the study and application of conservation methods for fragile historic Native American basketry.

Regional Reporter
Silvia Marinas-Feliner, M.A.

Pacific Northwest

Lisa Duncan Goedecke has been very busy. She has been working with the Seattle Art Museum on an ongoing Mellon Funded survey and also with the Tacoma Art Museum on several projects including outreach for conservation and a talk for members to drive donations for conservation projects. She has been doing a lot of private work as well.

Thanks to a generous grant from 4Culture, the Seattle Art Museum was able to purchase a new So-Low low temperature chest freezer to complement the quarantine resources at the museum.

Nicholas Dorman treated a group of early paintings by Mark Tobey, **Barbara Robertson** reframed them, and **Richard Boerth** constructed a new frame for one of the group. The frame replicates a lost original frame that curator **Patti Junker** discovered in an archive MoMA exhibition image of the painting. This group of early Tobey's will travel to an exhibition at the Peggy Guggenheim Collection in Venice and the Addison Gallery of American Art.

Elizabeth Brown continued foundation-funded work to establish a new media lab at SAM, inviting **Maurice Schechter** to examine the collection and advise on equipment and procedures. SAM's team at the Asian Art Museum, including **Marta Pinto Llorca**, **Geneva Griswold**, and **Dorothy Cheng**, continued comprehensive evaluation and preparation of art in storage, in advance of a complete building renovation which will necessitate removal of all the art.

Other major surveys that have completed this quarter include **Peter Malarkey's** survey of western paintings and **Tomokatsu Kawazu** and Lisa Duncan's final leg of their survey of the Japanese paintings, funded by the Andrew W. Mellon Foundation. SAM was also pleased to send an important pair of Edo period screens to Mr. Kawazu for conservation treatment, thanks to a generous grant from the Bank of America conservation project.

At the Olympic Sculpture Park, Liz has been working with Mark di Suvero's studio to prepare for the re-carving of degraded wooden components of the artist's monumental early sculpture, *Bunyon's Chess*, and she is also working with Fabrication Specialty to refabricate components of Roy McMakin's site-specific work *Love & Loss*. Nick was pleased to gain a place on the University of Washington's Nonprofit Executive Leadership Institute, taking part in the intensive week-long program, thanks to a planning grant funded by the Andrew W. Mellon Foundation.

Corine Landrieu has been very busy this winter and early spring. She treated an Icelandic dress for the Nordic Heritage Museum, science fiction movie costumes and props for MoPOP, a number of sculptures for private collectors, and assessed and treated a collection of science fiction movie props to ready them for travel and exhibition in Europe.

Janae Huber and **Adam Fah** at the Washington State Arts Commission are wrapping up end-of-fiscal-year conservation projects, including the repair of an artist-designed foot-bridge

by Peter Richards. The work connects two parts of South Puget Sound Community College's Olympia campus and traverses a salmon-bearing stream, adding complexity to the allowable treatments. The project scope of work was established by conservator Corine Landrieu.

In June, Janae will also be presenting with colleagues from San Francisco, Los Angeles County, and San Antonio at the Public Art Network's annual pre-conference on data driven advocacy and care for public art collections.

Regional reporter:
Corine Landrieu

Rocky Mountain Region

Conservation Solutions' current projects include: the treatment and reinstallation of five monumental sheet copper repousse sculptures from atop an Iowa County courthouse; the assessment and treatment of an historic 20' cast iron C. A. Fiske fountain with monumental zinc sculptures, which was shipped from California to their studio for treatment and has since been reinstalled at a private residence in Atherton, CA.; and assessment, planning, and treatment of 1,500 historically significant maritime artifacts. New projects include the treatment of monumental plaster sculptures, assessment of multiple modern art outdoor sculptures, and oversight of the removal of several ornately carved mantels from a world renowned museum in New York City.

Mark Rabinowitz and **Elizabeth Beesley** presented "Solid CO2 cleaning and patina preservation: case studies in aluminum and bronze" at AIC's annual meeting in Chicago.

Jessica Fletcher and **Julie Parker** are excited to have simultaneous IMLS treatment projects with **Jude Southward** at Denver Museum of Nature and Science. Jessica is working on the American Ethnology Collection

Regional News, continued

Treatment grant and Julie is working on the Plains Nations Clothing and Accessories grant. With the help of volunteers **Jill Mally**, **Kathryn Reusch**, and **Becky Hiett**, these objects are being treated and rehoused in DMNS's newly constructed state-of-the-art Avenir Collections Center storage facility.

Teresa Knutson of Rocky Mountain Textile Conservation in Kalispell, Montana has been busy treating a group of World War I uniforms and accessories, including a trench coat, puttees, mitts, and a haversack, for an upcoming exhibit at the Montana Historical Society.

In March, the Denver Art Museum conservation department completed one IMLS grant and began another. Beginning in September 2015, over 600 furniture and decorative arts objects were surveyed and prioritized for treatment; materials analysis was performed on a select number. In addition, several designer interviews were conducted. Many thanks to **Courtney Murray**, **Mark Minor**, and **Julie Parker** for their participation with the grant. **Kate Moomaw** and **Gina Laurin** were key staff members in providing project oversight.

Eddy Colloton joined the department in March as assistant conservator for the IMLS grant that is supporting preservation of the museum's electronic media collection. The project will continue to refine cataloguing procedures as well as undertake identification, ingestion, migration, and ongoing storage efforts. It will continue through September, 2018.

The conservation department would like to congratulate **Nicole Feldman** for her acceptance to the Graduate School of Arts and Science at New York University. Nicole has been part of the conservation department since 2015 and has been an integral part of many treatments and exhibition preparations. She will be heading to NYC to begin her professional conservation journey at the end of July.

For the exhibition *Calder: Monumental at the Denver Botanic Gardens*, Kate just completed treatment of the mobile *Snow Flurry*, May 14.

Since the beginning of 2017, Gina has been reviewing, assessing, and treating various ethnographic and archaeological objects from the Asian department for the upcoming exhibition, *Linking Asia: Art, Trade, and Devotion* and its associated catalogue, scheduled to open in December.

Jennifer Parson and **Sarah Melching** treated a map of China, which is extraordinary in scale and brilliant coloration. The map was created by a Japanese cartographer in 1681 and will be featured in *Linking Asia: Art, Trade, and Devotion*. Measuring 115 x 142 inches, the map will be displayed with rare earth magnets.

Allison McCloskey and **Emma Schmitt** have been preparing a range of textiles and fashion for upcoming exhibits, ranging from 17th-century Flemish tapestries to contemporary fashion. Emma has just completed an in-depth treatment of a 19th-century Tibetan thangka, and compiled research that will inform the museum's storage and display methodology for other thangkas in the collection.

Pam Skiles has recently completed an in-depth treatment of the Kenneth Adams painting, *The Reapers*, 1946, which is now on display at neighboring History Colorado.

In the fall, 2016, the Denver Art Museum was the recipient of a Bank of America art conservation grant for conservation of the Spanish Colonial painting *The Virgin of Valvanera*, attributed to Cristobal de Villalpando, c. 1700. The generous funding is supporting research, analysis, and treatment. Sarah has been coordinating curatorial, interpretive, and conservation efforts. Pam is working on the technical analysis while **Yasuko Ogino** is carrying out the treatment of this large devotional painting.

Pam, Yasuko, Sarah, and other DAM staff members recently returned from a research trip to Mexico City where they researched Mexican baroque painting and the artists who worked in this metropolitan hub.

Pam also continues to work with **James Squires** at the Clyfford Still Museum,

inventorying, unrolling, and stretching the paintings on canvas collection.

Regional Reporter
Julie Parker

San Francisco Bay Area

The Asian Art Museum Conservation Center welcomed a new full-time conservation technician to the staff in August 2016: **Steven Sciscenti**. Steven came from the Oakland Museum of California, where he worked as a preparator and mountmaker as well as assisting Conservation with special projects.

Shiho Sasaki and **Kimi Taira** welcomed **Charlotte Eng**, conservation scientist from LACMA, for a project to identify and study safflower used in colorants in Asian paintings and works on paper. Charlotte also presented recent findings on LED light spectra to the museum services division of the AAM.

In December, **Kathy Z. Gillis** and **Shiho** attended a symposium at the MFA in Boston on preserving oversized Asian paintings, in conjunction with the MFA's project (partially carried out in view of the public) treating a 16-foot tall Japanese hanging scroll, Hanabusa Itchō's iconic masterpiece, *The Death of the Historical Buddha (Nehan zu)*.

Kathy and Shiho also participated in two working sessions at the MFA on conservation activities, struggles, and successes at various Asian studios across the United States to attract emerging conservation professionals in the specialized treatment of traditional Asian materials.

Sheng Yang, deputy director of the conservation and scientific departments of Jinsha Site Museum and Chengdu Museum, visited the Asian Art Museum for a three month period to work with various departments at the museum. His primary interest was in environmental and preventive conservation practices

Regional News, continued

in use at AAM and other institutions in the U.S. During the portion of his visit spent with the conservation center, Yang worked with **Mark Fenn** to carry out XRF analysis on a group of Chinese stone sculptures and to assist with collecting samples from Southeast Asian bronzes for ICP analysis. In addition to visiting local conservation labs at the Legion of Honor, the M.H.deYoung Museum, and SFMOMA, Yang also was able to visit colleagues at the Getty Center, LACMA, MFA Boston, Winterthur Museum, and the Smithsonian Institution.

Denise Migdail and Kimi Taira attended the WAAC conference in Tucson, AZ in October. Denise gave a tips session on the use of magnets in display, and Kimi gave an update on the work of the Emerging Conservation Professionals Network. They also attended AIC in Chicago. Denise is continuing her work as a member of the board of the North American Textile Conservation Conference and will attend their meeting in Mexico City in November, presenting a paper on the conservation and display of a Burmese court/dance costume.

AAM's tribute to the 50th anniversary of the Summer of Love is *Flower Power* (June 24 – October 1). It will highlight significant flowers and their symbolism in Asian images. AAM's fall exhibit, *Couture Korea* (November 3 – February 4) will celebrate the contributions to fashion from historic Korean traditions as well as contemporary Korean designers working today.

Sarah Gates and **Anne Getts** continue to be on the exhibition treadmill in the textile conservation lab at the de Young. *Summer of Love* has just been installed with a about 50 costume ensembles that don't have much interest in the way of couture sewing but the embroidery, beading, and crochet are fun. The department is welcoming the museum's Impressionist-era hats back from St Louis to go on display at the Legion of Honor in June. Hopefully never again will some of them be touched without gloves, thanks to Anne's XRF analysis that found both arsenic and mercury.

Victoria Binder, paper conservator at the Fine Arts Museums of San Francisco, has continued her research on the making

of the 1960s psychedelic rock posters. She wrote an essay "San Francisco Psychedelic Rock Posters: the Art of Offset Lithography" in the catalogue *Summer of Love: Art, Fashion, and Rock and Roll*. She also organized a gallery highlighting the making of the posters in the de Young's current exhibition *The Summer of Love Experience*.

SF Bay Area conservator **Candis Griggs Hakim** is finishing her fifth expat year as a contract conservator in Qatar for their (not yet opened) National Museum. She has been lucky enough to work on a wide variety of objects all these years- from moldy goatskins to tarnished tiaras - and amongst friendly and fabulous conservators from around the world.

Qatar's capital Doha is a relatively tiny town but is disproportionately full of conservators thanks to its many museums and the royal family's interest in the arts. Despite getting used to the fairly glamorous lifestyle of the Middle East expat, Candis misses the fresh air of the Bay Area and sees a return to blue skies relatively soon.

Margaret (Meg) Geiss-Mooney has now returned to the State of California and a state of nirvana from the State of Qatar and a state of disbelief where she recently completed contract work on costumes for the National Museum of Qatar, scheduled to open at the end of 2018. Her intrepidness badge is now elevated to the platinum (with pearl accents) level. She is happy to answer questions about the why, the how, and the what the heck about the experience to those interested once she stops hugging every redwood tree she sees.

At SFO Museum, **Alisa Eagleston-Cieslewicz**, has been working on objects for a variety of exhibits including shows on the development of the typewriter, the history of United Airlines, and architectural souvenirs from the Grand Tour. She is also preparing for the museum's move into its new building, which is scheduled for early 2018.

Regional Reporter
Alisa Eagleston
Alisa.Eagleston@flysfo.com
aeagleston@famso.org

Texas

Mark van Gelder recently treated a Netherlandish oil on panel version of *Saint Jerome In His Study*, attributed to the workshop of Marinus van Reymerswaele (c. 1490 - c. 1546) from the Harry Ransom Humanities Research Center at the University of Texas in Austin. The painting is now on display in the newly reinstalled European paintings galleries at the Jack S. Blanton Museum of Art, also on the UT Austin campus. Mark is currently working on the restoration treatment of a 1933 decorative mural on the 12' x 30' vaulted ceiling in the entrance loggia of the Austin History Center.

Texas Regional Reporter:
Ken Grant

Quality . . . you know what it is, yet you don't know what it is.

But that's self-contradictory.

But some things are better than others, that is, they have more quality.

But when you try to say what the quality is, apart from the things that have it, it all goes poof! There's nothing to talk about.

But if you can't say what Quality is, how do you know what it is, or how do you know that it even exists? If no one knows what it is, then for all practical purposes it doesn't exist at all. But for all practical purposes it really does exist.

from zen and the art of motorcycle maintenance

by Robert M. Pirsig

September 6, 1928 – April 24, 2017