

Alaska

Helen Alten and the Haines Sheldon Museum have been using digitized materials in programs and on Facebook, promoting the continuing digitization of collection materials. Archivist **Sara Delengova** is organizing the Alaska Indian Arts (AIA) materials to complete their finding aid. The work includes flattening maps using humidity chambers, organizing and sleeving photographs, and rehousing papers. The AIA archives records the resurgence of Haines' Native arts during the second half of the 20th century. Helen has been fundraising for a building expansion to include an environmentally sustainable HVAC and an elevator to improve disability access to the building.

Ellen Carrlee assisted in the preparation of *Women of Vision* at the Alaska State Museum, exhibiting women artists to recognize the 100th anniversary of women's suffrage. In December, she coordinated the return of a historic kayak to the Yup'ik community of Scammon Bay in western Alaska. She is also co-authoring an article in the upcoming issue of the *Alaska Journal of Anthropology* with Tlingit weaver **Anna Brown Ehlers** addressing a case study in indigenous authority for treatment decisions regarding a Chilkat robe.

In January, paper conservator **Jennifer Sexton McGlinchey** returned to Alaska to treat a complex oversized work on paper by Haida artist Donald Varnell recently acquired by the Alaska State Museum.

Nicole Peters will be finishing up her work in New Mexico and returning to Alaska in April 2020. Nicole visited the UAF Museum of the North in December for a preliminary site visit where she worked with archaeology collection manager **Scott Shirar** to prepare for an upcoming Save America's Treasures grant project. The project involves the rehousing and conservation of objects excavated from 13 sites along the Kobuk River during the 1940s. While in Fairbanks, Nicole also met with UAF ethnology senior collections manager Angela Linn to begin preparation for an upcoming NEH HRCC foundation-grant involving an indigenous watercraft workshop series and the conservation treatment of indigenous watercraft and related materials within the museum's collection.

At the end of September, **Sarah Owens** opened the 12th North American Textile Conservation Conference (NATCC) in Ottawa-Gatineau. She presented about the *Material Traditions* programs run by the Smithsonian Arctic Studies Center and the Anchorage Museum, since 2013, which provides a space for indigenous Alaskan artists to recover traditional skills in working with native materials. The presentation was well received, with other institutions expressing a desire to formulate similar programs. In addition, the conference was a special occasion as it marked 20 years since the first NATCC meeting in 1997, in Ottawa.

In recent months Sarah has been preparing objects for the current exhibition *Snow Flyers*, which celebrates the ways we recreate and travel on snow and showcases how Northern ingenuity has for centuries inspired people to adapt winter gear, equipment, and machinery for survival, sport, and transportation.

In November, **Monica Shah** presented at the WAAC annual meeting in Los Angeles about the major Anchorage-based earthquake in 2018, reviewing the response and lessons learned from the disaster. Since it had been many years since Monica attended a WAAC meeting, it was great to see friends and colleagues, and meet new ones. Sarah and Monica are now working on objects for installation in the Art of the North galleries and for an upcoming exhibit, *Aperture*.

In January, Sarah will be visiting Fairbanks as a recently appointed Museums Alaska board director. Museums Alaska is an institution representing more than 60 cultural institutions with members as far north as Barrow and as far south as Ketchikan in Alaska, and Sarah is grateful for the opportunity to support the organization and

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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 May Newsletter should be received by the Editor before **April 2, 2020**.

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.

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Early Call for Annual Meeting Talks

We are now accepting proposals for talks to be presented at the 46th Annual Meeting.

Stanford Sierra Conference Center

Lake Tahoe/Fallen Leaf Lake, CA

September 15-18, 2020

We are seeking new and thought-provoking papers in all areas of conservation and related fields. In the best WAAC tradition, a wide range of presentations are eligible for consideration. We are particularly interested in papers that push the boundaries and challenge the profession to re/consider roles, responsibilities, techniques, and ideas. Since the meeting will take place in the Sierras, papers that highlight the art and history of the area and Northern California are particularly welcome.

Please keep in mind that individual presentations will be 20 minutes in length. However, suggestions for multi-session panels, incorporating multiple speakers, will also be welcomed. Emerging professionals are highly encouraged to participate!

Please submit an abstract no later than May 1, 2020

Proposals and questions can be submitted directly to:

Patricia O'Regan
president@waac-us.org

Regional News, continued

museums in Alaska in a greater capacity. Sarah and Monica successfully received a grant from Museums Alaska Collections Management Fund, one of three funds established at Museums Alaska to benefit museums, cultural centers, and individuals in the sector. The grant will support the costs for a graduate student in conservation to participate in a community-focused conservation internship. The internship will run through the summer months (June to August) of 2020 and will be based in the Conservation Lab at the Anchorage Museum. A key aspect of the internship is that it will be community-focused, and collaboration will be a key element modeled. During the internship, Sarah and Monica and the intern, will travel to Quinhagak for a collaborative preservation exchange at the Nunalleq Cultural and Archaeology Center. In addition, they will bring collections to examine and provide training to staff at the culture center.

Regional reporter:
Ellen Carrlee

Arizona

Nancy Odegaard taught a material characterization short course for graduate students at Winterthur Museum for University of Delaware Department of Art Conservation in November. Her article "Pesticide Contamination and Archaeological Collections: Contextual Information for Preparing a Pesticide History" was recently published in *Advances in Archaeological Practice* 7(3): 292-301.

Regional News, continued

Amy Molnar was hired in August as the new Lab Coordinator at ASM. She has been working on condition reports and treatments for an upcoming loan and was involved in work related to a repatriation.

Marilen Pool has finished up the Archaeological Perishables Project and is now moving onto the conservation of Cradleboards Project with **Susie Moreno**. Susie was interviewed and filmed for Spotlight on the Arts program, which aired in December. She also gave a presentation about conservation to students at San Miguel Catholic high school in Tucson. ASM conservators have collectively been working on the condition survey, treatment, and rehousing of 200 Hopi baskets as part of a large donation and the move and packing of Kalinga and Polynesian basketry in preparation for renovations.

Nancy, Marilen, Susie, and Gina presented at the Care and Conservation Techniques for Woven Hats and other Headdresses ATALM conference in Temecula, CA in October. **Gina Watkinson** also presented Photographic Documentation for Museum Collections Part 1&2 at ATALM. Nancy, Gina, and Amy attended the WAAC conference, and Nancy and Gina presented "Collaboration: Considering the Degradation of Polypropylene Products for Use with Collections."

Marilen Pool is finishing up course work for her PhD at the University of Arizona and will be preparing for comprehensive exams over the next several months. During the holidays she resumed conservation work for the Tucson Museum of Art on a variety of ceramic and mixed media pieces.

Alex Lim and Nancy are again organizing a conservation tour to Sonora this January. The group will visit several Spanish colonial missions in Northern Sonora. Alex will be teaching a materials conservation class in spring 2020 at the College of Architecture, Planning, and Landscape Architecture of the University of Arizona.

Last but not least, there is a call for abstract for Terra 2021, 13th World Congress on Earthen Architectural Heritage, due March 1st, 2020.

Luke Addington continued research and treatment of an ancient Egyptian wooden coffin. He will present the project at the 2020 AIC annual meeting. He completed treatment of a large suite of furniture from the Old Santa Fe Trail Building, NM for the Western Archaeological and Conservation Center, developed treatment techniques for Bouille marquetry and safe removal of catalyzed lacquer at the American School of French Marquetry, and continued researching photo degradation of dyes used in marquetry furniture.

Regional reporter:
Gina Watkinson

Hawaii

The Honolulu Museum of Art and the Hawaii State Art Museum have been keeping **Rie** and **Larry Pace** busy along with numerous private and corporate clients. Rie and Larry spent a few days on the Big Island doing an initial examination of the interior of the St. Benedict Roman Catholic Church (a.k.a. The Painted Church) as the first step to developing a long term, multi-stage conservation of the painted interior walls and ceiling.

At the University of Hawaii-Manoa Library, paper conservator **Liane Naauao** assisted with the condition assessment and packing preparation of 50 items from various library collections that were loaned to the National Museum of Japanese History for their *Hawaii: 150 Years of Japanese Migration and Histories of Dream Islands* exhibit (29 October - 26 December 2019). Select items were treated in the paper conservation laboratory, including two oversized maps from the Romanzo Adams Social Research Laboratory (RASRL) collection. Liane continues to work on additional RASRL maps, architectural drawings from the Ossipoff & Snyder Collection, and rare maps of Hawaii. In addition, **Megan McInnis** recently joined the library's preservation department as preventive conservation specialist.

Last Fall, Liane flew to Maui to present a general overview on care and handling of archival material to staff from several institutions located in Maui County. Her session covered collections handling, storage options, and preventive conservation measures for archival collections, and was held as part of a collection care workshop sponsored by the Association of Hawaii Archivists.

Kent Severson at Shangri La Museum of Islamic Art, Culture and Design continues to reassess, rearrange, and redesign collection storage; with very limited space, it feels like a never-ending game of Tetris. Transformative work in textile storage was accomplished with help from **Ann Svenson**, consulting conservator.

The museum team at Shangri La continues to work on the conversion of the Damascus Room (a painted 19th-c. interior) into a gallery featuring the art of Qajar Iran. In addition to prepping objects, Kent worked with **Thor Minnick** to modify vitrines, making them suitable for display of glass and other delicate materials.

Working with **Leslee Michelsen**, curator, **Jeremy Pang**, collections and galleries coordinator and **Kristin Remington**, digital assets manager, the team produced a fine temporary exhibition of Indonesian masks from Shangri La's collection: *Out of the Shadows: The Performing Arts of Java and Bali*. In November, Kent Severson also made a short return visit to Iraq, to consult with the staff on the ground conducting recovery operations at the ancient site of Nimrud.

Regional reporter:
D. Thor Minnick

Los Angeles

After an eleven-month contract at the Shangri La Museum for Islamic Art, Culture, and Design in Honolulu, Hawaii and a several month adventure in Austin, Texas, **Ann Svenson** is relocating from San Francisco to Los Angeles. 5 Oaks

Regional News, continued

Textile Conservation will be based in downtown Los Angeles.

Happy New year from UCLA library preservation department! They have had a busy end of 2019, with many extra exhibit responsibilities as UCLA prepares to celebrate its centennial this year.

Fortunately, they are lucky to have **Nicole Alvarado** working with them as a third year intern from the Buffalo program, as well as their Kress conservation fellow **Michelle C. Smith**. Nicole is currently completing a major treatment on the 16th-century UCLA copy of the *Hutter Bible*, which will need major textblock stabilization and resewing before the wooden boards are stabilized and re-attached. Michelle has been stabilizing two heavily damaged mid-19th-century imperial Chinese documents, and is preparing to do a technical study on the library's four heavily illustrated Nuremberg carnival (Schembart) manuscripts produced in the 16th – 17th century.

Preprogram conservation assistant **Stephanie Geller** has been working on stabilizing framed art for hanging in the new framed storage racks in the Library, as well as stabilizing a couple 20th-century scrapbooks for research use. **Devin Mattlin**, collections conservation assistant, has been spending time monitoring the light levels as well as the temperature and RH in the UCLA music library, gathering information to assist with a preservation environments class taught by **Ellen Pearlstein**.

Collections conservator **Wil Lin** has been coming up with color printed dust jackets for books missing their spines at the Robinson Gardens Mansion library. These dust jackets cover missing or heavily damaged degraded spine leather in a house library. Together the jackets create a visual infill allowing visitors to the historic home to focus on the effect of the original library instead of the missing book spines.

Yasmin Dessem, **Allie Whalen**, and **Chloe Patton**, UCLA library AV preservation specialists worked with the Mazer Lesbian Archives as part of the WAAC “Angels” project this year,

organizing WAAC volunteers as they assisted the archive with identification and housing of AV materials. Allie and Yasmin continue to work with the Arcadia funded Endangered Archives Project, primarily focusing on Cuban AV materials, and may be traveling to Havana again in the next few months. They are all excited to welcome the new head of UCLA Library special collections **Athena Jackson!**

Antiquities Conservation at the Getty Villa had a busy fall. They welcomed their 2019/20 graduate intern **Almoatz-Bellah Elshahawi** in September. “Moatz,” a graduate in archaeological conservation at the Faculty of Archaeology Cairo University, was working at the Conservation Center of the Grand Egyptian Museum (GEM-CC) before coming to the Villa. They are very happy to have him in the department.

Susan Lansing-Maish is conducting a technical study of ancient gold fiber textiles together with curator **Mary Louise Hart**, and GCI scientists **Monica Ganio** and **Douglas MacLennan**. Last October, she presented this research at the VII Purpureae Vestes International Symposium: *Redefining Textile Handcraft, Structures, Tools, and Production Processes*, in Granada, Spain.

Jeff Maish attended the 9th interim meeting of the ICOM-CC metals working group in Switzerland last September, as part of his ongoing research on ancient metals. He also traveled to Tbilisi, Georgia to continue studies on bronze finds from the Vani archaeological site and to review several objects for loan.

Also in September, **Susanne Gänsicke** taught a six-day seminar on the conservation of ancient and historic metals in the Central-Asian Museum Conservators Training Program in Tashkent, Uzbekistan. This course, offering intense classes each September over a period of three years, is co-organized by the Oriental Institute/ University of Chicago and the State Museum for the History of Uzbekistan, and is funded by the State Department and US embassy in Tashkent.

Jessica Arista has been immersed in the study of Etruscan artifacts in preparation for a catalogue being written by curator **Claire Lyons**. The technical study of this material will be contributed to the online catalogue.

After the deinstallation of the exhibition: *Buried by Vesuvius, Treasures from the Villa dei Papiri* at the Getty Villa, **Erik Risser** escorted the ancient bronze sculpture of the *Drunken Satyr* that came on loan for treatment and display from the National Archeological Museum in Naples, and assisted with its reinstallation. Erik spent an extensive amount of time conserving and conducting technical research of this exceptional object excavated from the Villa dei Papiri in the 18th century. The exhibition included artifacts, some of which had only recently been discovered at Herculaneum, and **Marie Svoboda** had the opportunity to investigate and study the traces of ancient pigments remaining on their surfaces.

The decorative arts and sculpture conservation department at the Getty Museum welcomed **Karen Bishop**, a recent graduate of the Patricia H. and Richard E. Garman Art conservation department at the State University of New York College at Buffalo. Karen has been working with **Arlen Heginbotham** to clean an 18th-century Georges Jacob armchair, which will be featured in an upcoming exhibition that showcases its original paint, varnish, and upholstery (*Silk and Swan Feathers: A Luxurious 18th-Century Armchair*). Karen has also been working on the maintenance of the Stark Collection and will soon begin treatment of a pair of Boulle pedestals.

Julie Wolfe has been working with a team at the Getty to install Hanwell wireless dataloggers throughout the Getty Museum and integrate the data as part of an upgrade of the Center's HVAC system. The entire department has also begun conducting technical studies of the French sculpture in the collection in preparation for an upcoming online catalogue.

As part of this project, **Madeline Corona** has been utilizing 3D scanning to investigate the complex history of *Python Killing a Gnu*, a 19th-century plaster and wax model by Antoine-Louis Barye, and to compare the sculpture with related bronzes.

Regional News, continued

Arlen Heginbotham organized an XRF Round Table Meeting February 11-12 at the Getty. Seventeen scientists and conservators from major museums and universities in seven countries came to the Getty to participate in the Round Table Meeting hosted by the Decorative Arts and Sculpture Conservation Department. The topic of the meeting was the future of collaborative research on bronze art and artifacts using X-ray fluorescence spectroscopy. Participants discussed ways to improve data sharing between institutions, how to coordinate future collaborative research programs, as well as the application of machine learning and artificial intelligence to authentication and technical study of bronzes. The group identified concrete near-term goals and established an on-line workspace to facilitate continuing collaboration.

Margaret Herrick Library conservator **Dawn Jaros** gave a talk at the Materials in Motion conference in Manchester England about the conservation and preservation of the *Thief and Cobbler*. The collection, which the library acquired in 2016, contains animation drawings and cels, as well as complex moveable backgrounds from the film, which is also known as *Arabian Nights*.

In December, Dawn traveled to Hyderabad, India to present on paper conservation at the 5th annual Film preservation conference hosted by the Film Heritage Preservation and International Federation of Film Archives. The conference attendees came from India, Nepal, Bhutan, Bangladesh, Sri Lanka, and Afghanistan.

At the Natural History Museum of Los Angeles County, **Tania Collas** and **Marina Gibbons** are working on a new exhibition opening this summer that will celebrate the centennial of women's suffrage. The conservators have also been documenting and treating artifacts from the films of Mary Pickford and Douglas Fairbanks for a special exhibition during the inaugural "Newhallywood" silent film festival from February 14-16.

Among these early Hollywood treasures, Tania treated the mask worn in *The Iron Mask* (1929), which is actually made

from paper board. Marina also recently completed the treatment of a cloth of gold dress from Mary Pickford's *Rosita* (1923). This costume has never been publicly exhibited before, and will be on display in the museum's *Becoming Los Angeles* exhibition from mid-May until fall 2020.

Chris Stavroudis had an exceptionally busy (and fun) fall. He offered MCP workshops in London (for ICON) and Paris (for Centre Pompidou), back to LA, Florence (for Opificio delle Pietre Dure), back to LA and the WAAC meeting, Paris for two workshops (Institut National du Patrimoine), back to LA, and the Winterthur/University of Delaware Program in Art Conservation (one day lecture for first years, four days with second year students). He is embarrassed about the size of his carbon foot print.

Artcare Conservation is excited to announce their new Los Angeles studio located south of downtown. They are thrilled to be working with LA director, paintings conservator **Blanka Kielb**, and to welcome her to the Artcare family.

Carolyn Tallent worked on the usual interesting range of paintings in private practice. They included a 1973 Judy Chicago piece which needed only minor cleaning, a Jules Pascin that been grossly overpainted in heavy oil in a previous treatment, and a large Man Ray painting with a warped stretcher. The most nerve-wracking was a lovely early small Georgia O'Keefe with significant cupping of the paint, probably caused by the metal edging O'Keefe liked to put on some of her paintings. She found the extensive correspondence between the artist and Caroline Keck, published in *Color and Conservation 2006*, to be a great reference.

Zebala and Partners recently completed the conservation of the Medical Sciences mural by renowned artist Hugo Ballin for the Los Angeles County Arts Commission. The mural includes three archways containing three painted domes with two gilded half domes on either end and is located in the vestibule entryway of LA+USC Medical Center. It was completed in 1932 and originally created for Los Angeles General Hospital. The mural is uniquely different from other

murals by Ballin in that it was painted directly on plaster using both a fresco and secco technique. The mural was in fair to poor condition overall and had small pin size losses throughout, likely due to old moisture damage and salt efflorescence. The majority of the gold leaf and specific paint colors were actively flaking and the entire mural was covered in a layer of dirt and grime.

Zebala & Partners were also featured on the front page of the Los Angeles Times after completing the conservation of the 1969 mural by Heinz Rosien located in the main archway of the Los Angeles Memorial Coliseum. If you were at the WAAC conference you heard all about it!

Regional reporter:
Virginia Rasmussen

New Mexico

M. Susan Barger has retired and stepped from her position as coordinator for Connecting to Collections Care. She will still be available for selective consulting for smaller museums and archives.

The NMSU museum conservation program moved to a new museum conservation laboratory in the fabulous new *Devasthali Hall*, which also houses the art department.

The NMSU University Art Museum (formerly the University Art Gallery) moved to Devasthali Hall, an expansive contemporary arts facility. For the first time in the history of NMSU, the museum will house not only the main exhibition area but also two permanent collection gallery spaces and a study room, which will allow visitors to request, view, and research the almost 2,000 19th-century *retablos* (the largest known collection of 19th-century Mexican devotional paintings in the US) and nearly 1,800 remarkable contemporary and modern works.

They celebrated the building's official opening on February 28, 2020, with the exhibition *Labor: Motherhood & Art in 2020*, featuring the work of artists

Regional News, continued

Tracey Baran, María Berrío, Patty Chang, Lenka Clayton, Amy Cutler, Joey Fauerso, Tierney Gearon, Kate Gilmore, Jessica Jackson Hutchins, Las Hermanas Iglesias, Mary Kelly, Justine Kurland, Marilyn Minter, Laurel Nakadate, Hương Ngô & H`ông- Ân Trương, Yoko Ono, Catherine Opie, Laurie Simmons, Wendy Red Star, and Mickalene Thomas.

The NMSU Art Museum director, **Marisa Sage**, has co-curated this exhibition with the New York-based artist and mother **Laurel Nakadate**. The show addresses various experiences of mothering and motherhood, and the ways the mother and childbearing have been perceived and portrayed, both historically and in current popular culture. This exhibition includes as well *retablos* and *ex-votos* representing motherhood from NMSU University Art Museum collection. The *retablo* exhibition was curated by art conservator and director of the museum conservation program **Silvia Marinas-Feliner**.

NMSU museum conservation students **Samantha Corral** and **Paris Bowers** were awarded the Candis Stern Scholarship. The scholarship made it possible for them to attend the 47th annual AIC conference. The Candis Stern Scholarship is dedicated to helping students for their work in the museum conservation program directed by **Silvia Marinas-Feliner**.

The Museums of New Mexico Conservation Unit is excited to welcome **Madeleine Neiman** as the new objects conservator. Madeleine comes to New Mexico from the American Museum of Natural History in New York, where she was working as part of their Northwest Coast gallery renovation team.

The New Mexico conservation community recently said farewell to Director of Conservation, **Mark MacKenzie**, who retired this past fall and has returned to Canada.

In project news, under an IMLS grant to conserve sub-sections of the collections at the Museum of Indian Arts and Culture, **Landis Smith** has organized a collaborative project with Native communities. Conservator **Nicole**

Peters was brought on to the project for a year to treat collections and participate in collaborative work. Highlights of this project include working with **Manny Wheeler**, director of the Navajo Nation Museum, to bring silver collections to a Navajo Chapter House for discussions with over 20 elders about how they would like to see their cultural heritage presented.

In addition, Nicole and Pueblo potter **Erik Fender** collaborated on the treatment of a San Ildefonso pottery jar, which involved the construction of a delicate fluted rim fill and inpainting of the design, executed by Erik.

Nicole and Landis presented about their recent work in a panel discussion at the 2019 WAAC conference at the Getty Center. Nicole recently completed her third term as a conservation monitor for the FAIC C2CC online community forum.

Regional reporter:
Silvia Marinas-Feliner

Pacific Northwest

Jamie Hascall spent most of 2019 building mounts for the recently opened Burke Museum, including mounts for hanging a 37 foot Kwakwaka'wakw dugout canoe and a Chuuk Island outrigger canoe. In 2020, he is giving monthly mount making instructional workshops, currently scheduled through May at Jamie's studio in Seattle. Information and registration are available at <https://mountmakingfocus.com/events/>

The Royal BC Museum (RBCM) is very excited to announce the successful recruitment of objects conservator **Megan Doxsey-Whitfield** to the team. She is tasked with setting up a new program of wet archaeological materials treatment, something long overdue. She is also taking over responsibility for the preservation of the outdoor structures, including historic houses and totem poles.

The Royal BC Museum is also thrilled to have **Katie McEvoy** return in a roll that supports exhibitions work.

In fact, all of the conservators have been heavily involved with loans and exhibits work, with returning travelers, permanent gallery changes, and most recently, the massive take down of the Museums Partner blockbuster showcasing Maya culture past and present. Already in the works are preparations for the upcoming Orcas exhibition that will travel for up to 10 years.

Meanwhile, RBCM hopes that funding will be secured later this year for the RBCM "modernization project," enabling them to move forward on a new collections and research facility. To that end, in December RBCM welcomed **Irene Karsten** from the Canadian Conservation Institute to do a facility assessment aimed at identifying opportunities for improvement to collection housing and exhibition.

This fall at the Portland Art Museum (PAM) **Samantha Springer** has been occupied with a wide variety of projects. She has continued working with **Jeannie Kenmotsu**, PAM's interim curator of Asian Art, and partners at PSU's PNWCSC, **Tami Clare**, **Lyndsay Kissell**, and **Trine Quady**, on the study of red colorants used on prints by Suzuki Harunobu, an 18th-century Japanese printmaker. They are looking forward to compiling the results in the coming months.

Tying up projects from this summer, Samantha enjoyed putting out a podcast episode about the repainting of Lichtenstein's Brushstrokes. You can find PAM's podcast and the episode at portlandartmuseum.org/podcast.

This fall was particularly full of loan preparations and exhibition installation activity; from Impressionist paintings going to nearby Tacoma to contemporary works going to Ohio and Los Angeles and the installation of the Hank Willis Thomas retrospective there was little time for treatment. If you didn't catch the Thomas show in Portland, you can see it at Crystal Bridges or in Cincinnati.

Regional News, continued

Finally, in the spring, Samantha is looking to hire a part-time conservation technician and an assistant conservator of paper, each for a two-year term. The positions will be funded through a donation by a private foundation. Look for job postings soon.

With the recent reopening of the Seattle Asian Art Museum (SAAM), every member of the conservation team has been engaged throughout this past fall and winter with SAAM exhibition installations and continuing work on the extensive storage upgrades. They are very thankful for support work from many colleagues in reopening SAAM, and gratified to see the museum open again starting February 7-8.

Geneva Griswold finished treatments for artworks to be displayed in the re-opening, as did **Elizabeth Brown**, namely the Do Ho Suh *Some/One* (2001) sculpture. **Dorothy Cheng** cleaned and treated a pair of wrought iron gates by Samuel Yellin in SAAM's Garden Court.

Kathy Francis, of Francis Textile Conservation in Massachusetts, cleaned and treated a 19th-century Ainu robe that is returning to Seattle soon, to be exhibited in a future SAAM rotation.

The new conservation center for Asian paintings has just been completed, made possible thanks to a generous grant from the Andrew W. Mellon Foundation. The upgrade work for storage at SAAM, thanks to an IMLS Museums for America grant, will continue for several more months, and is making steady progress under **Marta Pinto-Llorca** and **Nicholas Dorman**'s direction.

They are grateful for the continuing support of the Sumitomo Foundation in the renewal of the grant for the treatment of a Japanese 14th-century hanging scroll in SAM's collection, titled *Amida Nijugobosatsu Raigo-zu*. The treatment will be completed by **Tomokatsu Kawazu** of Studio Sogendo.

Nicholas Dorman attended the Conserving Canvas Symposium, hosted by the Institute for the Preservation of Cultural Heritage at Yale University

this past October. In early November, he participated in the microfading testing group that met prior to the WAAC annual meeting at the Getty Center, Los Angeles.

Corine Landrieu has been busy this fall and early winter, working on the consolidation of a set of 10 fiberglass painted panels for the King County library system, cleaning a series of ceramic sculptures, and cleaning a set of fire damaged plaster sculptures, with the help of **Sarah Melching** and intern **Jennifer Beetem**. She has also been repairing a mask from New Britain and is now starting the treatment of four 1st century BC Roman lamp stands.

Regional reporter:
Corine Landrieu

Rocky Mountain Region

The Denver Art Museum team has completed the installation of its two monumental Haida poles, marking the beginning of art installations for a redesigned and reinstalled Northwest Coast and Alaska Native gallery. The reimagined space will be among the first art galleries to reopen to the public in the initial phase of the renovated Martin Building on June 6, 2020.

The 22- and 29-foot poles, originally from the Kaigani Haida village of Sukkwan, Alaska were featured in the 1939 Golden Gate International Exposition. The larger of the two is called the Land Otter Pole and tells the story of a man who narrowly escaped capture by land otters after his canoe capsized. This pole was carved by **Dwight Wallace** in 1870.

The museum collaborated with descendants of the Wallace family in November 2019 to celebrate the placement of the poles in their new locations, which will enable museum visitors to walk around the poles and see carvings from all sides. The pole raising included singing, dancing, and storytelling. Engineering support to install the massive poles was provided by **Demiurge LLC** in collaboration with DAM conservation

staff. Since their installation, cleaning, consolidation, and fills of the poles were undertaken by **Gina Laurin** and **Spencer Alred**.

In addition to the Northwest Coast and Alaska Native gallery, conservators have been collectively working to prepare a range of objects for the new Architecture and Design galleries along with the inaugural special exhibition, *ReVisión: Art in the Americas* – a selection of nearly 180 objects from the museum's ancient American and Latin American art collections, that will tell a visually compelling narrative about the formation of the Americas from 100 B.C. to today.

In December, staff moved into a brand new, purpose-built conservation laboratory, replete with a span of north facing windows, as well as dedicated spaces for office work, photography and analysis, and mount making. As part of the renovation, PreView, a space dedicated to textile art and fashion conservation received many upgrades. Both areas will be instrumental in keeping apace with a robust program!

The Conservation and Technical Studies department (formerly "Conservation") is pleased to welcome **Spencer Alred**, associate mountmaker, **Marina Hays**, Andrew W. Mellon Foundation fellow in textile conservation, **Yasuko Ogino**, part time in paintings conservation, and **Anna Piwowar**, Conservation Assistant.

At the Denver Museum of Nature & Science, conservators **Jude Southward** and **Jessica Fletcher**, assisted by conservation technician **Kathryn Reusch** and numerous volunteers (thank you!) continue conservation work on the IMLS-MFA American Ethnology Collection (AEC) treatment grant, where they have treated baskets, toys and games, and leather artifacts with beads and quills.

Lab personnel wish a fond farewell to **Megan Salas**, a third year intern in the UCLA/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials. She spent fall 2019 with DMNS working on the AEC grant. They welcome to the lab **Fran**

Regional News, continued

Lucero (trained at the Centre for Textile Conservation in Glasgow, Scotland) who is volunteering at the museum to stabilize textiles in the anthropology collection.

EverGreene Architectural Arts recently completed work on the Storm Lobby at the El Capitan Theater in Los Angeles, CA. They are currently working on the plaster and decorative painting at the Apple Tower Theater in Los Angeles, which includes the ceiling of the main ticketing concourse.

Teresa Knutson recently completed a dress for the Kansas Museum of History which was worn by a woman in Kansas the first time she voted in a national election. The sleeves of the wool dress had been sewn to an interior bodice of silk which had deteriorated, so it was reconstructed so the dress could be displayed in an exhibit about the 19th amendment. In addition, she is repairing three Navajo rugs and mounting a mid-nineteenth-century sampler for private clients.

Regional reporter:
Julie Parker

San Diego

The Balboa Art Conservation Center (BACC) is pleased to announce that **Sara Bisi** was hired in November 2019 as associate conservator of Paper. Bisi will be responsible for the conservation, care, and treatment of a wide variety of works on paper and paper artifacts. Bisi will also guide purchases of new equipment for paper conservation made possible by the Andrew W. Mellon Foundation's Comprehensive Organizational Health Initiative Grant.

Bisi has previously worked with the Yale Center for British Art, Harvard Art Museums, Williamstown Art Conservation Center, and the Northeast Document Conservation Center and has also owned and operated a paper and photograph conservation studio. Her post-graduate work included a position

as a research associate at the Yale Center for British Art and as the Craigen W. Bowen Fellow in paper conservation at the Straus Center for Conservation and Technical Studies, Harvard University. Bisi holds a master of arts degree in art conservation with advanced study in paper conservation from SUNY Buffalo State College, and a bachelor of arts degree in art history (with chemistry and studio arts minors) from Saint Joseph College, West Hartford, Connecticut.

In September, 2019, **Frances Prichett** participated in Hiromi Paper's Washi Tour of hand-papermakers in Japan, which was fascinating, beautiful, and well-organized. During the seven-day tour, which began and ended in Kyoto, participants travelled to a number of remote mountain villages in different prefectures, mainly in southwestern Japan, to visit hand-papermakers of Washi paper, a maker of "su-keta" (traditional Japanese paper making screens and molds), and the studio of a conservator of Japanese scrolls and screens. Some of the papermakers visited have been designated National Living Treasures by the Japanese government.

In October 2019, Frances participated in the two-day gels in paper conservation workshop at the Getty Research Institute, organized by Michelle Sullivan, associate paper conservator at the J. Paul Getty Museum.

Regional reporter:
Frances Prichett

San Francisco Bay Area

Debra Evans, head of paper conservation at the Fine Arts Museums of San Francisco, retired in early December 2019 after thirty-seven years of dedication to the institution. The extent of her contributions to art conservation over forty-five years is breathtaking and truly embodies the ideals of our field.

Allison Brewer has accepted the position of assistant paper conservator at the Fine

Arts Museums of San Francisco. **Victoria Binder** has accepted the position of head of paper conservation at the Fine Arts Museums of San Francisco.

As part of strategic planning this summer the museums' new director, Tom Campbell, created a position of Director of Conservation, and appointed **Jane Williams** to this role.

The objects conservation lab collaborated with NYC conservator **John Saunders** to replace the missing sword and decorative reins on Anna Hyatt Huntington's Joan of Arc sculpture at the Legion of Honor, using the Riverside Park cast as a model.

The lab is delighted to have **Emily Rezes** with them as a third year intern from the UCLA/Getty graduate program. They will be very sad to see conservator **Anya Dani** return to Okinawa at the end of the month. While on sabbatical in the Bay Area, she has been researching and treating a Mayan limestone relief at the Fine Arts Museums. She has also been working with the Stanford University Archaeology Collections to preserve a Native Californian basket and help them improve their conservation practices.

Céline Chrétien has been working on Claes Oldenburg's *Ice Bag - Scale B* and its mechanical and electrical issues with assistance from local artist **Kal Spelletich** and **Jeff Sanders**, fabrication supervisor for the series of 25 Ice Bags - scale B for Gemini G.E.L. in the 70s, and information sharing with colleagues at the National Gallery of Australia, Portland Art Museum, and the Whitney Museum.

Colleen O'Shea is delighted to partner with Northwestern University's Center for Scientific Studies in the Arts to characterize efflorescence on a wax over plaster sculpture by the Italian artist Medardo Rosso and to learn more about the use of paraffin wax as an artist's material. She is also looking forward to attending FAIC's Wood Identification workshop at the end of February.

Jena Hirschbein has been part of the museum's team assessing and planning upgrades for collections stored off-site.

Regional News, continued

In textiles conservation, **Jennifer Nieling** wraps up her contract as a costume-mounting assistant in April, after 18 months of invaluable assistance - thank you Jennifer! Mellon Fellow in textile conservation **Laura Garcia Vedrenne** is embarking on an in-depth research and treatment project, examining a pair of Callot Soeurs dresses from the museums' permanent collection.

Jonathan Fisher recently completed the conservation/restoration of six stained glass doors, crafted by Narcissus Quagliata, part of a collection in a private residence. Also completed in 2019, was the restoration of a Bufano sculpture for the California Academy of Science. Current projects include folk art from Mexico as well as sculpture from Thailand and Indonesia.

Regional reporter:
Alisa Eagleston-Cieslewicz

Texas

The Harry Ransom Center Preservation and Conservation Division announces that their head of photograph conservation, **Diana Diaz Cañas**, will be moving to New York City in February for a position in the photograph conservation department at the Metropolitan Museum of Art. Good luck and best wishes, Diana!

Mark van Gelder recently completed conservation treatments for 3 portraits displayed in the Texas Governor's Mansion — the portraits of Governor Richard Coke (1829—1896), his wife Mary Horne Coke, and of Stephen F. Austin (1793—1836).

Treatment of the Stephen F. Austin portrait was particularly rewarding in that unframing of the painting, combined with technical photography, revealed fingerprints in an apparently original varnish layer and the background paint, a previously unknown artist's signature (of Louis Eyth), an inscription, *From Original, Painted in Mexico. A.D. 1833.*, and a colorman's canvas stamp, for F.

Call for Papers International Mountmakers Forum

The Getty Museum is pleased to announce that they will be hosting the next International Mountmakers Forum conference - November, 10-12, 2020.

The International Mountmakers Forum is a non-profit organization supporting the mountmaking community. Objectives of this conference include fostering communication, promoting best practices, and disseminating current information regarding the profession.

We invite authors to submit an abstract of no more than 250 words for the following formats:

Full length papers (20 min.)
Short talks (10 min.)
Posters

Please submit all abstracts to:
IMF2020@getty.edu

Registration fee: \$125
Conference registration: Spring, 2020
Deadline for submission: May 8th, 2020
Notification of acceptance: May 22nd, 2020
Deadline for final paper submission: September 30th, 2020

Conference information can be found at: [_https://www.mountmakersforum.net/workshops-conferences](https://www.mountmakersforum.net/workshops-conferences)

For any inquiries regarding the conference, please contact: IMF2020@getty.edu

W. DEVOE & CO., New York. Eyth's biographical information notes that in 1873 he was commissioned by the state of Texas to paint such a copy, providing a probable date for the painting.

On November 15th, Mark received a Special Recognition Award at the 59th Annual Preservation Austin Merit Awards, for his multi-year restoration of the 1933 ceiling mural in the Austin History Center's loggia. He closed out 2019 with a treatment for the recently damaged portrait of Rebecca Fisher (the "Mother of Texas") for the Texas State Capitol collection.

Regional Reporter:
Ken Grant

WAAC Publications

Handling Guide for Anthropology Collections

Straightforward text is paired with humorous illustrations in 41 pages of "do's and don'ts" of collection handling. *A Guide to Handling Anthropological Museum Collections* was written by Arizona State Museum conservator Nancy Odegaard and illustrated by conservation technician Grace Katterman. This manual was designed to be used by researchers, docents, volunteers, visitors, students, staff or others who have not received formal training in the handling of museum artifacts. Paperbound and printed on acid-free stock.

Price: \$10.00

(\$8.00 copy for orders >10 copies)

Back Issues of WAAC Newsletter

Back numbers of the *Newsletter* are available. Issues Vol.1 - Vol.14, #3 (Sept. 1992) are \$5/copy. Issues Vol.15 - Vol.29, #3 (Sept. 1997) are \$10/copy. Issues Vol.30 (Jan. 2008) and after are \$15/copy. A 20% discount will be given to libraries seeking to obtain back issues to complete a "run" and for purchases of ten copies or more of an issue.

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