
Health and Safety: Getting Prepared, continued

The suit is discarded. The cartridges are removed from the respirator while still wearing it and are discarded. Next the gloves come off, turning them inside out and disposing of them in the trash, too.

With the respirator still being worn, but without cartridges, one steps into the decontamination shower. The IHs had specified the soap and shower procedure. First you soap up your head and the exterior of the respirator. After rinsing, the respirator is removed and you wash your head again and the rest of your body, including the Speedo and water shoes and rinse.

The showers put out very little water because all the wastewater is potentially contaminated and is hazardous waste. The whole process is anything but ecologically responsible.

You step out of the shower and into another portion of the airlock system to dry off. Disposable wipes are used to dry off oneself and the respirator. The used wipes are passed through the shower into the contaminated side of the air lock and gingerly discarded with the other contaminated waste.

Then you emerge, drink fluids, use the restroom, and thankfully contemplate the fact that you don't do this every day.

Chris Stavroudis is a conservator in private practice.

Articles You May Have

“Nelson-Atkins Conservation Department Shines in New Exhibit,” *KC Studio*, 03/23/2021

Among the many exhibitions upended by the pandemic, a stellar show of recently conserved objects in the collection of The Nelson-Atkins Museum of Art was put on hold when the museum closed in March 2020.

“Silver Splendor: Conserving the Royal Thrones of Dungarpur, India,” featuring a 2013 acquisition formerly in the collection of the Maharawal of Dungarpur, a kingdom in southwestern Rajasthan, is expected to go on view this year. In addition to two thrones, the acquisition includes two footstools, an umbrella (chhatra) and a fly-whisk (chauri).

When the group of objects arrived at the Nelson-Atkins, their condition was carefully assessed. Stephanie Spence, the museum's objects conservation fellow and part of the restoration team for the thrones acquisition, explained that it was the umbrella which presented the biggest challenge to the conservation department.

The silk fabric was brittle and so shattered in areas that it was beyond repair. The silver embroidery was incredibly complex, with great diversity in both types of stitches and kinds of threads utilized. Ultimately, it was decided to work with Lesage, a Parisian firm celebrated for their embroidery. The work would be executed in their workshop in Chennai, India.

Since it was not possible for the umbrella to travel overseas due to climate control and security concerns, Spence had to figure out a way to convey the complicated instructions of how to replicate the stitchery to seamstresses who did not

Technical Exchange

Recently I worked on a painting with very slightly raised flaking and a very porous texture, where cleaning up any adhesive residues would have been quite difficult.

I decided to try a different way to exploit capillary action.

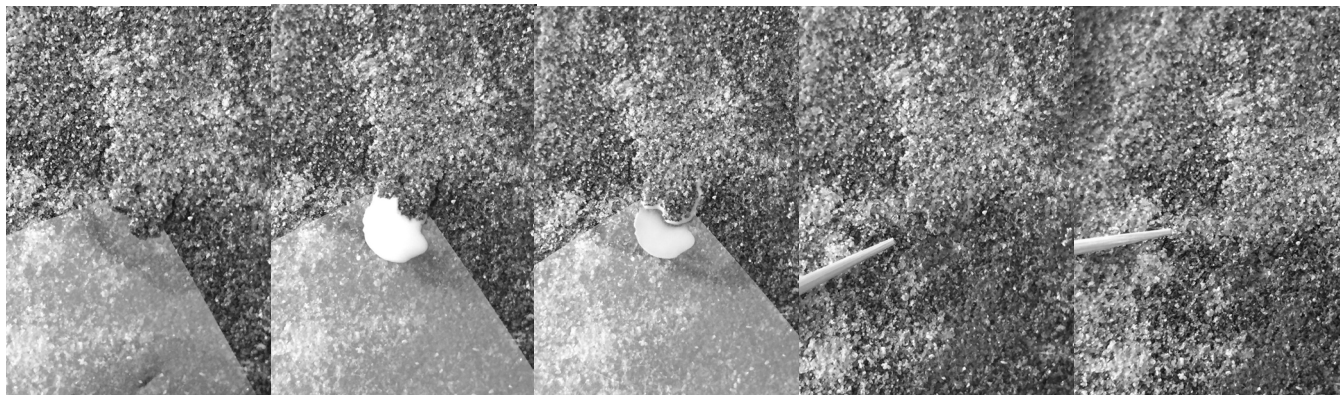
I slid a small piece of silicone Mylar, silicone side down, under the flake,

then put a drop of adhesive (slightly dilute BEVA D8) on the Mylar, just touching the edge.

After a few moments, and a little gentle tapping, the D8 wicked up under the flake.

I then slid the Mylar away. The excess adhesive remained on the Mylar.

After allowing the D8 to dry a bit, the flake went down easily.



I was initially concerned that the adhesive would go under the Mylar into the paint film, but that didn't happen. Possibly having the silicone next to the paint worked against capillary action wicking the D8 under the Mylar. *Carolyn Tallent*