
Regional News

Jan Burandt
column editor

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WAAC Newsletter

Alaska

Ellen Carrlee discussed exhibition off-gassing issues and the cultural importance of western red cedar in two presentations at the AIC conference in May. She also presented about the role of conservators in ceremonial use and safekeeping loans at the Alaska State Museum and served as a panelist in discussions about collaborating with communities.

The Alaska Anthropological Association gave an Outstanding Service award to two new online resources on the Alaska State Museum website: *Ten Alaskan Agents of Deterioration* and *Alaska Condition Reporting Guide*. The Chilkat Dye Working Group continues its collaboration and contributed content to the summer exhibition *The Spirit Wraps Around You* featuring nearly three dozen examples of Northwest Coast textile regalia.

Ellen also offered Zoom lectures for New York University and the Washington Conservation Guild (along with **Nicole Peters**) on issues of preservation, access, and collaboration. Ellen is serving as a coach for the NEH-funded project, "Preparing Alaska's Cultural Organizations for Emergencies."

Nicole Peters is currently working on a contract for the Alaska Region National Park Service (NPS). Nicole will be conserving historical objects in the museum collection housed at the Anchorage Regional Curatorial Center and objects in the Libby's 23 Bristol Bay double-ender boat exhibit located at the Lake Clark National Park and Preserve's field headquarters in Port Alsworth, AK.

While in Port Alsworth, Nicole will conduct a preventative maintenance and cleaning workshop for Park personnel for the historical items in the double-ender boat exhibit. Peters will also create a Standard Operating Procedures (SOP) plan to care for an early 20th-century large steam boiler and engine located on site.



Melissa
O'Shea Bertoni
daughter
of Colleen
O'Shea

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Internet

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Deadline

Contributions for the January *Newsletter* should be received by the Editor before **November 30, 2021**.

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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After Anchorage, Nicole travels to Juneau to perform cleaning and conservation treatment for two sculptures located at the Juneau Courthouse: *Northern Landscape Elements* (1966) and *Diving Pelicans* (1963-1966), both by sculptor Thomas A. Hardy.

The late winter and spring went by so fast, yet held some milestones for the Anchorage Museum and for conservators **Monica Shah** and **Sarah Owens**. The museum opened the first exhibition focused on Black history in Alaska – *Black Lives in Alaska: Journey Justice Joy*. Relying heavily on archival collections and research in Alaskan communities, Sarah treated and prepared one community member's personal archive that will soon become part of the museum archives. Monica focused on working with community partners and editing oral history recordings made by The HistoryMakers, an African American oral history archive. One of the results of this work is adding and expanding on the archival collections created by the Black community in Anchorage.

The museum also worked upon developing a new strategic framework, including a new mission and vision. The new mission centers community and relationships in all of our work, shifting away from transactional activities and working towards a broad vision where museums can be connectors. Both Sarah and Monica were integral to this process, as they have been advocates for a broad view of preservation and the importance of source communities in conservation work.

These past few months have also been rich in conversations about the direction of the conservation and collections fields. Monica presented at conferences Landscapes of Change (Anchorage Museum/Luce Foundation) and Diversity in Collections (CCAHA), discussing the need to decolonize our ways of working. She also participated in a panel organized by **Natalya Swanson**, heritage conservator at the Brooklyn Museum of Art, titled Intersectional Environmentalism in Heritage Conservation. Conservators **Anisha Gupta** and **Fiona Graham** were the other panelists.

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Fidel Du Bois Granillo
son of Sophie Hunter



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Arizona

Dr. Nancy Odegaard, longtime WAAC member, AIC Fellow, and former AIC president retired from the Arizona State Museum, University of Arizona on January 1, 2021. During her 37 years as conservator and head of the preservation division at the ASM, Nancy has made outstanding contributions to the museum and conservation profession, and to both Arizona and the global community. Nancy is internationally respected for conducting cutting-edge research, for sharing expertise with her fellow professionals and the local community, and for providing hands-on education to students and interns, all while continuing to care for the ASM collections.

As the head of preservation at ASM, she secured two Save America's Treasures grants and other funding to preserve ASM's world class collection. She was able to plan and build a state-of-the-art conservation lab where conservation staff, students, and researchers can collaborate and develop new treatment techniques and solve pressing conservation issues. Nancy holds multiple faculty affiliations across campus including Department of Material Science & Engineering, the School of Anthropology, American Indian Studies GIDP, and the heritage conservation/historic preservation certificate program in the College of Architecture, Planning and Landscape Architecture. Nancy's multi-departmental inclusion demonstrates her ability to relate the field of conservation to other constituencies.

Nancy has worked for many years with tribal communities throughout Arizona and across the United States to establish authentic collaboration in the field of conservation. This is reflected in her key contributions at ASM, her work with pesticides and pest-mitigation, and most recently to her work with the "Guidelines for Collaboration" undertaken with the Indian Arts Research Center and disseminated through the School for Advanced Research.

Nancy has been a key contributor to the advancement of knowledge and the development of innovative practices in conservation. She has published

extensively on a range of conservation topics that have set standards in the museum field and are regularly used in courses including the *Handling Guide for Anthropological Museum Collections* published by WAAC. She has also worked internationally on archaeological excavations, with the Fulbright Program, People to People, as well as with the US Department of State on a diverse range of projects and has taught museum courses to professionals in Iraq and Afghanistan.

Though retiring from her formal position and duties at ASM, Nancy has emerita status and can continue to conduct research and provide hands-on training. She will continue to provide advisement to UA undergraduate and graduate students and currently serves as an advisor on several masters and doctoral committees. The ASM and UA are fortunate to have someone of Nancy's international reputation who continues to give her time and expertise in service to researchers, students, and the community. She is teaching spot testing for SERCA in Atlanta in June. She offered a web interview for CAA-AIC in May for the distinguished author in conservation award. She continues to consult with several museums on issues, particularly topics related to indigenous concerns and collaboration. T

he Arizona State Museum website has more information, and details on making contributions to the fund honoring her legacy - which is used to ensure financial support for the work of her successors.

The Arizona State Museum (ASM) plans opened to the public in late August, and conservation staff are busy preparing exhibit spaces. **Gina Watkinson** has been working on the deinstallation of the *Paths of Life* exhibit, which consists of over 450 objects. Gina also gave a webinar for the RC-WR on the care of basketry and a tutorial for Connecting to Collections Care on labeling. Student interns **Hana Lipke** and **Victoria Nesci** are assisting with the treatment of silver for an upcoming online exhibit.

Marilen Pool is back working on the cradleboard project in the conservation lab at the ASM, surveying and treating a diverse array of miniature cradleboards.

She is working on finalizing her dissertation proposal having progressed to doctoral candidate status in Arid Lands Resource Sciences. Private work has picked up and Marilen is working on basketry, ceramics, textiles, and carved bone pieces.

Susie Moreno has started the survey of tapa cloth for the IMLS funded conservation of barkcloths and basketry mats project at ASM. She also continues her work at Mission San Xavier del Bac with conservators **Tim Lewis** and **Mathilde Rubio**.

Luke Addington has been working on the Practical Science for Conservators lecture series and presented a lecture on microemulsions. He and **Chris Stavroudis** have been developing a new microemulsion methodology for the Modular Cleaning Program. He gave a lecture for the Buffalo State art conservation program on the conservation of marquetry. His work continues at Mission San Xavier del Bac.

The Western Archeological and Conservation Center recently welcomed conservator **Kasey Hamilton** to our team. Kasey is starting off with treatments of ceramics from Pecos National Historic Site and historic items from a variety of parks, in addition to developing a research and treatment plan for an oversized, once waterlogged capstan.

In April, conservator **Stephanie Cashman** traveled to Zion National Park to teach a workshop on fluid specimen presentation and to treat a large topographical map.

Conservation technician **Audrey Harrison** has completed a portion of a wider collection condition survey of archeological metals from multiple parks at the same time performing conservation treatments of metal objects from Faraway Ranch at Chiricahua National Monument.

Conservation technician **Maria Lee** is creating customized storage for ceramics and metals collections stored at WACC. WACC student intern, **Paige Hilmanis** assisting multiple projects with treatments including archeological

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ceramics and historic items. Conservator **Betsy Burr** is currently filling in for the senior conservator position and working with a number of parks on the exhibit needs.

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No news reported.

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Los Angeles

After 41 years South Coast Fine Arts Conservation Center has moved to a new location in Santa Barbara, California. Except for the new location, all contact info remains the same. **Patty West** announces that she is in the final stages of completing a book on the history and conservation of California mission art. The book was co-written with **Kristina Foss**, former museum director at Santa Barbara mission. After extensive conservation work at 18 of the California missions it was time to document for others some of the many projects completed over the past 41 years. The book brings together the history of the missions themselves, the art found in the missions, and the conservation work completed to date. The volume also includes personal stories and discoveries from each of the authors.

On April 1, 2021, the Natural History Museum of Los Angeles County reopened to the public after a 54-week-long hiatus. In early May, **Tania Collas** and **Marina Gibbons** installed Mary Pickford's gold lame dress with uranium glass beads in the Hollywood costume case of the *Becoming Los Angeles* gallery, where it will be exhibited for six months. The conservators are also diving into work on

a new exhibition about the ancient sea life that swam above Los Angeles millions of years ago, featuring many vertebrate and invertebrate fossils excavated from local neighborhoods.

Elma O'Donoghue finished several treatments flattening cracked paint surfaces on paintings by Piet Mondrian, Fernand Léger and Judit Reigl for the installation of LACMA's modern galleries. Her focus has been on using traditional techniques that incorporate heat, moisture and isinglass with gentle massaging of the relaxed paint surface, followed by weights. This modification has helped set down and minimize very disfiguring and severe distortions caused by cracking in Piet Mondrian's 1938 *Composition in White Red and Yellow*, 63.14.

Kat Harada cleaned and restored the Philips Koninck *Panoramic Landscape with a Village* from the Carter collection, LACMA, which along with the Jacob Adriaensz Backer *Portrait of a Young Woman* that Elma O'Donoghue restored, will be on loan to the exhibition *Becoming Rembrandt: Creativity and Competition in Amsterdam, ca 1630-1655* opening at the National Gallery of Canada and then traveling to the Städel Museum, Frankfurt.

Kat is now restoring a recently acquired Mexican painting by Antonio de Torres *The Divine Shepherd, the Immaculate Conception, Conceptionist Nun, and Saint John of the Cross*, 1719, oil on canvas. Kat is reclaiming a border almost an inch wide that was turned over the stretcher. She lined the edges with strips of canvas and she is now in the process of cleaning.

Joe Fronek is finishing work on LACMA's Melchor Pérez Holguín *Pietà* and will study the Frans Post *Brazilian Landscape with a Worker's House* from the Carter Collection for cleaning. The Post represents an important expedition of Dutch specialists to the New World. The artist painted a small number of paintings in the territory of Brazil but he continued painting scenes of the New World when he returned to Haarlem where the Carter painting was completed.

The conservators at the Getty Villa share with mixed emotion the news that antiquities conservator **Susan Lansing Maish** will be retiring this June. Joining the Getty in 1986, Susan has worked on a wide range of archaeological materials, education outreach, and the management of conservation archives to name just a few of her many contributions.

Her most recent collaborations include the technical study and exhibition coordination of the ancient silver treasure from Berthouville, by the Cabinet des Médailles in the Bibliothèque Nationale de France, and more recently a collaboration with Getty colleagues on the research of delicate gold textile fragments in the JPMG antiquities collection, to be published in a paper entitled: "*Vittae Auratae: Interpreting the History and Technology of a Group of Roman Gold Textile Fragments*" (forthcoming in the *GETTY Research Journal*, August 2021). After almost 35 years at the Getty, Susan's calm, gentle, and collegial character and vast knowledge of the Getty collection will leave a large gap in our department. She will be missed by all!

Post-baccalaureate conservation intern in antiquities conservation **Cheyenne Caraway** will soon be completing her virtual and very productive pre-program internship. She has accepted an offer to join the UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials, class of 2025. It will be wonderful to finally meet and work with her in person when she and her cohort begin their studies in Los Angeles in the fall of 2022.

The antiquities conservation and curatorial departments and the Getty digital media group have recently curated several virtual exhibitions presented by Google Arts and Culture. *Muses in the Lab: Conserving a Roman Sarcophagus* co-authored by **Erik Risser** and **William Shelley** the online article features the conservation of Roman sarcophagus fragments that had been in storage for 40 years.

Another online exhibition co-authored by **Marie Svoboda** and **Sara Cole** (Villa

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assistant curator) *Faces of Roman Egypt*, presents the Getty's Romano-Egyptian mummy portrait collection, which was preceded by a presentation in May about the Getty's complete Romano-Egyptian mummy entitled: "Investigating Herakleides: a Portrait Mummy from Roman Egypt."

Susanne Gäsicke presented "The preservation of metalwork in the Kathmandu Valley: Reflections on past and current practices" (co-authored with **Nuthandar Sharma**) at the virtual meeting of ICOM-CC, Beijing, in the Metals group.

The Getty Villa reopened with all safety measures in place in April 2021. This means that the public could finally see the exhibition *Mesopotamia: Civilization Begins*, which completed installation just as the museum closed to the public in March 2020. The exhibition was on view until August 16, 2021. The Villa conservators are very excited to proceed with the delayed exhibitions and proposed projects that can finally move forward.

The UCLA/Getty Conservation of Archaeological and Ethnographic Materials Interdepartmental Program received two NEH grants. **Ellen Pearlstein** and **Glenn Wharton** are the principal investigators on the grants. An award of \$75,000 for "Embedding Sustainability in Cultural Heritage Conservation Education" will be used to create a strategic plan for teaching sustainability in cultural heritage conservation. This grant dovetails with lab manager **William Shelley's** work to make their laboratories green compliant.

A \$250,000 award for "Community, Collaboration and Cultural Heritage Conservation Project" will support three master's graduate students with a focus on community collaboration practices and partnerships with institutions holding Native American and African American collections.

After a decade of research, writing, and production, the Getty Museum has published its latest Fench furniture catalog with **Arlen Heginbotham** as co-author. Thanks to a great team in the

publications department, it is their most ambitious digital publication yet, with fully-zoomable high-resolution images made by their wonderful photographer, **Becky Vera-Martinez**. They are saddened that co-author and friend **Gillian Wilson** passed away before she could hold a copy in her hand, but very grateful to **Anne-Lise Desmas** for all her hard work, stepping in and seeing the project through to completion from the curatorial side. *French Rococo Ébénisterie in the J. Paul Getty Museum* is available both online and in print.

UCLA/Getty students and faculty were excited to attend ANAGPIC online, hosted by Buffalo State College on April 14-16, 2021. Our students made several contributions to the program. **Jennifer McGough**, presented "Preliminary Research into the Use of 3D Printing Technology for Loss Compensation of Asian Lacquerware," advisors: **Dr. Ioanna Kakoulli** and **Christian Fischer**. **Céline Wachsmuth**, presented "Consolidants and Context: A Green Approach to the Consolidation of Low-Fired Ceramics with a Case Study in Pueblo Ceramics," advisor: Glenn Wharton. Lightning round papers: "Fungal Pigments" and "Feather and Pest Identification on a Fan Artifact" by **Tamara Dissi**, advisor: Ellen Pearlstein. **Isabel Schneider** "Debunking the Myth of Moroccan Sabra Silk Using Polarized Light Microscopy and Exploring What That Myth Means to Local Artisans," advisor: Ellen Pearlstein.

The Margaret Herrick Library's conservation department is pleased to announce two new team members. **Kat Stiller** joined the library in January as a conservation technician and **Yoojung Hong** as a conservation specialist. Both Yoojung and Kat have been helping **Nicole Alvarado** and **Dawn Jaros** with treating MHL archive materials in preparation of their display at the Academy Museum of Motion Pictures.

The museum is set to open in September 2021, and they are very excited that many of the library's treasures will be on display for the community to see. And congratulations to Kat for being accepted to University of Delaware art conservation program for fall 2021.

They're very happy for her and wish her well on her exciting new adventure.

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New Mexico

Over the next five years, students in New Mexico State University's Museum Conservation Program will have the opportunity to intern at the Smithsonian Latino Center thanks to a first-of-its-kind partnership. The Smithsonian Latino Center received funding from the Andrew W. Mellon Foundation to support four NMSU students per year over the next five years with internships for up to six months each, including transportation, housing and a stipend. As the director of the museum conservation program at a Hispanic-serving institution, NMSU's **Silvia Marinas-Feliner** worked closely with the Smithsonian to open up a once-in-a-lifetime experience for her students to improve their expertise. Marinas-Feliner has worked with the Smithsonian in the past, placing approximately 10 NMSU students into unpaid internships at the Smithsonian.

After a period of COVID-related museum closings, **Landis Smith** has returned to an IMLS-funded project to address the conservation needs of historic period collections at the Museum of Indian Arts and Culture in Santa Fe. These collections include important collections of Navajo silver; Maria Martinez legacy pottery collections; and Jicarilla Apache resin-coated woven water jars and heavily used Western Apache basketry trays. As part of this project, silver collections were brought to a Navajo senior center for consultations with over 30 elders - including silversmiths - on technological features and aesthetic treatments. In addition, Pueblo potter, **Erik Fender**, collaborated with conservators on the treatment of a damaged pot by his great aunt, now in the MIAC collections.

Landis continues to promote a new resource for collaborative work for conservators and stewards of Native and

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other community collections. Sponsored by the School for Advanced Research in Santa Fe, the SAR Guidelines for Collaboration website offers guidelines for museums, case studies and other helpful material.

As of January, Landis is serving on the steering committee Member for the NEH/FAIC Held in Trust initiative to assess the state of our field and identify future directions in light of contemporary social and sustainability issues. More information about this project can be found on the AIC website.

M. Susan Barger received a Christmas note from **Gretchen Gurtler**, formerly the director the Mesalands Dinosaur Museum and now, the director of the Ghost Ranch Museums. In reference to the WAAC Angels project at Ghost Ranch, she said, "It has been two years since you visited Ghost Ranch! I wasn't even on the staff at the time. I have used most of the supplies your grant provided. I shall never forget the assistance of the conference participants; it was such a step up for the museums and my new job!"

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Pacific Northwest

The Seattle Art Museum reopened early in the spring after the second lockdown, which began in November, and the Seattle Asian Art Museum finally reopened to members at the end of April after being closed for more than a year. During the second regional lockdown, SAM conservation staff worked part of the time from home and part of the time on-site.

Over the winter, the museum received a number of significant gifts of art, including a group of Japanese paintings and sculptures from the Monsen family and a gift of 19 major works from the Jane Lang Davis collection and an

accompanying gift of funds from the Friday Foundation. The grant provided emergency relief to the museum and a generous grant to the conservation department to set up an X-radiography room and purchase technical equipment. It will also eventually fund the establishment for a new staff conservator. The collection will be exhibited at SAM in the fall, and we have started to examine, treat, and re-frame the paintings for the exhibition.

This spring, senior collections care manager, **Marta Pinto Llorca** wrapped-up the museum's multi-year, IMLS-funded art storage facility renovation, which was the final part of the Seattle Asian Art Museum construction project. The temporary storage facility in SAM's downtown museum, was turned into a provisional conservation workspace, where **Nicholas Dorman** is working on the Lang Davis paintings, and large-scale works by Jasper Johns and Mark Tobey. Nick, **Geneva Griswold** and other team members cleaned and prepared a set of mural paintings by Tobey, that will be reinstalled in one of the museum's boardrooms.

SAM conservation is also working with **Tami Lasseter Clare** and her lab at Portland State on a study of Tobey's binding medium in a number of mid-century paintings, as part of the Pacific NW Science Consortium.

Beyond the museum, Geneva prepared and taught an entirely new course called Sustainability in Museums for the University of Washington's Museology Master's program during winter quarter, which addresses how museum workers can contribute to sociocultural, economic, and environmental change.

The pandemic certainly impacted the ability to work with contract conservators, however, a successful and very environmentally friendly zoom consultation with **Jane Hutchins** facilitated the assessment of the needs of a number of textiles that are slated for display.

Finally, SAM announced a 1.5 year pre-program conservation internship, funded by a grant from The Andrew

W. Mellon Foundation. The grant provides an internship for a candidate from a historically-underrepresented background, to work with SAM's conservation and curatorial teams, and outside artists and advisors, on a fundamental re-think and reinstallation of the museum's American art displays.

Over the past several months, **Corine Landrieu** has been working on a range of fire damaged artifacts, and recently finished treating a Japanese Festival Horse. She is currently working on a local totem pole and getting ready to tackle a 20' tall Marvin Oliver bronze sculpture commissioned by King County Arts Commission/4Culture for the new Youth and Family Justice Center in Seattle. She will be working on this project with colleague **Adam Fah**.

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Rocky Mountain Region

EverGreene Architectural Arts recently completed work on the Apple Tower Theater and Union Station Waiting Room, in which the 2021 Academy Awards were held. Additionally, they finished the CO₂ cleaning of the sandstone archway at the Santa Barbara county courthouse and the decorative painted plaster ceiling at the LA city hall board of public works. They received the award of Indio, CA IDIQ for mural conservation to be performed over three years as well as an IDIQ contact with the city of Dallas for the conservation of their outdoor sculpture collection. In addition, they recently completed a decorative plaster investigation at Egyptian Theater.

Hays Shoop has spent much of the spring working on-site in Aspen and in the studio on several oversized contemporary paintings from private and corporate collections which have sustained water or structural damage. A very interesting challenge has been compensating losses on a large painting where the artist transferred thick oil paint

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skins onto a stretched canvas support, with folds and undulations of the skins.

Julianna Ly has been leading the technical investigation of a large Cornelis Kruseman (1797-1858) painting, *Christ Blessing the Children*, previously thought to be lost. The painting is newly gifted to BYU and thanks to their generous support, Julianna has collaborated with Longevity Art Preservation, the Denver Art Museum, and the Colorado School of the Mines for cross-section embedding and imaging, XRF analysis, and SEM-EDS. Through WCCFA's newly launched social media campaign, she has been sharing the ongoing treatment and results.

After almost a year and a half of on-site projects being postponed due to the pandemic, WCCFA conservator **Carmen Bria** (now fully vaccinated) was back on the road again in April. He did projects at the Little Bighorn Battlefield National Monument on the Crow Indian Reservation in Montana; at the Brinton Museum, an historic ranch and museum, in Big Horn, Wyoming and visited several private clients in the Cody, Wyoming area just east of Yellowstone National Park.

Outside of her regular conservation job at the Utah Museum of Fine Arts, **Stacey Kelly** has been busy treating a variety of works on paper in her Salt Lake City private practice. She also partnered up with Utah-based independent objects conservator **Kimberleigh Collins-Peynaud** to condition check and install over 350 objects with MuseumsPartner for the travelling exhibition *Egypt: The Time of Pharaohs* which will be on view at the Natural History Museum of Utah May 20, 2021 - Jan 2, 2022.

Julie Parker has continued to work with private and institutional clients as 2021 has opened up. She recently supported the History Colorado *Building Denver* exhibit with work on architectural models of several historic Denver landmarks including Union Station, the Denver Public Library, and Elitch Gardens. Julie has also continued her puppetry work, with a Colorado adaptation of *The Mitten* at the Ent Center for the Performing Arts at UCCS in Colorado Springs in

February. This was a co-production of Katy Williams Design, Theaterworks, and JParkerArts, see her website for videos and press.

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San Diego

The Balboa Art Conservation Center received a \$25,000 grant from the Conrad Prebys Foundation in San Diego to bolster their existing conservation fellowship program. The funding will help support the program's growth and ensure that the 2021 fellow is paid a livable stipend for the San Diego area.

BACC's assistant conservators of paintings **Bianca Garcia** and **Morgan Wylder** would like to announce the upcoming first issue of *Materia: Journal of Technical Art History*, published in June 2021. Bianca and Morgan are two members of the editorial team for this new, open-access publication dedicated to the interdisciplinary technical study of art objects. They welcome you to read, join their mailing list, and submit articles via their website.

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San Francisco

Ariana Makau was selected with nine other individuals throughout the US to be featured in *Power in Preservation*, an exhibit created by the Dumbarton House as a complement to the Women in Preservation (WIP) Conference. It is a celebration of the role that women have historically played and continue to play in the broad field of preservation. This exhibit opened on April 13 and features the professionals' discussion of their work in their own words and displays objects used in their work.

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Texas

The University of Texas at Austin has launched a new program to provide conservation support to a variety of collecting institutions on campus. The Campus Conservation Initiative will be based out of the Preservation and Conservation Division of the Harry Ransom Center with funding support provided by the Office of the Provost. The Ransom Center is partnering with the Briscoe Center for American History, UT Libraries, and the Blanton Museum of Art to address the conservation needs of these collecting institutions on campus.

Ellen Cunningham-Kruppa and **Ken Grant** are currently leading the recruitment effort to bring a full-time paper conservator on board within the Ransom Center's paper conservation lab by September this year. The position will be part of a two-year pilot to develop consultation, assessment, transport, and treatment protocols in support of the care of collection materials from campus partner institutions outside the Ransom Center. Following a successful two-year initial start-up, the plan is to expand conservation support of campus partners in the areas of book and photograph conservation and conservation science.

In February, **Joy Bloser** joined the conservation department of the Menil Collection as assistant objects conservator. A 2018 graduate of the conservation program at the Institute of Fine Arts at New York University, Joy held a succession of conservation internships both at home and abroad on objects as disparate as the aviation and space collection at the Smithsonian National Air and Space Museum, fashion eyewear at the Metropolitan Museum of Art's Costume Institute, and limestone steps at the Sanctuary of the Great Gods on Samothrace, Greece. For two years, Joy held the David Booth fellowship in sculpture conservation at MOMA, where she performed research on outdoor lead sculpture corrosion, led a technical

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study on the work of El Anatsui, and investigated the theory of conservation practices in contemporary institutions.

In 2020, Joy was appointed assistant conservator, Public Outreach and Contemporary Art at Boston's Museum of Fine Arts and was responsible for work on the MFA's contemporary art collection and developing and managing public programs for its new conservation labs. Joy hit the ground running in Houston, interviewing the artists **Jennifer Allora** and **Guillermo Calzadilla** for the Artists Documentation Program and heading up the object installation and treatment needs for the upcoming Menil exhibition *Niki de Saint Phalle in the 1960s*.

Jan Burandt, conservator of works of art on paper at the Menil Collection, presented a talk at the Print Council of America's virtual annual meeting, "Print as Sculpture: Exploring Robert Gober's Lasting Monuments to Ephemera."

A new technology emerging in the world of conservation imaging: flying small unmanned aerial vehicles, or drones, to take photos and videos of difficult to access works of art. Tall sculptures, buildings, and objects surrounded by water can be documented in detail by an experienced pilot. Through the FAA museum employees must obtain a Remote Pilot Certificate after passing a difficult exam to demonstrate an understanding of air traffic, airspace, weather, and all the rules required for flight.

At the Menil Collection, conservation imaging specialist **James Craven** has obtained his certificate and with it will endeavor to create models of outdoor sculptures using photogrammetry. This process can compute a 3D representation of an object from hundreds of still images, but you have to fly precisely!

As part of the 2021 Bank of America Art Conservation Program, the Menil collection conservation department was awarded a grant to fund research, treatment, and mounting of a 13th-century textile fragment from the central Andes Chimú civilization. Cut from the significantly larger work, collectively known as the *Prisoner Textile*, the Menil's fragment has only rarely been

exhibited and is truly remarkable for its state of preservation.

In advance of its inaugural display at the Menil as the centerpiece of an upcoming exhibition of material from the central Andes, the work will undergo a comprehensive scientific study and conservation treatment led by **Kari Dodson**, associate objects conservator, **Corina Rogge**, shared research scientist, MFAH and Menil collection, and **Kathleen Kiefer**, textile conservator.

As part of this project, the textile fragment will receive necessary stabilizing treatments. In addition, techniques of application and the colorants themselves will be characterized using the latest in imaging and scientific analytical technology. It is hoped that information gathered through this study will facilitate the development of an accurate reconstruction of the original complete, multi-panel textile. Finally, storage housings and mounting systems for this large work will also be improved, further supporting its exhibition and preservation.

Regional reporter:

Ken Grant, Senior Paper Conservator

kgrant@austin.utexas.edu

another reminder about how to be included in regional news

The call for regional news is sent to the reporters about a month before publication date. At which time they activate whatever system they use to gather it in.

One way to be sure that you will be included is to contact your reporter and ask to be on their list. And then supply them with your news in a timely manner when you are contacted.

We all like hearing about what is going on, and most of us like sharing our woes, triumphs, and just ordinary stuff.

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 Odegard 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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