

Alaska

Helen Alten and staff at the Haines Sheldon Museum completed finding aids for six unprocessed archival collections and posted them on the museum website. 2017 marked the sesquicentennial of the purchase of Alaska. Funds from the Alaska Historical Commission, Haines Borough, and the Alaska State Museum's Grant-In-Aid helped fund research and production of *Everything From Afar Drifts Ashore*, an exhibit focusing on the last half of the 19th century and how that pivotal period changed the Chilkat Valley. 188 people attended the opening on October 20, two days after the first American flag was raised 150 years earlier in the Chilkat Valley – hours before it was raised in Sitka. The most commonly heard word was “amazing!”

Museum staff learned that borrowing from outside Alaska becomes prohibitively expensive when a third party art handler becomes involved and that museum staff in Pennsylvania have no idea how bad the roads are in northern Canada. This spring the museum will improve collection security with the installation of new recording security cameras that include face recognition software, funded through a grant from the Museums Alaska Collections Management Fund. The museum will also continue work on the digital collection, improving its storage with a new solid-state server.

Since the grand opening of the new Alaska State Museum in summer 2016, the entire collection in the storage vault has moved twice to accommodate the construction of a mezzanine level as well as oversized compactorized shelving. The impending loss of off-site storage means totem poles, canoes, aircraft engines, cannery equipment, and other large items are moving in. All these collections moves have provided **Ellen Carrlee** with substantial object packing and condition reporting duties.

In the fall of 2017, Alaska celebrated its 150th anniversary. The museum featured historic maps, documents, paintings, and a paper conservation display explaining the work done by **Seth Irwin**. Also in the fall, **Fran Ritchie** and **Lisa Imamura** helped with the lining treatment of a model gut sail for a model open skin boat.

After many years of planning and preparation, on September 15, 2017 the Rasmuson Wing (a new addition) and the Alaska Exhibition opened to the public. Encompassing over 32,000 sq ft, the two spaces are a culmination of many hours of careful conservation, framing, mount-making, and installation work. Since the opening, **Sarah Owens** and **Claire Sumner** have been continuing to examine and treat the many objects that were on display for 30 years and are now in storage.

Two weeks after the opening, the Anchorage Museum hosted the annual Museums Alaska/Alaska Historical Society meetings, where **Nancy Fonicello** (with help from Sarah) taught a workshop on feather structure and conservation. **Monica Shah**, Sarah Owens, **Nicole Peters**, **Gwen Manthey**, Nancy Fonicello, and **Kim Cullen Cobb** presented papers on the conservation work for the new exhibitions.

Monica and Sarah continue to support and participate in Materials Traditions, a series of programs that bring Alaska Native artists and conservators together to learn about specific materials. This year's focus is on smoked moosehide. Working with Dena'ina Athabascan elder **Helen Dick** and artist **Joel Isaak**, Sarah and Monica brain tanned, scraped, stretched, and smoked a moosehide. During the residency in Anchorage, they were joined by Ahtna Athabascan artist **Melissa Shaginoff** and conservator **Lara Kaplan**. In addition to examining collections objects, they experimented with moosehide sewing and beadwork.

Nicole Peters is currently working on a comprehensive collection condition survey of all archaeological and historic objects housed at Klondike Gold Rush National Historical Park (KLGON) in Skagway, Alaska. Nicole recently completed a pesticide and hazardous material survey of KLGON's taxidermy, natural history, and historical artifact collections with a portable Bruker Tracer IV-SD XRF spectrometer; the instrument was loaned from the Alaska State Museum in Juneau, AK. Nicole also

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Deadline

Contributions for the January *Newsletter* should be received by the Editor before **April 15, 2018**.

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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Regional News, continued

spent one week in November conserving the Raven Shark Totem Pole at Sitka National Historical Park (SNHP). The totem pole has recently been returned to SNHP from the Anchorage Museum, where it had been exhibited on a long-term loan.

Regional Reporter
Ellen Carrlee

2018 Annual Meeting

September 26th to September 30th

Ghost Ranch, New Mexico

(never too early to gather treasures for the silent auction)

Arizona

This winter **Marilen Pool** continues her work with the Archaeological Perishables at ASM and has conserved a number of pieces for the Tucson Museum of Art. She also continues coursework towards her PhD in Arid Lands at the U of A.

Conservator **Ron Harvey** worked on sculpture maintenance in January at the Heard Museum and ASM with assistance from **Nancy Odegaard**, **Dana Hemmenway** (new senior conservator at Center for Creative Photography- University of Arizona), **Gina Watkinson**, **Betsy Burr** (ASM Kress Fellow), **Hallye Becker** (UA undergraduate), **Tim Lewis** and **Matilde Rubio** (Tohono Restoration), **Luke Addington** (furniture conservator).

The ASM lab continued with several large repatriation projects.

Lab members completed conservation treatment for objects in the *Along the River* archaeology exhibit. Steady work progressed on an IMLS grant, Conserving American Indian Archaeological Fiber and Basketry, involving treatment and rehousing of over 4,000 items in 2017 as well as several presentations and publications (Marilen Pool is the senior project conservator).

Betsy Burr has completed testing of samples in a charred material consolidation study funded by an FAIC Take-A-Chance award, and she and Nancy Odegaard will complete treatments on cataloged charred textiles. They are also working on a technical study to identify the top-bottom-front-back of Navajo textiles.

Wendy Lindsey is completing a study of tobacco residue analysis under a NCPTT grant.

Nancy Odegaard received the Chancellor's award from the University of Canberra (Australia) for outstanding career impact and achievement. She attended the last day of the AICCM conservation meeting prior to the award ceremony. She was also on the doctoral disputation committee for **Kristin Kausland's** defense at the University of Oslo. Nancy also participated in special tribal consultations during fall 2017 at the American Museum of Natural History regarding the Hall of Northwest Coast Indians and at the Field Museum regarding repatriation and human remains.

In the second half of 2017, **Teresa Moreno** worked to prepare a collection of 269 archaeological objects for display in a new ASM exhibit entitled *Life Along the*

Regional News, continued

River: Ancestral Hopi at Homol'ovi. She is currently working on a group of 60 katsinas for another exhibit that will open on March 9, *Hopi Katsina Dolls: Changing Styles*. Teresa continues her work to improve storage conditions for ASM's anthropological photographic media collection. She will participate in the Image Permanence Institute's photo process identification workshop that will be hosted by the Center for Creative Photography, March 14-16.

The conservation team at the Western Archeological and Conservation Center (WACC) has been working on treatments for Faraway Ranch at Chiricahua National Monument, Wupatki National Monument, Navajo National Monument, Gila Cliff National Monument, and Grand Teton National Park. They are happy to welcome baby **Sasha Hill-Kipling** into the family, and welcome **Maggie Hill-Kipling** back to the lab after family leave this fall!

Regional Reporter
Dana Senge

Hawaii

As major construction projects at Shangri La restrict activities around the campus, attention has turned to planning new exhibitions, both internally and externally. Conversion of the dining room into a gallery for display of textiles has brought long-standing consulting conservator **Ann Svenson** from California for several productive visits. She is re-designing mounting systems and preparing a new series of textile rotations, allowing some pieces to be displayed for the first time in many years.

Kent Severson continues work on the in situ tiles, a project nearing completion, and has begun planning for work on hanging lamps and other features in the living room.

Following years in Hawaii museums as a collections manager and at the

University of Hawaii at Manoa (UHM) Library's Preservation Department, in December **Malia Van Heukelem** started her new role as art archivist librarian for the Jean Charlot Collection, also at the UHM Library. The collection is an extensive archive of art works and documents relating to the artist and writer Jean Charlot (1898-1979) and to other artists, intellectuals, and friends he worked with or knew in his long career in France, Mexico, the mainland United States, and Hawaii.

Dawne Steele Pullman was once again the official paintings conservator for Art Basel Hong Kong in March. She continues to work on contemporary Chinese paintings in Asia and other artworks from the growing interest in Western art while also maintaining her studio for clients in Hawaii and the USA. Some works she has recently treated were by Dubuffet as well as Wang Guangle, Zao Wou-Ki, and T'ang Haywen.

Mari Hashimoto has joined **Larry** and **Rie Pace** as an intern on a 6-month grant from the Japanese Asian Cultural Council. Mari has been getting hands-on experience on a variety of paintings and an introduction to the conservation problems of termite damaged paintings. Last August a client had a disastrous fire in their house which was full of 17th- and 18th-century European paintings and musical instruments. Rie, Mari, and Larry worked with the recovery crew to remove, examine, photograph, and stabilize the paintings and works on paper. They remain busy with numerous paintings from the Honolulu Museum of Art, the Hawaii State Art Museum, and numerous private clients.

Thor Minnick has just completed a project for the Hawaii State Art Museum involving a failing ceramic piece made by artist Suzanne Wolfe, extensive treatment of a pre-contact *Ipu pawehe* (island of Ni'ihau decorated gourd) for a private collector, and was responsible for the installation of a large Burmese dragon on the Big Island in a private residence for Bay Area conservator **Catherine Coueignoux**. He is presently working on a severely termite

compromised 19th-century Korean chest and a lovely early 19th-century French clock (also termite eaten) with burl veneers and ormolu mounts.

Regional Reporter
D. Thor Minnick

Los Angeles

LACMA's Conservation Center welcomes their new chemical hygiene officer, **Carlos Aponte Vazquez**, who started his position on February 1. **Charlotte Eng** is now the Rosa Liebman Mellon Senior Scientist and Head of Conservation Research at LACMA. **Laura Maccarelli** is now an assistant conservation scientist at LACMA.

Scientist emeritus **Terry Schaeffer** presented a talk on the "Use of cudbear by a Victorian carpet manufacturer" at the recent 36th meeting on Dyes in History and Archaeology, in Hampton Court Palace. The LED retrofit of Chris Burden's *Urban Light* at LACMA was completed (all 309 bulbs!) last fall thanks to the efforts of Terry, **Mark Gilbert**, and Charlotte.

UCLA Library is excited to have several items on exhibit in the Pacific Standard Time LA/LA exhibits. And they are happy to announce that their move to the new location at 20 Powell Library went smoothly.

In spring 2016, thanks in large part to audiovisual materials specialist **Yasmin Dessem**, the UCLA Library was awarded a \$40,000 grant from the John Randolph Haynes and Dora Haynes Foundation to digitize all audiovisual and photographic materials in the Golden State Mutual Life Insurance Company records. Thanks to this grant more than 2,000 items are now available online (as of fall 2017). **Shani Miller**, a graduate of the UCLA Moving Image Archives Studies, has been essential in her role of project coordinator, managing digitization workflows, inputting metadata, and uploading content to Calisphere.org.

Regional News, continued

UCLA contracted with photo conservator **Tram Vo** to stabilize historic photos from the African-American-owned Golden State archives. Digitized archival photos were presented to enthusiastic former Golden State Mutual employees (who still meet monthly and keep a newsletter running), and conservators look forward to hosting the group to a tour of the library conservation facilities soon.

Hannah Moshier has moved into a new position at UCLA, as the newly created digitization and loan conservation coordinator, with registrar responsibilities. She is currently working with conservator **Tomokatsu Kawazu** of Studio Sogendo to coordinate exhibit stabilization for a Chiura Obata sumi painting on silk. The traveling exhibit will take the Obata painting to Japan and the Smithsonian Museums before the piece comes home to LA.

Collections conservator **Wil Lin** has been building connections with the UCLA East Asia Library to help care for their unique materials. He has also been collaborating with the university bindery to produce legible and accurate non-roman titles for library bindings. UV cured ink on the spine means they are no longer tied to metal fonts used to stamp book cases in the past, and can move away from transliteration of author/title information.

Department head **Dawn Aveline** will be traveling to Cuba in February with AV specialists Yasmin Dessem and **Allie Whalen** (the newest AV colleague, a recent graduate of the NYU Moving Image Archiving and Preservation program) to collaborate with colleagues there as part of the ongoing UCLA Library International Digital Ephemera Project. This trip will focus on magnetic media preservation.

In July **Chela Metzger** presented on the topic of bound record-keeping structures at the Society of Bookbinders education and training meeting in Manchester, UK. The visit also included meetings with book conservators at Trinity College and the Chester Beatty in Dublin, Ireland to discuss issues related to rebinding of medieval manuscripts.

Buffalo State art conservation program third year intern **Amanda Burr** was awarded a Mellon fellowship at LACMA this fall. Her work on a unique collaged civil war diary and a heavily illustrated baroque science book can be seen if you search in the UCLA preservation blog.

Kress/FAIC conservation fellow **Christina Romanowski Bean**, a recent graduate from the Camberwell paper conservation program in London, has had an active and productive year at UCLA. Her work on an 18 foot printed Armenian scroll can be found on several UCLA preservation blog posts. Her other projects have included a challenging set of heavily damaged Indian health posters, a group of phrenology ephemera, pigment consolidation of sumi ink on pressed leaves, and pigment consolidation on Armenian manuscripts. She has an interest in multispectral imaging which has been to the benefit of UCLA collections as they strive to translate faded and lost media.

Her research on the UCLA French Resistance newspapers has taken her to the Getty to work with scientists on their microfadometer, and will lead to a better understanding of the material culture and storage/exhibit specifications for the hastily created WWII materials.

This summer UCLA Library hosted rising first year WUDPAC student **Madison Brockman** during her summer work project. Madison worked to safely dismantle and remove attachments from a massive, shattered, and already digitized UCLA marching band scrapbook. She also created specialized housings for two Bruin bear paws.

Sculpture Conservation Studio had a fulfilling 2017. They completed the de-installation, conservation, and re-installation of over 45 artworks, including a 60' wooden clock tower, on the outdoor Fulton Mall in Fresno, CA, after 18 months of incredibly hard work and tough weather. The grand opening of the new "Fulton Street" with the installation of the conserved 1960s fountains and sculptures was in October.

SCS also completed the conservation of the 17 First Street tile panels mural on the new Alliance Charter school in East LA. The panels were built for the First Street Mercado, which was torn down to build the charter school. The community would not let the charter school be built unless the panels were saved and put into the facade of the new school. The murals look great in their new arches on the facade with lights at night to enhance the tile panels. Photographs of the mural were at LACMA at the *Art LA Chicano* exhibition.

Dawn Jaros recently traveled to Chennai, India as the Academy of Motion Picture Arts and Sciences representative for the film preservation conference organized by the Film Heritage Foundation and International Federation of Film Archives. The conference covered both theory and practical classes for the preservation and restoration of film-based and paper-based materials and had daily screenings of restored classics from around the world. Dawn presented on preservation and basic conservation techniques for photographs in library and archive collections.

NHMLA conservators **Tania Collas** and **Marina Gibbons** have been working on new additions to the museum's *Becoming Los Angeles* exhibition, including an early California period saddle and a stunning red tutu worn by Betty Grable in the 1945 film *Diamond Horseshoe*. The renovated exhibition opens on June 1, 2018. Marina is also treating a Middle Kingdom Egyptian painted wooden coffin, among many other projects.

In January, the conservators hosted a tour for members of the Emerging Conservation Professionals' Network to show current lab projects as well as the museum's Mineral Sciences lab and Anthropology collections.

Jane Bassett has been appointed senior conservator and head of Decorative Arts and Sculpture Conservation at the J. Paul of a Getty Museum. **Arlen Heginbotham** is working on the publication of a forthcoming online catalog of French Rococo furniture which will include substantial technical

Regional News, continued

essays. **Jessica Chasen**, a recent Winterthur grad and current intern, is contributing analytical interpretation of Asian and European lacquer to the catalogue. She is also studying an outdoor sculpture by Joan Miró for upcoming treatment.

Work on the Stark Sculpture Collection is ongoing with pre-program conservation assistant **Magdalena Solano** focusing on the treatment of sculptures by Elisabeth Frink. **Kellie Boss** is working on contract to re-wax the outdoor bronzes and to treat a number of the outdoor painted sculptures. **Julie Wolfe** continues her testing of home-made versions of Inralac and is currently finishing a manuscript on the materials and techniques of Roy Lichtenstein's outdoor sculpture.

In September, Paintings Conservation welcomed graduate intern **Kat Harada**, who completed her third year at the National Gallery of Art, Washington and graduated from Buffalo State University in September.

The department is also hosting this January **Line Clausen Pedersen**, curator, head of modern department at the Ny Carlsberg Glyptotek, Copenhagen, Denmark. She is an Edgar Degas scholar and brought with her two paintings, one by Degas, the other by Vincent Van Gogh, for study, treatment, and display. Though known for their sculpture collection, the Glyptotek has an outstanding collection of 19th-century paintings as well. **Devi Ormond** and **Laura Rivers** are working with Line on the paintings.

Antiquities Conservation at the Getty Villa would like to share a few exciting events coming to the Getty Center and the Villa. The conservators, mount-makers, and preparators are busy with the final stages of reinstalling the Villa collection. The *Villa Reimagined* will fully open to the public by mid-April.

Coinciding with the Villa reinstallation, Museum staff are active with several new exhibitions: *Plato in L.A.: Contemporary Artists' Visions*, April 18–September 3, 2018 in the Villa's temporary exhibition galleries, and *Beyond the Nile: Egypt and the Classical World* on view March 27–

September 9, 2018, at the Getty Center, which will highlight the multi-faceted connections between Egypt and the Mediterranean over two millennia. **Erik Risser** and **William Shelley** are actively restoring a large granite obelisk, from the Museo del Sannio, Benevento, Italy which will be exhibited in the Getty Center rotunda.

The department is also preparing for the exhibition *Palmyra: Loss and Remembrance*, on long-term view at the Villa from April 18, 2018–May 27, 2019. This exhibition will highlight the important collection of ancient Syrian funerary reliefs from the Ny Carlsberg Glyptotek collection in Denmark.

Susan Lansing-Maish travelled to Copenhagen for the ICOM-CC conference last September and had an opportunity to examine the limestone objects prior to shipping to the Villa. At the conference, Susan presented her and **Eduardo Sanchez's** four year-long conservation treatment of the Berthouville treasure of ancient Roman silver which belongs to the Bibliothèque Nationale de France, Paris. In mid-October, Susan was invited to present the Berthouville treasure project at a Gallo-Roman symposium at the Musée Départemental Arles Antique, France, marking the culmination of the Getty's involvement in this extraordinary collaborative project.

Antiquities Conservation welcomes 2017-18 intern **Julia Commander** of the Winterthur conservation training program. Julia hit the ground running last September and has been involved in all Villa activities – mainly the reinstall as well as several technical studies on ancient gilded silver, ceramics, and ivory.

Marie Svoboda travelled to Athens, Georgia, to the University of Georgia, last October, to give a lecture to students on the APPEAR project – an international collaboration on the study of Romano-Egyptian mummy portraits. **Susanne Gänsicke** weathered the “bombogenesis” and travelled to Boston for the AIA conference, where she participated in a panel discussion on conservation and archaeology, in the field and in museums.

Jeffrey Maish just returned from Cambodia where the CAST:ING group (*Copper Alloy Sculpture Techniques and History: an International iNterdisciplinary Group*) held a working meeting for their upcoming publication.

Regional Reporter
Virginia Rasmussen

New Mexico

Susan Barger, Connecting to Collections Care coordinator, will be working on a NEH grant awarded to the Maxwell Museum as part of a team to develop a preservation master plan.

Silvia Marinas-Feliner, NMSU museum conservation program director, conserved a diorama at the Tularosa Basin Museum of History (TBMH). Working with her was **Amanda Castillo**, a graduate of the program. The diorama depicts the archaeological formation of the Tularosa Basin and was created by Ray Stanford Strong and a team of artists for the museum at the White Sands National Monument (WSNM) during the late 1930s as a part of the Federal Arts Project (FAP). The project was made possible by a collaboration of grants from the Historical Association of New Mexico and the New Deal Preservation Association and from personal donations to the museum.

Regional Reporter
Silvia Marinas-Feliner, M.A.
Museum Conservation Program Director
New Mexico State University
Conservation Laboratory
Art Department
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Pacific Northwest

At the Portland Art Museum, **Samantha Springer** has been working with the education department and a dedicated docent team to start regularly scheduled tours for people who are blind or have low vision, giving them the opportunity

Regional News, continued

to touch a work of art with gloves and under guidance. This initiative is part of the museum's dedication to creating an inclusive and inviting environment for all visitors. Across the museum's departments they are also attempting to improve communication about why museums ask other visitors not to touch the art, with signage and interactive stations.

In January, **Morgan Hayes** joined Samantha for a week of work in the gallery on a Mary Corse painting that will be travelling across the country to DIA: Beacon on loan. They used the public moment as an opportunity to highlight conservation at the museum on a Facebook live event.

Samantha is continuing work on the AIC-Wiki's Oddy test database and will be co-teaching a workshop at the AIC annual meeting in Houston. A variety of contemporary Northwest works of art have crossed Samantha's bench in preparation for a biannual rotation of those galleries including the stabilization of delaminating masking tape from a Judy Cooke hanging. When possible, artists are consulted with the curator, **Grace Kook-Anderson**, to build the institution's knowledge of works within the collection.

Corine Landrieu has been working on a range of sculptures and objects from different private and public collections, including the treatments of a Tennis Whiting plaster sculpture, a Doris Chase maquette, a ceramic fountain by Namm, and the assessment of a large Buddha collection. She also treated a diving suit from 1944 for the Naval Undersea Museum.

In October 2017, *Andrew Wyeth: In Retrospect* opened at the Seattle Art Museum, and SAM's conservation and museum services team had the pleasure of studying and caring for 105 remarkable and delicate works by Wyeth. They give their sincere thanks to the Brandywine River Museum staff and also to **Joyce Hill Stoner** and **Julie Ream** for their terrific preparatory work and for generously sharing their knowledge of the artist.

Geneva Griswold went to Florence where she took part in the conservation of Massimiliano Soldani Benzi's *Lamentation over the Dead Christ* together with Florentine conservator **Ludovica Nicolai**. The project has been supported by The Samuel H. Kress Foundation, the Bargello, and other foundation and individual supporters.

In Seattle, **Nick Dorman** completed conservation treatment of *Shipwreck Off the Coast of Alaska* by Louis-Philippe Crépin, 1806 for it to be exhibited at SAM in the installation *Extreme Nature*. **Elizabeth Brown** continued her work on preservation strategies for the time-based media works in SAM's collection.

SAM received the Andrew W. Mellon Foundation implementation grant to establish an Asian paintings studio; preparations for the development of the department and studio have commenced and authorization was given by the Seattle City Council for the broader Seattle Asian Art Museum construction project to proceed. In addition to the new studio, the project adds gallery, public meeting, and education spaces. Seismic safety measures will be implemented and new HVAC systems will be incorporated within the historic art deco Asian Art Museum building.

Geneva and Nick gave short talks about the Asian Art Museum project at the regional conservation group meeting at the Portland Art Museum in November, and they are currently teaching a preservation of collections course at the University of Washington Museology MA program. Elizabeth and Geneva are evaluating object checklists in preparation for the new installation of the galleries at the Asian Art Museum, once it reopens.

The RBCM conservation labs are delighted to announce the arrival of a new archival conservator, **Lauren Buttle**. Lauren holds a M.A.C. from Queen's University with a specialty in paper. She most recently worked as a Kress Fellow at Trinity College in Dublin, conserving papyrus. Her experience includes working with Yukon Archives, City of Edmonton Archives, Art Gallery of Ontario, as well as the

British Museum. They feel very fortunate to welcome Lauren to the workplace. They also were fortunate to host **Katie McEvoy**, Fleming intern, in the fall. Katie was instrumental in getting them through a very busy exhibition and loans period. She is currently working on contract, assisting with the move of the palaeontology collection.

In November, the RBCM launched the much anticipated *Kwäday Dän Ts'inchj: Teachings from Long Ago Person Found*, edited by **Richard J. Hebda**, **Sheila Greer**, and **Alexander P. Mackie**, documenting the story of the "Long Ago Person Found" in a northern BC ice patch. The comprehensive and collaborative publication interweaves the scientific analysis, conservation treatment, and cultural knowledge of an individual and his world. A chapter in the book was written and another co-authored by **Kjerstin Mackie** of the RBCM, chronicling the work that she did on the associated artifacts. Other conservation contributors included **Kate Helwig**, **Tara Grant**, **Jane Sirois**, **Michael Wayman**, **Greg Young**, **Jennifer Poulin**, and **Val Monahan**.

Lisa Bengston travelled to Bogota, Colombia to deliver artifacts and install the *First Nations Masterworks* exhibit in the Museo del Oro. She continued on to explore the Andes, Amazonia, and beaches of Colombia and Peru. She was even able to connect with former RBCM conservation intern **Sarah Confer** and to take a traditional dying workshop.

UBC Museum of Anthropology conservator **Heidi Swierenga** led the way, with the assistance of **Kasey Lee** and **George Field**, as well as other BC conservators, to lay the foundations of the BC Heritage Emergency Response Network. At the time of this submission, six British Columbia cultural institutions have signed on to the Statement of Cooperation, a training workshop was held, and emergency kits have been developed for use by BC institutions on Vancouver Island and the lower mainland. Work continues with support from the BC Museums Association for the development of a sustainable province-wide model for emergency response and collections salvage.

Regional News, continued

Colleen Wilson presented her work on mannequins at the Fall Pacific Conservation Group meeting as well as a RBCM staff meeting.

Regional reporter:
Corine Landrieu

San Diego

The Balboa Art Conservation Center (BACC) welcomes three new conservators to its staff: **Bianca Garcia**, assistant conservator of paintings; **Jacinta Johnson**, assistant conservator of paper; and **Morgan Wylder**, assistant conservator of paintings.

Bianca earned her M.S. in art conservation from the Winterthur/University of Delaware Program in Art Conservation. She received her B.A. in art conservation from the University of Delaware. Bianca's training includes internships at the Cleveland Museum of Art, Museo Nacional Centro de Arte Reina Sofia, and Western Center for the Conservation of Fine Arts.

Jacinta earned her M.S. in art conservation from the Winterthur/University of Delaware Program in Art Conservation with a focus in paper conservation. Her training includes internships at the Conservation Center for Art & Historic Artifacts, the National Gallery of Art, and the Cleveland Museum of Art.

Morgan earned a dual undergraduate degree in fine art and art history at Cornell University. She received her graduate degree in conservation of easel paintings from the Courtauld Institute of Art, London. During graduate school, Morgan interned in the paintings conservation department at the Victoria and Albert Museum, London. Before her fellowship at BACC, Morgan worked as the NEH fellow in paintings conservation at the Chrysler Museum of Art.

Julie McInnis recently presented at the Coronado Historical Association's inaugural curatorial workshop as a guest speaker. The theme was "caring for your

family photographs." Attendants learned the basics of safely handling photographs, how to buy archival materials, best practices for housing photo prints and negatives, and when (and how) to contact a conservator. Example housings were shown from the Historical Association's own collections, and everyone went home with a goody bag of cotton gloves and a few archival supplies.

Regional Reporter
Frances Prichett

San Francisco Bay Area

Big changes have taken place in the textile conservation lab of the FAMSF. Highly skilled volunteers **Jean Scardina** and **Barbara Nitzberg** have retired as of 12/2017. They have each donated well over 35 years of textile expertise to the lab and can never be replaced. Head textile conservator **Sarah Gates** is not quite sure what she will do without their generous support, both personally and professionally. Over the decades Jean and Barbara have cheerfully stepped up to help with a wide range of tasks, from maintaining the sewing machines and fixing the serger to analyzing costume modifications and undertaking weave analysis – not to mention their skill with "seat of your pants" dyeing and cookie-baking. Associate conservator **Anne Getts** and Sarah wish them all the best with their "extra" day of leisure each week! They are and will be sorely missed.

The Bay Area Conservation Guild organized a visit to the di Rosa Collection in Napa. The timing was fortuitous as the tour and lunch took place just prior to the devastating fire in the area. BAACG is making a donation to help the collection recover from fire damage.

The Conservation Center of the Asian Art Museum is preparing for an extension to the museum, a new outdoor terrace, and exciting changes to the collection galleries beginning in the spring of 2018. As a result, they have some surplus materials, including approximately

1000 used Gore Tex silica gel tiles available for free. They are 6" X 6" X 1/2" and each can condition 1.5 cubic feet. Come and take as many as you like, but let us know when you'd like to come and how many you want. Call **Kathy Gillis** (415-581-3540) or **Mark Fenn** (415-481-3541). The museum will remain open during this expansion project, and they welcome you to visit the thought-provoking spring exhibit, *Divine Bodies*, opening March 9, 2018.

Kathy Gillis attended the VoCA (Voices in Contemporary Art) summit at SFMOMA in January, 2018. **Shiho Sasaki** will attend the workshop, "The Use of Chelating Agents in Paper Conservation" held at Stanford in March. Mark Fenn will attend the Forbes Symposium at the Freer Gallery in March. The topic for this year's program was research on early Chinese lacquer buddhas.

Denise Migdail will be traveling to Ottawa in preparation for the 2019 NATCC conference to be held there. Recent courier and research trips have taken conservators to Suzhou, China (Mark Fenn), New York City (**Kimi Taira**), Chicago (Kathy Gillis), and Seoul, South Korea (Shiho Sasaki).

At SFO Museum, **Alisa Eagleston-Cieslewicz** is eagerly awaiting the move into the museum's new building, set to happen in a few short weeks. The new building will have a dedicated conservation lab, as well as expanded collection's storage and exhibit preparation areas. Alisa recently returned from maternity leave after welcoming a baby boy in October, and she is currently working on the conservation needs for an exhibit of historical radios.

Regional Reporter
Alisa Eagleston-Cieslewicz

Texas

In late January, a group of over 40 museum professional from all across Texas met at the MFA Houston to begin disaster preparedness training for

Regional News, continued

collecting institutions. The free training, organized by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) in collaboration with TX-CERA, the Texas Cultural Emergency Response Alliance, is designed to equip collections professionals in Texas with the skills to respond to emergency situations in the region's museums, libraries, archives, and historic sites.

The program began with two days of in-person training in Houston on January 25 and 26. During the subsequent four months, participants will be asked to take part in an 8-part webinar series that will include presentations on material-specific salvage techniques. In June, the program will wrap with an additional two days of in-person training in Houston.

The Texas Heritage Responders training is based on the curriculum used for the National Heritage Responders team, including damage assessment exercises and a disaster response scenario. Participants completing this training will be asked to make an effort to respond, when requested, to disasters that jeopardize Texas's cultural materials.

Karen Pavelka traveled to Puerto Rico in January as part of an AIC/National Heritage responder team which also included team leader **Laura Hartz Stanton** and conservators **Beverly Perkins** and **Jason Church**. The team surveyed seven institutions including libraries, archives, and museums and held a workshop at the Museo de las Americas to demonstrate salvage techniques.

A second team included **Bob Herskovitz**, **Anne Frelsen**, and **Susan Duhl**. The teams were organized by **Rebecca Elder** who continues to oversee NHR activities. The teams were organized by **Jess Unger** and **Rebecca Elder**.

Regional Reporter:
Ken Grant

Conference Announcement

APPEAR: Ancient Panel Painting, Examination, Analysis, and Research

May 17–18, 2018
Getty Villa, Los Angeles

In 2013, the J. Paul Getty Museum's Department of Antiquities Conservation launched the APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) Project. A four-year Getty collaborative initiative on the study of ancient panel painting from Roman Egypt involving many international partner institutions, the project goals are to investigate and increase the understanding of ancient painting technology, its production, materials, clues to workshop and artistic practice.

Participating institutions research their collections and contribute results into a shared database. The collective information obtained from numerous entries not only promotes comparison between the artifacts but helps develop a broader understanding of materials and technology in the ancient world.

The J. Paul Getty Museum will be hosting a two-day conference marking a significant outcome of this collaborative effort. The presentations and posters given by project participants will highlight the collaborative work, investigations, observations, and data collected to date. The conference is open to the public, however it is targeted towards a scholarly and engaged audience interested in ancient panel painting methods and materials.

For more information visit: http://www.getty.edu/museum/research/appear_project/

I haven't failed.

*I've just found 10,000
ways that don't work.*

Thomas Edison

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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