

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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Alaska

Helen Alten and the Haines Sheldon Museum staff are launching a digitization effort to make VHS, audio, and film recordings more accessible to researchers and the public, in particular recordings of Tlingit elders. Partnering with the Chilkat Valley Historical Society, the museum's archived oral histories will form the basis for four public meetings about modern issues with historical roots, such as mining, logging, fishing, and Native land use rights. This effort is possible because of the installation of a new server and high quality editing and recording equipment purchased through a number of grants.

Meanwhile, the exterior of the museum has been receiving a facelift. A new roof and replacement of rotted wood and siding on the east and north sides of the museum have greatly improved the building's capacity to protect the collection, eliminating water and air leaks. In July, the museum will welcome intern **Alex Van Allen** from Texas Tech University's Museum Sciences and Heritage Management masters program for a six-month internship that includes, among other activities, digitizing the video and audio materials. Helen Alten attended the 2019 AIC meeting in Connecticut to learn more about preserving and storing electronic media prior to starting this new collection initiative.

Ellen Carrlee continues her anthropological PhD research on the meaning and materiality of seal intestine with fieldwork in the Yup'ik community of Scammon Bay. She gave a class on spruce root basketry repair to Tlingit and Haida weavers last fall and brings the same training and weavers' feedback to the 47th annual AIC meeting, using baskets from the Alaska State Museum research collection. Ellen is developing image-intense online resources for condition reporting Alaskan materials as well as agents of deterioration for Alaskan materials.

Nicole Peters recently completed conservation work for Lake Clark National Park & Preserve collection items housed at the Alaska Region Curatorial Center in Anchorage. Work included condition assessments, housing and storage recommendations, and conservation treatment of historical and cultural wooden objects, as well as of three hand-sewn fur parkas originating from the Lake Iliamna region.

Nicole has been working on conservation treatments for local clients that included the repair of two C. Alan Johnson ceramic sculptures, stabilization of a collection of quilled birch bark boxes from the Michigan region, and conservation treatment of a carved-wood triptych sculpture by late artist John Hoover. She also spent time conserving a pair of Kiowa moccasins for the Eiteljorg Museum in Indianapolis, IN. Treatment involved plaster mount removal, bead stabilization, and repair of damaged buckskin.

In January Nicole traveled up to Fairbanks and conducted a preventative conservation and museum housekeeping workshop at the Morris Thompson Cultural & Visitors Center. She surveyed diorama items for hazardous materials associated with pesticide applications with a pXRF loaned from conservator Ellen Carrlee at the Alaska State Museum in Juneau. After testing, Nicole devised a routine cleaning program for the diorama that she implemented with the help from assistants from the Morris Thompson Center and Alaska Public Lands Information Center (APLIC) personnel.

In March, Nicole completed a joint project for APLIC and NPS ARCC in Anchorage that involved XRF testing of taxidermy and natural history specimens scheduled for exhibition at the APLIC center in downtown Anchorage. Afterwards, she headed up to Talkeetna, AK to work with Denali National Park & Preserve (DENA) and the Talkeetna Historical Society for the conservation of a 3-D topographic model of Denali made by Vigo Rauda in 1969. Nicole collaborated with DENA NPS rangers and museum personnel, Talkeetna Historical Society staff, and local carpenters for the project.

Regional News, continued

On the morning of November 30, 2018, a 7.1 magnitude earthquake was centered 10 miles north of Anchorage. The Anchorage Museum suffered damage to both the building and collections. Thankfully, the damage was mostly cosmetic to the building, and few objects/artworks were damaged during the actual event. The museum staff followed the emergency plan and procedures that were crafted by the conservation department, which resulted in safe quick response across the museum.

With the entire city affected, the museum had to rely on the staff, many of whom were also dealing with effects at home, and some who could not get to the museum due to damaged and clogged roads. **Monica Shah** and **Sarah Owens** spent the next few days documenting damage and responding to collections in immediate danger. Along with facilities and exhibition staff, they worked diligently to reopen the museum to the public. It was an important event, to show the resiliency of the community and for a place of welcome for those dealing with many uncertainties during the aftermath. Most of the museum reopened by December 4, with another exhibition reopening December 20. In the two months after the initial earthquake, Anchorage experienced over 6,000 aftershocks, with 40 being over 4.0 magnitude.

Since December, Monica and Sarah have been dealing with assessments and repairs to exhibits. And insurance claims. All collections are being examined and assessed. So far, there have been less than 20 objects/artworks that have shown visible damage. Exhibit mounts played a large role in protecting the collection, and they are working with the mount maker to improve some that were compromised. **Camilla Van Vooren** was onsite in April to treat one painting that fell and assessed the painting collection.

The largest damage was to the exhibit casework for the long term loan from the Smithsonian National Museum of the American Indian and National Museum of Natural History. Four 12 ft x 6 ft x 1 inch sheets of glass were replaced in situ. **Kelly McHugh**, **Kim Cullen Cobb**, and collections staff from SI deinstalled and reinstalled over 220 objects for this work. This exhibit was the last remaining

area of the museum to reopen on April 12. The calm, quick response by staff and the support of community partners contributed to the success in handling this very large emergency.

Throughout this time, the museum has not delayed its heavy exhibit and program schedule. Monica and Sarah have been helping with the deinstallation and installation of exhibits in preparation for summer visitors, helping with launching new initiatives, and working with researchers.

Sarah participated in an Aroha Vital & Creative: Textile Arts program, for adults ages 55 and older, with museum educators and contemporary artists. Sarah provided a unique understanding of textile production and the care of textiles during the class. Anchorage Museum collection objects were presented during the program to help explore the history and process of creating textile art, including examples of quilting, textile fibers, textile manufacture and production, moose hide and fish/gut skin processing.

Regional Reporter
Ellen Carrlee
Alaska State Museum
Juneau, AK

Arizona

Marilen Pool of Sonoran Art Conservation will continue working on the conservation of some of the outdoor sculptures at the ASU University Art Museum this summer. At ASM she will be focusing on temporary stabilization and rehousing of several hundred extremely fragile charred archaeological perishable artifacts, and then transitioning into the next IMLS grant project surveying and conserving the Mexican hat and American Indian cradleboard collections.

Nancy Odegaard co-authored a paper presentation, *Coloring the World: People and Colors in the Southwest*, at the Society of American Archaeology meetings in Albuquerque. She was a keynote speaker at *Managing Pesticide Contaminants on Museum Collections* and workshop leader at the Saskatchewan Indigenous

Cultural Centre tribal gathering, the first of its kind in Canada. She is a co-author of a poster presentation at AIC, *Conservation and NAGPRA*. In the University of Arizona spring semester, she taught the materials conservation laboratory course to graduate students. **Alex Lim** (Tumacacori National Historic Park) taught the materials conservation lecture course. Nancy is also collaborating with **Jeanne Brako** at the Heard Museum with Navajo textiles, weavers, and interns.

Gina Watkinson attended the AIC conference where she led discussions as co-coordinator of the Archaeology Discussion Group, and co-authored a poster presentation, *Conservation and NAGPRA*, with **Catherine Cooper** and Nancy Odegaard. She continues to complete primary research for the materials, technology, and conservation of archaeological items excavated from a site in 1915 in northern Arizona.

Marilen Pool (archaeological fiber basketry) and **Susie Moreno** (ethnological woven hats and cradle boards) continue to complete conservation treatments under the larger Basketry Conservation Project. Susie is also treating the painted walls in the west transept of Mission San Xavier with conservators **Tim Lewis** and **Mathilde Rubio**.

Jae Anderson (UA Engineering- PhD) continues to work on the development of non-destructive technologies and systems to employ non-invasive sequencing techniques for the identification, abundance, and interrelationship of biological communities associated with the interior and exterior environments impacting Mission San Xavier del Bac.

Sophie Church (UA Art History- MA) completed her thesis on the analysis of a 16th-c. chiaroscuro woodcut print and completed a conservation internship. **Kirk Astroth** (UA Anthropology- MA) completed an internship involving radiological imaging of ancient woven sandals.

Corrina de Regt (U Amsterdam Conservation-MA) completed an internship involving the conservation of indigenous pottery. **Ali Wysopal** (UA Heritage Conservation in Architecture-

Regional News, continued

Graduate Certificate) completed her program and has been accepted to the U Texas Architectural Conservation graduate program for fall 2019 where she will pursue stained glass conservation.

Dana Senge and **Betsy Burr** of the National Park Service's Western Archeological and Conservation Center have developed an analysis of the building environment, a project that has proved very interesting when comparing initially established standards, current actual environment, and current uses of the facility spaces.

In addition to treatment and survey projects for several parks in the region, Betsy has been working with park staff at Chiricahua National Monument to address facility issues that directly impact collection care and museum housekeeping.

Regional Reporter

Dana Senge
National Park Service
Intermountain Regional museum
Services Program
Tucson, AZ

Hawaii

Dawne Steele Pullman survived another Art Basel Hong Kong in March as the official paintings conservator. Happily, less damages occurred this year but she did treat artworks by Agostino Bonalumi (1988), Jose Davila (2019), and Jean Arp (1959), also a small Zao Wou-ki as well as a Chu Teh-Chen (both from the 1970s), and a Yayoi Kusama (1990). She also finished consolidation and aesthetic reintegration on more than 80 areas of cracking on a painting by Peter Coker (1970s) which had survived the typhoon in Hong Kong last year. Currently she is working on a China trade painting of an American ship from 1845.

In order to maximize its very limited space, Shangri La has begun a major reorganization of its storage areas, spearheaded by conservator **Kent Severson**. Running parallel to this work, curator **Leslee Michelsen** has been working with consulting conservator **Ann Svenson** to reevaluate and re-house

Shangri La's textile collection. The past quarter has seen exhibitions of work by artists in residence Faig Ahmed and Hayy Kahraman, and the transformation of the late eighteenth-century painted Damascus interior into a gallery featuring art of the Qajar period, including modification of the vitrines with help from consulting conservator **Thor Minnick**.

Valerie Free has returned to the States following the recent opening of the National Museum of Qatar. Valerie spent 8 years with her team developing a conservation program, designing 3 new labs, and preparing over 3000 thousand objects for the new museum designed by Jean Nouvel.

Extensive treatment of a very large 1880s Renaissance Revival style bedstead made from *kou*, *milo*, and *koa* woods has occupied Thor Minnick for the past several months. It had been made on the mainland, with the lumber having been shipped to a furniture factory there by a local family.

Regional Reporter

D. Thor Minnick
Minnick Associates
Honolulu, Hawai'i

Los Angeles

Magdalena Solano, pre-program intern in LACMA's textile conservation laboratory, has been accepted into the Winterthur/University of Delaware program in art conservation, class of 2022. Congratulations! **Remy Leighton**, volunteer intern in LACMA's textile conservation laboratory, has been accepted into the Queen Mary University of London heritage management MA program, class of 2022. Again, Congratulations!

Madison Brockman, graduate intern in LACMA's paper conservation lab, co-presented research on gel-based treatments for foxed chine colle prints with WUDPAC classmate **Emily Farek** at AIC's 47th annual meeting. She also presented a BPG tip on use of gels and local warming for enzymatic adhesive reduction, developed with **Michelle**

Sullivan at the J. Paul Getty Museum. At the Natural History Museum of Los Angeles County, **Tania Collas** and **Marina Gibbons** recently completed the installation of the exhibition *Antarctic Dinosaurs*, open through January 5, 2020. They are also preparing objects for a new exhibition called the *Natural History of Horror*, opening in early October, 2019. In addition, Marina recently treated a rare Chilean proustite from the Vaux collection for the Tucson Gem and Mineral Show.

The Autry Museum conservation department will be sharing a Getty Marrow undergraduate intern with the collections department for summer 2019. The internship is one of four awarded to the museum. Current Mellon-funded intern **Noemi Bustamante** is finishing an extensive treatment for a Hupa basket cap and will soon be creating a GIS map for IPM monitoring. **Martha Ramos** is now working as a contract conservation technician on numerous museum projects while continuing her pre-program studies.

Ozge Gencay-Ustun has been spending much of her time on objects for the museum's repatriation cases. This summer Ozge will be taking a short leave from the Autry to once again work at the field lab at the Tell Atchana excavation.

This summer **Jennifer Kim** will be taking a short leave to return to the Sardis excavation. Also working at the Sardis conservation lab for the first time this summer will be **Rio Lopez**, esteemed former pre-program intern at the Autry, and currently enrolled graduate student at Buffalo.

Sculpture Conservation Studio has been busy in 2019. After removing, conserving, and reinstalling the 35+ sculptures in the Fulton outdoor Mall in downtown Fresno (now officially Fulton Street) in early 2018, they have started their monthly maintenance on all the sculptures. SCS is also working with the City of Burbank on many of their outdoor public artworks, now that the rains have stopped.

SCS is also been involved in several projects with the City of Orange, including the historic Opid House, which is part of the Modjeska Park. They just

Regional News, continued

finished conserving several large ceramic pieces by Ruby Neri for an upcoming exhibition.

Also, a program was set up at UCLA to have undergraduate art/art history students learn about art conservation. Beginning January 2019, SCS had 2 interns working in their studio once a week. They learned a lot about conservation and even did some hands-on work. It was an amazing experience for both the students and SCS. They hope to continue this program.

UCLA Library preservation department said good-bye to pre-program conservation assistants **Kevin Torres-Spicer** and **Katerina (Kat) Stiller** this April after their six-month employment here. They will miss them, but Kevin is part of the Mellon Opportunity for Diversity in Conservation and will continue his work in the cultural heritage field over the summer, and Kat will be joining an international team in the UK over the summer conserving medieval wall paintings at St. Mary's Lydiard Tregoze, which should put her formidable hand skills to good use!

The UCLA audio visual materials folks **Allie Whalen** and **Chloe Patton**, under the leadership of **Yasmin Dessem** have been hard at work locally and internationally. Locally they have been improving capacity by installing new equipment, as well as helping to pull together a reunion event for the Golden State Mutual alumni group where those associated with the important African American owned, LA based insurance company can gather to watch company movies, and identify colleagues in the archival photo collection now cared for at UCLA.

Internationally the AV specialists are consulting with colleagues in Cuba and Palestine. On the national front they are presenting at the Association of Recorded Sound and attending AIC in New England to take part in an AV materials salvage workshop and meet to colleagues in the Electronic Materials Group.

Regional Reporter
Virginia Rasmussen
Los Angeles Museum of Art
Los Angeles, CA

Pacific Northwest

The Seattle Art Museum is pleased to have been awarded the Analog Sample Set from the AIC-PMG. The set of analog samples will provide our staff with a resource for the characterization of analog photographic collections. SAM is pleased to make the set available to local conservators and others by inquiry to the department. They are grateful to **Lisa Duncan** for urging them to apply and to the AIC-PMG and their sponsors, for making the set available.

The conservation department is honored to receive a Sumitomo Foundation grant to conserve *The Descent of Amida Buddha with Twenty-five Bodhisattvas*, a 14th-century Japanese hanging scroll (SAM 34.117). Studio Sogendo will complete the treatment, and the painting will be displayed at the newly renovated Seattle Asian Art Museum (SAAM) along with an important pair of Japanese early Edo period screens, *Rakuchu rakugai-zu* (75.38.1-2), recently conserved thanks to a Bank of America conservation grant.

Tru-View kindly donated Optium museum acrylic glazing for the framing of an important large drawing by Winslow Homer, *The Salmon Net*. They also generously donated an UltraVue laminated glass vitrine for an 8th-century Kashmir bronze sculpture of a seated Buddha that has to be displayed in a tightly controlled microclimate.

In honor of retiring SAM curator, **Patricia Junker**, Eli Wilner and Company of New York also very generously created and donated a new frame for *The Salmon Net*, in the period style that was preferred by Homer. SAM's archival technician **Barbara Robertson** reflected on the project in an article for Tru-View's QuickVue newsletter.

This past March thanks to a foundation grant, **Elizabeth Brown** finished outfitting a technical lab in the downtown museum which is dedicated to the cataloguing, care, and preservation of SAM's new media collection.

In January, **Geneva Griswold** participated in a workshop on wood identification and sampling methods sponsored by the National Center for

Preservation Technology and Training (NCPTT). The workshop was taught by **Suzana Radivojevic** and held at the New Orleans Jazz Museum.

Nicholas Dorman joined SAM Deputy Director Chiyo Ishikawa to present a lecture on women artists in the European collection at the Seattle Art Museum. In part of their presentation, they discussed the conservation treatment of a painting by Berthe Morisot for the current touring exhibition, and a work by seventeenth-century Flemish painter Michaelina Wautier- which will soon be conserved.

Progress on the SAAM renovation and expansion is proceeding, and the museum is slated to open again in fall 2019. Geneva, **Marta Pinto-Llorca**, and Nicholas continue ongoing work preparing the collection for its return to SAAM and for the re-opening exhibitions, and implementing storage upgrades thanks to an IMLS Museums for America grant. Also at SAAM, construction and outfitting of the new conservation center for Asian paintings continues thanks to a generous grant from the Andrew W. Mellon Foundation.

Conservation intern **Jenna Harburg** conserved two large paintings by Joan Brown and is currently working on a pair of paintings of saints which were donated by architect Lionel Pries in the 1940s. They are tentatively catalogued as Mexican paintings, and the project promises to be both a conservation and a curatorial voyage of discovery.

Mid-winter and spring have kept **Corine Landrieu** busy with a range of projects, including collection assessments, treating fire damaged artifacts, and conserving 21 carved pine boiserie panels from a 1720s French castle for the new Burke Museum in Seattle. Assistant **Sarah Molitch** and interns **Celine Wachsmuth**, **Jennifer Beetem**, and **Ella Svete** have all been participating in the treatment of the boiserie panels.

This summer promises to be busy for **Samantha Springer** at the Portland Art Museum. They successfully deinstalled Lichtenstein's *Brushstrokes* from the concrete footing and are now planning the repainting portion of the project. Repainting will take place in situ during

Regional News, continued

the month of June thanks to funding from the Bank of American Conservation Project and Roy Lichtenstein Foundation.

June will also bring the start of the NEH funded survey of the NW photography collection. They are excited to announce that **Emma Guerard** will be joining them this summer as conservation fellow for the project. Emma will assess over 3,000 photographs as well as assist **Jennifer McGlinchey Sexton** during the workshop that will touch on photo process ID, condition reporting, survey best practices, and UV examination.

Later in June, **Allison Slenker**, a graduate student in the Buffalo State program specializing in objects will join Samantha for the summer to work on a variety of projects. **Lauren Couey** carried out the second FAIC oral history with **Linda Edquist**, which brought great insight into the Smithsonian. Lauren will be moving to Chicago to start a preservation graduate program, so another volunteer will need to take up the charge for documenting conservation's history in the Portland area.

Angela Chen started this past semester as a work study student assisting with inputting historic conservation documents into the electronic database and updating the gallery touch logs. Angela is also helping to turn this data into visual charts for everyone to better understand where the trouble spots are so they can brainstorm solutions and reduce the number of visitor interactions with "frequent flyer" artworks (thanks to **Angela Chang** for the ideas behind this program).

Jaxun Doten has taken on his role as Matter/Framer with gusto and has been putting his previous collections care experience to work. He is commended for his good nature and flexibility with upcoming changes that are planned for the shared workspace. Thanks to some private funding, the conservation space will see some minor renovations and new equipment over the next year. They hope that this work will begin in the fall.

Regional Reporter
Corinne Landrieu
Landrieu Conservation
Seattle, WA

Rocky Mountain

WCCFA conservator **Camilla Van Vooren** returned to the Anchorage Museum to treat a painting that was damaged in the 2018 earthquake. Camilla also surveyed all the paintings in the galleries and some in storage and is pleased to report that no other damage was incurred, a testimony to sound practices employed by conservators and all staff members at the museum. Camilla also recently completed a treatment of *View of Roman Ruins* by 17th-century painter Jean Le Gros Lemaire, a follower of Poussin.

Carmen Bria was on-site at the Topaz Museum in Delta, Utah in March to treat 2 paintings that were recently donated to the museum. Topaz Mountain outside Delta was the site of a Japanese Internment camp during WW II where many of the internees were artists and produced numerous oil paintings and woodblock prints during their time there.

Sarah Freshnock returned to the Buffalo Bill Center of the West in Cody, Wyoming. She is the conservation assistant and project conservator for the renovation of the Cody Firearms Museum. Sarah has completed the conservation treatment of dozens of firearms and associated objects in the collection. **Daniel Kaping** and **Kaitlyn Wright** returned to Cody to carry out conservation treatments and maintenance on more outdoor bronzes in the Center of the West's collection. **Jennifer McGlinchey Sexton** is carrying out conservation treatments on documents and works of art in the Center of the West's collection. Bev also reports that **Nancy Odegaard** visited the Center of the West to consult on a variety of topics.

Beverly Perkins, Division Director and Chief Conservator at the Center of the West, received the Sheldon & Caroline Keck Award at this year's AIC annual meeting. This award recognizes a sustained record of excellence in the education and training of conservation professionals. Bev has hosted almost 100 interns in 11 years and expresses admiration and gratitude to her mentors. Brava to the amazing Bev.

EverGreene Architectural Arts Inc., the nation's largest specialty contractor of

architectural arts, is proud to announce the acquisition of long standing partner Conservation Solutions Inc. (CSI). CSI is an internationally recognized heritage preservation firm providing conservation services to public and private owners of cultural heritage property throughout the United States, specializing in the treatment of cultural heritage, historic sites, and artistic works. By incorporating CSI into the EverGreene organization, the firm will expand its range of services in all areas of architectural conservation. EverGreene and CSI bring complementary teams with decades of collective experience. The combined group will provide clients with one point of contact for all conservation needs.

At the Denver Museum of Nature & Science, conservators **Jude Southward** and **Jessica Fletcher** and conservation technician **Kathryn Reusch** continue to complete condition reports and treatments for the Institute of Museum and Library Services American Ethnographic Collection treatment grant. This phase of the grant deals with bows, bow cases, and quivers, while upcoming phases will include clothing.

Jude and Kathryn are researching methods to stabilize waterlogged Pleistocene pinecones excavated from the Ziegler Reservoir fossil site, Snowmass Village, Colorado. Jude is also finishing the treatment of a George Washington commemorative bronze medal.

Conservator **Julie Parker** was recently onsite to complete a condition examination of a model of the Mars Insight Lander, while conservator **Barbara Johnson** completed condition examinations of fossil vertebrate and plant specimens for an upcoming loan to Japan. They welcome summer Teen Science Scholars **Anika Fergusson** and **Madison Hylland**, and in the fall, intern **Megan Salas** from the UCLA/Getty Conservation Program.

Regional Reporter
Julie Parker
Objects Conservator
Parker Art Conservation LLC
Denver, Colorado

Regional News, continued

San Diego

Carli Fine Art Conservation has been busy working with large-scale kinetic sculpture in early 2019. Works by George Rickey, Yaacov Agam, and Alexander Calder have presented challenges in addressing age-related hardware deterioration and improving outdoor installations to augment/preserve movement and balance. The CFAC studio has recently undergone renovation with technician **Mike Mollgaard** adding new workbenches, art storage, and power supplies bringing the workspace into a new era in preparation for an influx of bench projects.

Regional Reporter

Frances Prichett
Frances Prichett Paper Conservation
San Diego, CA

San Francisco

The textile lab at the FAMSF welcomed **Jennifer Nieling** in early November to be their first ever costume mounting assistant. She has an MA in fashion and textile studies from FIT/NY and most recently was employed at the Philadelphia Museum of Art and the Nantucket Historical Association. Jennifer will be working closely with **Sarah Gates** and **Anne Getts** on a variety of projects including prepping both the *Contemporary Muslim Fashion* and *Summer of Love* exhibitions to travel internationally and preparing the 500-ensemble Suppes Costume Collection for integration into permanent collection storage. They've been lobbying for this position for 13 years, are thrilled to have Jennifer's expertise at long last, and hope to make the position permanent.

Beth Szuhay and **Catherine Coueignoux** are finishing a two-year project to conserve *Our Lady of Bethlehem with Child Jesus*, which dates from the 15th century and, as the oldest known statue in California, is the star of the Carmel Mission's collection. Cat and Beth look forward to reinstalling the statue and her various accoutrements in time for the holidays.

Margaret (Meg) Geiss-Mooney, costume/textile conservator & collections

care/management consultant, thoroughly enjoyed working with the staff of the Contemporary Jewish Museum (San Francisco) installing the fabulous costume exhibition *Veiled Meanings: Fashioning Jewish Dress, from the Collection of The Israel Museum, Jerusalem* last fall. She also taught the textile/costume/fibre salvage portion of the FAIC Heritage Responders webinar training series for Houston and Seattle last year. She has been a member of the National Heritage Responders (formerly AIC-CERT) since 2011.

Alisa Eagleston-Cieslewicz is very happy to be moved into the SFO Museum's new building. She is enjoying having a dedicated conservation lab in the new facility. SFO Museum has also welcomed **Allion Kelley** as a conservation assistant. She will be working on the conservation of objects for upcoming exhibits and on a large United Airlines cutaway model from the 1960s.

Regional Reporter

Alisa Eagleston-Cieslewicz
SFO Museum
San Francisco, CA

Texas

At the Amon Carter Museum of American Art, the photograph conservators have been overseeing the expansion and completion of the Cold and Cool storage vaults. The new space almost doubles the vault space for storage. **Fernanda Valerde**, conservator of photographs, presented a talk at the annual AIC meeting entitled: "The Expansion of the Cold and Cool Storage Vaults at the Amon Carter Museum of American Art." In April, Fernanda co-taught a workshop at the Art Institute of Chicago on the use of gels in the treatment of photographs.

Earlier this year a donor provided the funds to purchase a Foster & Freeman, VSC8000, a multi-spectral imaging instrument from the field of forensics. **Sarah Casto**, the Carter's photograph conservation fellow, used the instrument to look at glass plate negatives and prints by the photographer Karl Struss. Sarah presented her findings at the annual AIC

meeting, "Pictorialist Experiments of Karl Struss." **Diane Knauf**, assistant paper conservator, has been using the machine to measure opacity of test adhesives and mends to use on tracing paper. Diane also presented some of her work at the AIC meeting, "Producing Nanocellulose Films for Repairs."

In addition, Diane will be presenting more of this research at the "New Perspectives: Contemporary Conservation Thinking and Practice," Icon's triennial international conference, Belfast, Northern Ireland June 12-14. Her talk is entitled, "The Gentling Collection: Preservation of the Structure and Appearance of Multi-Layered Preparatory Drawings on Transparent Paper."

Jodie Utter, senior conservator of works on paper, participated in a panel discussion on historical artist materials collections at the AIC meeting, her talk was entitled "Artist Materials at the Amon Carter Museum of American Art." Jodie is in her second year as Book and Paper Group chair. Diane is the new BPG wiki coordinator, and Fernanda is the incoming chair for the Photo Materials Group.

At the Harry Ransom Center paper conservation lab, **Emily Farek**, third-year intern from the WUDPAC program co-presented a paper on the use of gels at the AIC annual meeting entitled: "Investigation into the Reduction of Foxing Stains on Paper."

In February, the Ransom Center conservation department hosted a three-day consultation by **T.K. McClintock**. The major focus of his work at the Ransom Center was the examination, documentation, and treatment options for a 1648 large-format printed world map with hand-applied coloring from the publishing house of Joan Blaeu in Amsterdam. The map has been a topic of ongoing study by Ransom Center conservators and curators in advance of a major treatment and exhibition campaign.

more random horoscopes

When you meet someone who is paying attention to others, observing out of sheer curiosity and genuine interest, befriend that person.

Jobs

UCLA Library Conservation Center Kress Assistant Conservator

With deep appreciation to the Samuel H. Kress Foundation for the Kress Conservation Fellowship Grant administered by the Foundation for Advancement in Conservation, the UCLA Library Conservation Center is pleased to announce the 2019/2020 Kress Assistant Conservator position. We are now accepting applications until the end of May. Kress assistant conservators must have completed a masters-level degree in conservation prior to beginning the position. Applicants must be either a resident or citizen of the U.S. or Canada (able to work in US), or a recent graduate from a conservation graduate program in the U.S. or Canada and able to work in the US.

Reporting to the Head, Conservation Center, the Kress Assistant Conservator (KAC) independently completes challenging entry level and intermediate technical conservation treatments

During his visit, T.K. also led an examination and discussion on the current condition and treatment options for the Center's 1541 Mercator terrestrial globe, one of only two globes of this type in the U.S.

The Center's photograph conservators, **Diana Diaz Cañas** and **Heather Brown** have been preparing for the refurbishment of the Niepce heliograph permanent exhibition display. The project will include a full technical re-examination of the heliograph including multispectral imaging, XRF analysis, and consultations with **Corre Rugge** from the MFA Houston and **Paul Messier** of Yale University. The project will also include an update of instrumentation monitoring the anoxic environmental display case that houses the heliograph, originally designed and fabricated by **Shin Maekawa** at the GCI back in 2003.

Regional Reporter
Ken Grant
Harry Ransom Center
The University of Texas at Austin
Austin, Texas

on selected UCLA Library Special Collection materials, including: examination, photographic and written documentation, sample taking and analysis, conservation treatment proposal decision-making, the design of custom housings, and object handling/exhibit recommendations.

The Kress Assistant Conservator interacts with curators and other conservators on treatment selection and prioritization. The KAC participates in departmental outreach activities, weekly meetings, and emergency preparedness/response activities. The KAC pursues continued conservation and material culture research. The KAC conducts research which contributes to the UCLA Library and the conservation profession.

The UCLA Library Preservation Program supports the Library's mission to develop, organize, and preserve collections for optimal use, provides stewardship for the intellectual record in the formats required by contemporary scholars, and ensures the safekeeping of the artifacts that are entrusted to the UCLA Library. The UCLA Library Preservation Program is responsible for coordinating and managing the preservation operations of the Library, including environmental monitoring, reformatting, disaster planning, library binding, and physical preparation. The preservation Program includes the Conservation Center, a state-of-the-art conservation lab that provides conservation services for collections in all units of the UCLA Library, along with the Audio Visual Preservation Unit, that surveys, treats, and digitizes audiovisual materials.

The Library Conservation Center is guided by the current best practices of the book and paper conservation field and the Code of ethics of the American Institute for Conservation of Artistic and Historic Works. Preservation staff work in close coordination with library units to plan and initiate new activities and services in response to library preservation needs and emerging technology, research, and developments in the preservation community.

To find out more, and apply, search jobs at mycareer.ucla.edu and use position requisition number 30266.

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)

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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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