



48th Annual Meeting



**University of Washington Libraries
& Seattle Art Museum
Seattle, WA
October 10-12, 2022**

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Table of Contents

Meeting at a Glance	2
Schedule of Presentations	3
Abstracts	6
Events	45
Addenda:	
List of attendees	
University of Washington campus map	

Meeting at a Glance

	Sunday October 9	Monday October 10	Tuesday October 11	Wednesday October 12	Thursday October 13
Morning		Conference Program	Conference Program	Conference Program	Tours: Seattle Art Museum, Seattle Asian Art Museum, Olympic Sculpture Park
Afternoon			Visit: Burke Museum of Natural History and Culture Tour: Henry Art Gallery current exhibitions	Tours: UW Libraries Conservation Center, WA State Arts Commission outdoor sculpture collection @ UW	
		Conference Program	Conference Program	Reception at Seattle Art Museum	
Evening	Welcome meet-up at Old Stove Brewing, Pike Place Market				

Schedule of Presentations

Monday October 10, 2022: Kane Hall, Walker-Ames Room (2nd floor)

8:30 AM	Coffee/Check-in
9:15 AM	Geneva Griswold, WAAC President, Welcome
9:30 AM	Samantha Springer, <i>Voices of Remembrance: Preserving the Intangible by Replacing the Tangible</i>
10:00 AM	Peter Malarkey, <i>Descending the Staircase: Preservation of the Club Royale Murals</i>
10:30 AM	BREAK
11:00 AM	Caitlyn Fong and Kari Karsten, <i>The Stories We Carry: Collaboration, Care, Community</i>
11:30 AM	Gabrielle Tieu and Morgan Guerin, <i>Renovation of the Northwest Coast Hall at the American Museum of Natural History: Discussion and Reflections on the Consultation and Collaboration Processes</i>
12:00 PM	Laleña Vellanoweth, <i>Addressing Equity in a Public Art Collection through Community Engagement</i>
12:30 PM	LUNCH BREAK
1:30 PM	Susanne E. Friend and Aneta Zabala, <i>Collaboration between Private Practices: Reversing A Non-Reversible Installation That Was Meant To Be Reversible</i>
2:00 PM	Jamie Hascall, <i>Working Together to get the Exhibit Open: Collaboration in the Service of Object Safety</i>
2:30 PM	Jennifer Pont and Candace Naste, <i>Restoration of the Yakima Valley SunDome's "Circle of Light"</i>
3:00 PM	Corine Landrieu, <i>A Story About Soul</i>
3:30 PM	BREAK
4:00 PM	Kiernan Graves, <i>Tough Choices: The Fort Moore Pioneer Memorial</i>
4:30 PM	Linda S. Roundhill, <i>Three Projects from the Pacific Northwest: Outdoor Limestone Preservation, Salish Coast Basket Reconstruction and the Restoration of a Taiwanese Leather Sculpture</i>

- 5:00 PM Rio Lopez and Sophie Hunter, *Filling Gaps: Conservation Treatment of Puppets from "The Dark Crystal (1982)"*
- 5:30 PM Brittany Nicole Cox, *Public enchantment: A History and Case Study of a Tiny Mechanical Jewel-feathered Protagonist*

Tuesday October 11, 2022: Kane Hall, Walker-Ames Room (2nd floor)

- 8:30 AM Coffee/Check-in
- 9:00 AM Jan Burandt, *Art to Storage: From Loading Dock to Considered Storage in 47 or so Easy Steps*
- 9:30 AM Ting-fu FAN and Yi-Chiung LIN, *Taking an Extremely Oversized Calligraphy Off the Wall*
- 10:00 AM Consuela (Chela) Metzger, *Repatriation in Academic Libraries, Two Recent Conservation Experiences*
- 10:30 AM BREAK
- 11:00 AM Michelle C. Smith, *Conserving Artists' Books in Libraries: Challenges, Questions, and Opportunities*
- 11:30 AM Laura Garcia Vedrenne, *Exploring Alternatives for Boning Replacement in Garments from the Fine Arts Museums of San Francisco*
- 12:00 PM LUNCH BREAK / TOUR + VISIT
- 2:00 PM Ann M. Coppinger, *Material Evidence: Assessing Risk in the Collection of The Museum at FIT*
- 2:30 PM Mauray Toutloff, *The Invisible and The Irritating: Exhibit Case Contamination Research*
- 3:00PM Madeline Corona, *Let's Talk About Moths: Lessons Learned and the Importance of Local Collaboration*
- 3:30 PM BREAK
- 4:00 PM Linda Ying-chun Lin, *Re-opening the Door to Shangri La*
- 4:30 PM Heidi Swierenga, *The British Columbia Heritage Emergency Response Network: Building Community for a Changing Climate*
- 5:00 PM Jennifer Beetem, *Field Conservation in Northern Mongolia Part 1: Salvage Archaeology at Khorig*

Wednesday October 12, 2022: Kane Hall, Walker-Ames Room (2nd floor)

8:30 AM	Coffee/Check-in
9:00 AM	Steven Prins, <i>Seeing the Whole Picture: What a Difference a Frame Makes!?</i>
9:30 AM	Claire Kenny and Vanessa Johnson, <i>Identifying Materials and Processes used in the Manufacture of Orotone, Hand-Colored Orotone, and Silvertone Photographs</i>
10:00 AM	Nina Olsson and Tomas Markevičius, <i>We Shape Our Tools, and Then Our Tools Shape Us: New Approaches in Heat Transfer for Art Conservation</i>
10:30 AM	BREAK
11:00 AM	Alessia Venturi, et al, <i>Maya Pottery Techniques and Materials Used: The Ongoing Maya Vase Research Project at LACMA</i>
11:30 AM	Nicholas Dorman and Vanessa Johnson, <i>Investigation of Mark Tobey's Paint Materials using Mass Spectrometry Methods</i>
12:00 PM	Business Meeting
End of Meeting	
12:30-1:30 PM	TOURS: UW Preservation Libraries, WA State Arts Commission outdoor sculpture collection
2:00-5:00 PM	RECEPTION at the Seattle Art Museum

VOICES OF REMEMBRANCE: PRESERVING THE INTANGIBLE BY REPLACING THE TANGIBLE

Samantha Springer

The monumental sculpture *Voices of Remembrance* was conceived of by Valerie Otani as a memorial to thousands of Americans of Japanese descent who were imprisoned during World War II. The work stands at the site, currently a MAX station at the Portland Expo Center, of a temporary holding location for 3,676 people before they were sent to concentration camps further inland, in places such as Idaho. The artwork, fabricated and installed in 2004, consists of five *Torii* gates. These are self-supporting post and lintel structures built using traditional Japanese materials and methods. *Torii* gates are used in Japanese culture to signify important and sacred spaces. As you walk through or under the gate, you pass between sacred and profane spaces. After almost twenty years of standing in the Pacific Northwest environment, the untreated wood beams had become rotted and required assessment to determine a preservation plan moving forward. Parts of the original design exacerbated rot to the wood. Future plans needed to consider ways to prolong the life of the wood in the same environment.

This talk discusses the existing condition issues, decisions made based on the initial assessment, how and why we came to the current preservation plan, and how the artwork will be preserved moving forward. The preservation plan involves the replacement of wood elements working with a traditional Japanese woodworker, employing preservation methods used for totem poles, and redesigning the lower support system for the posts.

Samantha Springer established Art Solutions Lab in the Portland, Oregon area in 2020 to provide conservation services to regional arts and culture organizations, artists, and private collectors. Her practice grows from a foundation of learning at the Winterthur/University of Delaware Program in Art Conservation and work at organizations ranging from those with broad fine art collections to anthropological collections that focus on regions or peoples typically marginalized by dominant culture including the Portland Art Museum, Cleveland Museum of Art, Field Museum of Chicago, Alaska State Museums, and National Museum of the American Indian. While Samantha remains a generalist in the specialty of objects, she has a particular interest in preventive conservation, sustainability, and working with living artists and makers as a means towards preserving less tangible aspects of cultural heritage objects, such as an artist's intent.

Throughout her career, Samantha has supported professional organizations by serving on the WAAC board, AIC Sustainability Committee, Materials Working Group steering committee, and now on the AIC Board as Director of Networks and Committees. Locally, Samantha serves as vice president on the board of the Arts Council of Lake Oswego in support of heightening awareness of the importance of arts in her local community. samantha@artsolutionslab.com

DESCENDING THE STAIRCASE: PRESERVATION OF THE CLUB ROYALE MURALS

Peter Malarkey

In 2019, I began working to stabilize, clean and visually reintegrate a painted stairwell and related mural fragments all located below street level in a three-story, 1909 building in Seattle's International District. In the 1920's and early 1930's the stairwell was the entrance to one of two nightclubs in the building that were part of Seattle's Jackson Street jazz scene. The painted stairwell is the only intact component of a group of decorative wall paintings in the original nightclub, the Club Royale. The stairwell murals show life-sized people heading downstairs to hear jazz and have a good time. The murals convey the diversity of the Jackson Street jazz period and they have been affected by exposure, damages, settling of the building, and demolition vibration. While much of the preservation-based work was completed in 2021, work on the murals is ongoing.

Over time, the stairwell has served as the delivery door to Seattle's first Chinese bakery, was the entrance to speakeasies and a semi-legal gambling room, bars, and the site of the Wah Mee massacre in 1983. Along with much of the building, the stairwell was shuttered for decades until a fire in 2013 became the starting point for reconstruction through a partnership between the owners and the City of Seattle. Now finished and called the Louisa Hotel, the building has been reestablished as a community-focused part of International District life. Located one block from the Wing Luke Museum, the redeveloped and updated building integrates mixed-level income public housing on the second and third floors and a mix of pre-existing and newer street level shops, businesses and restaurants on street level.

Peter Malarkey is a paintings conservator in private practice, based in Port Angeles, Washington. After two years studying art history and visual arts at Reed College in Portland, Oregon he began oil-based materials training at Studio Cecil-Graves in Florence Italy from 1984 to 1987 and proceeded into private conservation apprenticeships in Chicago. He has been working as a painting conservator in the Puget Sound area since 1989. pmpc@att.net

THE STORIES WE CARRY: COLLABORATION, CARE AND COMMUNITY

Caitlyn Fong and Kari Karsten

Museums have traditionally presented a narrative of American Art that centers European American contributions to cultural production. Given that museums are actively working towards increasing diverse voices in their spaces, it is crucial to understand the concrete ways that conservators can contribute to this cultural shift. The Seattle Art Museum (SAM) has taken on this challenge and embarked on a two-year long project to reinterpret their American art collection. In this case study presentation, Caitlyn Fong and Kari Karsten—Emerging Museum Professional interns at SAM's conservation and curatorial departments—will discuss their involvement in the project and the collaborative nature of the exhibition. American Art: The Stories We Carry will recontextualize European American art as a part of constellations of works that highlight intersectional histories, with a focus on the Pacific Northwest and its inhabitants. Beyond the art on display, SAM is also reconsidering the traditional authority that curators traditionally hold in exhibition development by facilitating a highly collaborative process involving SAM staff, community advisors, and guest artists. Further, it is known that the demographics of museum staff do not often reflect the diversity of the objects that they steward or the communities that they are situated in. To address this, SAM hired six interns in the conservation and curatorial departments from culturally diverse backgrounds for this project. The vibrant conservation and curatorial collaboration among the intern cohort and staff has brought to light important questions and narratives about the work on display. These internships also serve the important function of increasing public awareness of the fields with the goal of broadening future participation. Overall, this presentation of SAM's American art gallery reinstallation aims to offer potential strategies for conservators to advance equity by collaborating with curators, community advisors, and guest artists as well as in broadening participation in the field.

Caitlyn Fong is the Emerging Museum Professionals Conservation Intern at the Seattle Art Museum. Caitlyn grew up in Malaysia – a tropical peninsula in Southeast Asia. Her experience as an immigrant in the United States drives her to explore how communities can connect with their heritage through material culture. Caitlyn received her undergraduate degree in Chemistry with a minor in Studio Art. caitlynf@seattleartmuseum.org

Kari Karsten holds her M.A. in Museology from the University of Washington and is the current Emerging Museum Professional curatorial intern at the Seattle Art Museum. Before moving to Seattle, Kari earned her B.S. in Communications and Rhetorical Studies with a minor in Visual Culture from Syracuse University. She has worked at various galleries and museums such as the Seneca-Iroquois National Museum, Mount Rainier Curatorial Department, ArtRage Gallery, and the Albright Knox. Her most recent curatorial endeavor, Indigenous Matrix: Northwest Women Printmakers, will be on view at the Seattle Art Museum through December 2022. As an Indigenous

individual from the Seneca Nation of Indians, her work centers on decolonization practices and strives to provide well-rounded representations of marginalized communities within museum settings. ***karik@seattleartmuseum.org***

RENOVATION OF THE NORTHWEST COAST HALL AT THE AMERICAN MUSEUM OF NATURAL HISTORY: DISCUSSION AND REFLECTIONS ON THE CONSULTATION AND COLLABORATION PROCESSES

Morgan Guerin, Gabrielle Tieu, and Amy Tjong

In the spring of 2022, the American Museum of Natural History (AMNH) in New York City reopened its historic Northwest Coast Hall after a five-year renovation period aimed at enriching and contextualizing exhibit interpretation and conserving the more than 900 treasures selected for display. The project was co-curated by North American ethnology curator, Dr. Peter Whiteley, and Nuuchah-nulth artist and cultural historian, Haa'yuuups (Ron Hamilton). An additional group of nine consulting curators, representing the nations in the Hall, worked with the curatorial, conservation, exhibition, and design teams, providing essential knowledge and expertise. Sec̓alenəxʷ (Morgan Guerin), Councilor for the Musqueam First Nation and artist, and Gabrielle Tieu, conservator at AMNH will outline the consultation and collaboration undertaken, focusing on how this informed and guided the conservation efforts. They will discuss the successful outcomes of the collaborative processes as well as some frustrations and lessons learned. They will reflect on the meaningful connections developed on both the institutional and individual levels, as well as the necessity of supporting and growing these relationships beyond the reopening of the Hall.

sec̓alenəxʷ/Morgan Guerin is a member of the Musqueam First Nation, a knowledge keeper and an artist. He has served on the Cultural Committee and as a Fisheries Officer for Musqueam. Born on Musqueam territory and raised by his parents and grandparents on the Musqueam reserve, from a young age, he learned to hunt, fish, and recognize the importance of his ancestral lands and waters. Guerin bears the name of his ancestor sec̓alenəxʷ. He was involved in the development of the exhibitions *c̓asnaʔəm*, *the city before the city*, and *Culture at the Centre* at the UBC Museum of Anthropology in Vancouver as a consultant, teacher, and artist who created a 30-foot sturgeon pole and replicas of flint tools for exhibition.

Amy Tjong is a trained conservator currently working in the Anthropology Department of the American Museum of Natural History as the Museum Specialist for the African and Pacific Collections. She holds a Master of Arts degree in Art History and an Advanced Certificate in Conservation from the Institute of Fine Arts, New York University. She also holds a Master of Arts degree in Anthropology from Columbia University and is currently enrolled in the Anthropology doctoral program at the CUNY Graduate Center. Her professional interests include researching the properties and uses of cultural heritage materials as well as implementing best practices for community outreach and collaboration.

Gabrielle Tieu is an object conservator specializing in the care of anthropological collections. She received a Masters of Science and Technology in the Conservation of Cultural Heritage at the Sorbonne University in Paris, France. Prior to joining AMNH in

2010, she has worked at the Auckland Museum in New Zealand, at the Quai Brany Museum in Paris, the Horniman Museum in London, and in private practice in Los Angeles and Chicago. At AMNH, she has worked on several large projects involving indigenous communities such as the conservation of material culture from Siberia and the recent renovation of the Northwest Coast Hall.

ADDRESSING EQUITY IN A PUBLIC ART COLLECTION THROUGH COMMUNITY ENGAGEMENT

Laleña Vellanoweth

The Civic Art Division of the Los Angeles County Department of Arts and Culture has recently launched initiatives to address equity in public art commissions, collections, and professional development for artists and arts professionals. The Los Angeles County's Civic Art collection is comprised of over 500 contemporary and historic permanent public artworks located across County-owned property. These artworks are cultural assets that belong to and are enjoyed by all Los Angeles County residents. However, questions concerning demographics of the artists represented in the collection, representation of marginalized histories, and allocation of resources to Civic artists prompted the need for one of the first comprehensive survey of a public art collection. Additional goals for the collections were identified to encourage investment in the Collection through community engagement activities, artist programming, mentorship opportunities, and community conservation projects.

In Fall of 2022, Civic Art will launch its newest Collection's initiative, *Illuminate LA*. *Illuminate LA* seeks to ground and highlight artworks of Civic Art Collection, as well as transform and activate the public spaces these artworks occupy. The selected site for its first phase is in Grand Park, downtown Los Angeles, where recent artist and activist interventions have inspired a series of panels and arts-based civic engagement to engage artists and community to highlight histories and stories of place.

Laleña Arenas Vellanoweth is a textile conservator and cultural worker in Los Angeles, CA. She received her B.S. in Biochemistry and B.A. in Art from California State University, Los Angeles and MA in Art History and Certificate in Conservation from the Institute of Fine Arts, New York University. She has held conservation positions at the Costume Institute at the Metropolitan Museum of Art and Natural History Museum of Los Angeles County. She then worked as an independent conservator at the Autry Museum of the American West, the Academy Museum of Motion Pictures, La Plaza de Cultura y Artes, and Los Angeles County Museum of Art. During a conservation education fellowship for the UCLA/Getty Program, Laleña co-wrote the grant for the Andrew W. Mellon Opportunity for Diversity in Conservation and served as the Program Manager for its first cohort. She is currently the Conservation and Collections Manager for the Civic Art Division of the Los Angeles County Department of Arts and Culture. [*LVellanoweth@arts.lacounty.gov*](mailto:LVellanoweth@arts.lacounty.gov)

COLLABORATION BETWEEN PRIVATE PRACTICES: REVERSING A NON-REVERSIBLE INSTALLATION THAT WAS MEANT TO BE REVERSIBLE

Susanne E. Friend and Aneta Zabala

One of the greatest obstacles in remaining competitive in private practice is to be able to resolve the multipronged challenges of satisfying clients, remaining true to our standards, and solving the problem, all while still making a living. I have been doing this reasonably well for almost 30 years, but recent changes in my practice have obligated me to reach out for help from colleagues. Earlier this year this resolution was put to the test when I was asked to deinstall a large mural by Roy Lichtenstein, *Bauhaus Stairway: The Large Version*. I knew I did not have the engineering expertise to carry out the project, but I also did not want to turn it down, so I turned to Aneta Zebala of Zebala & Partners. Her team was instrumental in developing a deinstallation protocol. This paper details our collaboration as well as the unusual methods used to deinstall the painting.

The 28' x 17' Magna on canvas was mounted on a metal framework finished with drywall on which six vertical butt-joined pieces of Sunbrella were adhered. This structure was prepared for the artist in advance with two vertically joined pieces of cotton duck. Documentation regarding this installation was misleading, possibly written retroactively in order to satisfy notions of reversibility. A primary concern was the behavior of Lichtenstein's silver paint, made by the artist by mixing aluminum powder in Magna medium. Another issue was the central seam of the primary support, which was aligned exactly with the center joint of the Sunbrella interleaf. This created the weakest point on detachment.

Aneta's team engineers devised the following system for detachment: two custom steel "T" shaped brackets were attached to the top of the painting's metal framework, and supported by 40' extension ladders. Four 200 lb. hoists, two per side, were mounted on the brackets and served to hold up a 22' long aluminum truss, which was the core for a 20' long Sonotube, needed to span the width of painting during detachment. Two scissor lifts served to transport the crew to the top of the painting. Once the top fold-over edges were peeled away, testing of every spatula of every hardware and cooking supply store in Los Angeles revealed that a bigger, sharper tool was needed. A large machete, at first a joke, proved to be the best tool for the job. The steel blade tip was rounded and its edge thinned. The idea was to split the drywall paper behind the Sunbrella, leaving part of the drywall paper attached as we cut behind the painting. Working with six team members across the painting, 1-1 1/2' were detached and laid over the curve of the Sonotube, where acetone was used to clean off residues of drywall paper and adhesive. As the verso was revealed, 2" wide BevaTex was heat tacked to the back of Sunbrella seam along the center joint of cotton duck. As the painting was lowered to the ground, it was rolled onto a secondary tube.

Susanne E. Friend is the owner of ConservArt Associates, a private painting conservation studio in Los Angeles, CA since 1990. She has a Master's in Art Conservation from Queen's University in Kingston, Ontario, and a B.A. from Vassar College. She is a Professional Associate of AIC, a board member of WAAC, and contributing editor to the WAAC Newsletter. In addition to easel paintings, ConservArt

has focused its attention on the problems of large scale contemporary art and mural paintings. True to the unique nature of the Los Angeles art world, clients come from all aspects of the entertainment industry, as well as small museums, galleries, and private collections. **sef@conservartassoc.com**

Aneta Zebala is the founding partner of Zebala & Partners conservation firm, and her Paintings Conservation Studio in Santa Monica, CA. She has a master's degree in Paintings Conservation, in Easel and Wall Paintings (Academy of Fine Arts in Krakow), Bachelor of Fine Arts Degree (School of the Art Institute of Chicago), and a post graduate certificate in the conservation of paintings from the Center for Conservation and Technical Studies, (Harvard University Art Museums, 1988). She is a Professional Associate of AIC, and a co-author of the 2019 Getty publication "Sam Francis - The Artists Materials". **aneta@azconservation.com**

WORKING TOGETHER TO GET THE EXHIBIT OPEN: COLLABORATION IN THE SERVICE OF OBJECT SAFETY

Jamie Hascall

The respective missions of conservation and exhibit professionals have sometimes led to what may be best described as an uneasy alliance. The need to meet exhibition schedules is a driving force in the museum world, and finding creative solutions to keep collections safe during the run of the exhibit can be a difficult additional duty for those tasked with opening the show. At times, this brought hardened positions, hard feelings, and a difficult installation for all involved. However, current information and attitudes have built a more common language and knowledge regarding the mission of preventive conservation. This talk will discuss professional collaboration to ensure object safety when bringing museum collections to the public.

Jamie Hascall has been a mountmaker for over 30 years, and has worked with major institutions and private collections throughout the Pacific NW and Alaska. He spent seven years as Chief Preparator at the Museums of New Mexico in Santa Fe. He presently builds mounts, holds training workshops, and restores banjos at Mountmaking Focus Studio in Seattle. jamie@mountmakingfocus.com

RESTORATION OF THE YAKIMA VALLEY SUNDOME'S "CIRCLE OF LIGHT"

Jennifer Pont and Candace Naste

The restoration of large-scale public art can be a daunting process from multiple angles. It can take many years and require the involvement of a diverse team of professionals with a variety of expertise. This presentation will discuss the restoration of the "Circle of Light" work at the Yakima Valley SunDome by Washington artist Richard "Dick" Elliot. Installed in 1992, the work consists of almost fifty thousand round industrial-grade reflectors adhered on 24 thirty-six foot long panels at the concrete roof fascia of the building's parapet. Using six colors, Elliot designed 24 unique geometric layouts for each panel, wrapping the dome's fascia in patterns of color.

By 2011, the work was in poor condition, with reflectors falling off the building. By 2014 the artwork had experienced significant loss, with the original patterns almost unrecognizable. A full tactile assessment was completed in 2020, as part of a comprehensive conditions survey that provided recommendations for repair and restoration. The team was met with several challenges which had to be overcome in order to complete restoration of the work. Not only was sourcing the reflectors difficult, but others included changing materials, language barriers, funding, tackling site access constraints, and bringing professionals on board who could perform the work under weather and schedule constraints. The team worked collaboratively to resolve issues as they arose, and construction began in the Spring of 2022. This came with its own challenges including shipping delays, quality control, large scale means and methods, and scheduling around pre-organized events at the SunDome, but most importantly, managing the installation of 48,624 individual reflectors in Dick Elliot's original patterns, in time for the annual Central Washington State Fair in September. The restoration of this work is one of the largest art conservation projects in recent history for Arts Washington, and today, the colorful ribbons of Dick's vision can be seen towering over Yakima.

Candace Naste is a Project Manager and Senior Designer in Architectural Resources Group (ARG)'s Portland, OR office. Candace joined ARG in early 2020. She has more than 12 years of experience and has worked extensively on both the East and West Coasts. Since joining ARG, Candace has been involved in a number of complex projects ranging from seismic upgrades and historic renovations, to conditions assessments of artwork and monuments. j.pont@ARGcreate.com

Jennifer Pont is an Architectural Conservator in ARG's San Francisco office. Jennifer joined ARG in 2019 after practicing architectural conservation in New York City and has worked on projects across the country. With her background in chemistry, she is able to meld architecture and science to study and analyze buildings and materials in a comprehensive and in-depth manner. Since joining ARG, she has been involved in both small scale and large projects ranging from surveys and assessments to materials testing, and major treatment executions and historic restorations. c.naste@ARGcreate.com

A STORY ABOUT SOUL

Corine Landrieu

A story about soul, or how it took a village to bring back the “Beacon of Black Pride” in Seattle’s Central District to its former glory. The Soul Pole, an artifact created by a group of high school students led by artist and activist Raqib Mu’ied in 1968, has stood in the heart of the Central District neighborhood, on the grounds of the Yesler Public Library, since 1972 when it was received as a gift. A year and a half ago, the pole was deinstalled due to severe deterioration. In this talk, we will address the approach and chosen methods to deal with the damage, and explore how a collective endeavor returned it to the community strong and proud.

Corine Landrieu entered the conservation field as an apprentice in Seattle after training in fine arts and anthropology at the Sorbonne, Paris, and at the Evergreen State College, where she received her Master’s and two Bachelor’s degrees. She remained with the same company for 16 years and worked for the City of Seattle’s Office of Arts & Cultural Affairs, in charge of the public art collection for a number of years. She opened her private practice in 2005 offering conservation and preservation services to museums, city and state agencies, and private clients, on a broad range of sculpture and objects going from the monumental to miniatures. Her area of interest is the preservation of wooden artifacts, and preserving heritage.
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TOUGH CHOICES: THE FORT MOORE PIONEER MEMORIAL

Kiernan Graves and Laleña Vellanoweth

The Fort Moore Pioneer Memorial is the largest bas relief military monument in the United States that is located on the actual physical location of site it commemorates. The site was the location of the first American Fort in Los Angeles, which was constructed by the Mormon Battalion in 1847 and was in operation throughout the Mexican-American War. Completed in 1958, the monument consists of a terra-cotta memorial wall, an 80 foot waterfall, and a pylon/flag pole.

The monument is both contested and beloved. Additionally, it requires significant ongoing maintenance which can be costly to Angelenos. This talk will address one specific feature of the monument, which is a glazed terra cotta wall and flag pole base, with a sculpture in low relief depicting the 1,100 mile march of the Mormon Battalion from Council Bluffs, Iowa to Los Angeles.

The sculpture has undergone short periods between restoration and reoccurring damage. A full scale restoration of the entire site was begun in 2016 and, due to salts and other related deterioration as described above, the wall was restored again a few years later. The deterioration occurred again and another campaign is being undertaken.

The talk will address the complicated history of the sculpture and Los Angeles County's innovative approach to addressing this as well as the reoccurring salt issues and maintenance decisions.

Kiernan Graves is an art conservator in private practice who graduated from the Courtauld Institute of Art with a Masters in the Conservation of Wall Painting. Her specializations are modern frescos and exterior community-based murals. She spent the first part of her career working on UNESCO World Heritage sites in Asia and Europe. In the US, her professional collaborations have included MoMA, SFMOMA, the Getty Conservation Institute, and Los Angeles County Civic Arts. Currently, she is dividing her time between the rooftops of SF and streets of LA working on three public artworks and is the owner of Site & Studio Conservation. kiernan@siteandstudio.com

Laleña Arenas Vellanoweth is a textile conservator and cultural worker in Los Angeles, CA. She received her B.S. in Biochemistry and B.A. in Art from California State University, Los Angeles and MA in Art History and Certificate in Conservation from the Institute of Fine Arts, New York University. She has held conservation positions at the Costume Institute at the Metropolitan Museum of Art and Natural History Museum of Los Angeles County. She then worked as an independent conservator at the Autry Museum of the American West, the Academy Museum of Motion Pictures, La Plaza de Cultura y Artes, and Los Angeles County Museum of Art. During a conservation education fellowship for the UCLA/Getty Program, Laleña co-wrote the grant for the Andrew W. Mellon Opportunity for Diversity in Conservation and served as the Program Manager for its first cohort. She is currently the Conservation and Collections Manager for the Civic Arts Division of the Los Angeles County Department of Arts and Culture. L.Vellanoweth@arts.lacounty.gov

THREE PROJECTS FROM THE PACIFIC NORTHWEST: OUTDOOR LIMESTONE PRESERVATION, SALISH COAST BASKET RECONSTRUCTION, AND THE RESTORATION OF TAIWANESE LEATHER

Linda S. Roundhill

Case Study #1: The Use of Lithium Silicate to Preserve Stone Sculptures in a Rainy Climate

While researching how to strengthen antique concrete sculpture for a regional university, I became aware of the product known as Consolideck LS/CS by Prosoco (a lithium silicate that is designed to densify and seal concrete flooring against abrasion). Having used sodium silicate products for weathered marble sculpture and having been unsatisfied with both the application complexities and the outcome, I experimented with Consolideck™ to solve a difficult problem I encountered while working for a private client: preserving 140-year-old tufa Limestone sculptures in the Pacific Northwest—a place notorious for its copious and extended yearly rainfall. Tufa Limestone is extremely weak and porous, so it is easily eroded by rainfall and loss of surface through abrasion during regular maintenance. Water repellants are completely useless for this sort of stone due to the extreme porosity. Lithium silicate (diluted appropriately) has performed extremely well over the last 6 years in strengthening the stone surface and allowing annual maintenance with a minimum of loss.

Case Study #2: The Use of Cellulose Pastes in Weaving Repair

Working for the Tulalip Tribe has been a rewarding and humbling experience as I was challenged to repair and reconstruct severely damaged mats and baskets made of brittle, aged cedar bark, sweetgrass, tule reeds and other plant-based weavings. Being dissatisfied with procedures that involve covering the surfaces with tissues, or immobilizing the dynamic weave by lining, I developed techniques involving the use of cellulose powder, a synthetic binder and pigment to use as an adhesive, bridging material, and even for casting small missing elements. Good results were obtained using somewhat unconventional techniques for some very compromised objects considered “losses”.

Case Study #3: When an Object Seems Bent on Self-destruction—Contemporary Leather Sculpture from Taiwan

The longer I am in private practice the more I become challenged with unique, seemingly hopeless projects. A recent enquiry about an exquisite sculpture by Taiwanese artist CHAN Liu Miao composed entirely of leather led to a controversial but necessary intervention for the continuance of the piece, while still trying to preserve its integrity and aesthetic appeal. It is not a particularly clever treatment, and involved replacing original material with new, but a chance to share this extraordinary piece of art with my colleagues is irresistible.

Linda Roundhill has a BA in Ancient Studies/Archaeology from University of Maryland Baltimore County. She earned a BSc in the Conservation of Antiquities and Materials Science from the University of London Institute of Archaeology in 1982 and is a Professional Associate of the AIC.

In the last 40 years, she has served many institutions, collectors, Tribes, and individuals in London, Maryland, Louisiana, North Carolina and, finally, the Pacific Northwest area of the USA. She is currently the owner of a private objects conservation studio in Everett, Washington called Art and Antiquities Conservation, LLC and is a regular lurker/kibitzer on the AIC discussion boards.

Personally, she says, "I am a materials science geek, bird-lover, reader, dirt diva and avocational mystic". **artsconservation@comcast.net**

FILLING GAPS: CONSERVATION TREATMENT OF PUPPETS FROM “THE DARK CRYSTAL (1982)”

Rio Lopez and Sophie Hunter

The Academy Museum of Motion Pictures opened in September 2021. It is the first museum of its kind devoted to the celebration of the history, science and artistry of movie making. This year’s Western Association for Art Conservation (WAAC) annual meeting is just short of the Academy Museum’s one year anniversary. In honor of this anniversary, we will highlight some of the preservation and conservation work being done on the museum’s permanent collection. The museum’s collection encompasses a collection of varied materials, from the traditional to contemporary. Plastics make up a huge component of the collection.

Plastics are a relatively new area within the field of conservation and often require a case-by-case approach for treatment. The literature on these materials is also limited. Therefore, this presentation seeks to share treatment techniques for an area of plastics, foamed materials. More specifically, through the technical examination and conservation treatment of foam puppets from Jim Henson’s 1982 film, “The Dark Crystal.” While a large portion of these objects are of mixed media, a common element of these objects involved polyurethane foam materials.

The conservation treatment of these objects allowed for a real exploration of polyurethane-based foams. This was a year-long project that involved an investigation of materials through scientific and visual analysis, their degradation pathways, and review of the existing treatment methodologies of foam. The goal of this presentation is not to introduce new methodologies but aims to help continue the discourse on the practical conservation of plastics. The objects to be highlighted in this presentation are a clear example of the unique craftsmanship involved in creating new worlds and characters within film. The technical examination and conservation of these objects also reveals the necessity to attempt to preserve such objects of cultural significance that were not intended to last.

Rio Lopez is the Assistant Objects Conservator at the Academy Museum of Motion Pictures. Her work at the museum involves the preventive care, maintenance, study, and treatment of their permanent and temporary collections. Her research efforts focus on the scientific analysis and conservation treatment of modern and contemporary materials. Prior to working at the Academy Museum, she completed internships with Harvard Art Museums in Sardis, Turkey, the Autry Museum of the American West, and Fowler Museum at the University of California, Los Angeles (UCLA), and various private practice conservation studios in Los Angeles. She received a B.A. in the History of Art from the University of California, Berkeley, and an M.A./C.A.S. in Art Conservation from SUNY Buffalo State College.
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Sophie Hunter is the Objects Conservator at the Academy Museum of Motion Pictures in Los Angeles. Over the past five years, she has been dedicated to the treatment, analysis, and preservation of mainly contemporary materials, being passionate about

the Museum's goal of revealing the less visible craftsmanship behind popular film imagery. Prior to her work at the Academy, she was a fellow at the Museum of New Mexico Conservation Unit, working with the Museum of Indian Arts & Culture, the International Folk Art Museum, and the New Mexico History Museum. She has done conservation work at Mount Vernon Estate, Gold Leaf Studios, and the National Museum of African American History and Culture. Internationally, she has worked with the Escuela de Conservación y Restauración de Occidente in Guadalajara, Mexico and with the New Kingdom Research Foundation in Luxor, Egypt, among other projects. She began her conservation work in her hometown of Los Angeles, working at the Southwest Museum of the American Indian (Autry) and in the education department at the Natural History Museum of Los Angeles County. She studied sculpture and drawing at Bellas Artes in Guanajuato, Mexico and received a BA in History from the University of Chicago. She has a Masters and Certificate of Advanced Study in Art Conservation from SUNY Buffalo State College. shunter@oscars.org

PUBLIC ENCHANTMENT: A HISTORY AND CASE STUDY OF A TINY MECHANICAL JEWEL-FEATHERED PROTAGONIST

Brittany Nicole Cox

Birds are a wonder, not just for their vocal abilities or their powers of prediction, but for their biology. The iridescent colors some feathers generate are the result of the refraction of light. A bird's feathers weigh more combined than its skeleton. A bird is capable of singing two notes simultaneously. Mankind has attempted for centuries to emulate their song and their beauty. The mechanical singing-bird tabatière was born during the late 18th century and continues to enchant today. We will examine the history behind the lineage of this object and a case study.

Brittany Nicole Cox is a horological conservator based in Seattle, Washington. Her lifelong passion for horology has seen her through nine years in higher education where she earned her WOSTEP, CW21, and SAWTA watchmaking certifications, two clockmaking certifications, and a Masters in the Conservation of Clocks and Related Dynamic Objects from West Dean College, UK. She founded Memoria Technica in 2015 where she teaches, makes original work, and operates her conservation studio. Her work has been shown at the Museum of Arts and Design in New York and was featured in National Geographic and two feature-length documentaries. She has written for Vanity Fair and is working on a manuscript to be published by Penguin Press. [**bcox.horologist@gmail.com**](mailto:bcox.horologist@gmail.com)

ART TO STORAGE: FROM LOADING DOCK TO CONSIDERED STORAGE IN 47 OR SO EASY STEPS

Jan Burandt

An artwork is received and placed in storage. This is seemingly one of the easiest and certainly among the most common activities taking place in museums. How does it get from here to there? When we stop to analyze the process and consider the questions that should be asked and the staff who should be consulted at the time of acquisition, it becomes apparent that easy isn't simple. With approximately fifty questions or action points for each single object, it's no wonder shortcuts are sometimes taken. Quick answers facilitating settling art into storage can only be the result of a condensation of a whole series of decisions that incorporate opinions and expertise from professionals in several museum specialties. Shortcuts can make life easier in the present but set up puzzles and complications for the future that could potentially result in the loss of opportunities to accurately interpret the artwork in years to come. A flowchart was created to lay out a systematic approach that acknowledges the distinct questions and action points required to accomplish this surprisingly complex easy task, and identifies the source of input for each. Examples will be presented that illustrate the importance of considering each step of this workflow in the here and now for works of art on paper.

Jan Burandt is Conservator of works of art on paper at the Menil Drawing Institute in Houston. She is a Professional Associate of the American Institute for Conservation. Jan holds a Masters in Art Conservation from the State University College at Buffalo and a C.A.S. from Harvard University Art Museums Center for Conservation and Technical Studies. Prior to conservation training, she studied studio arts, earned a BFA in Sculpture and worked with artists and galleries. Her background in studio arts leads her to have a strong interest in the complex non-traditional problems encountered with contemporary art, and in collaborations with artists to address their aesthetic concerns regarding their work. jburandt@menil.org

TAKING AN EXTREMELY OVERSIZED CALLIGRAPHY OFF THE WALL

Ting-fu FAN and Yi-Chiung LIN

As of 2003, an oversized calligraphy on paper by Chinese artist WANG Dong-Ling (王冬齡), 7.5 meters high and 12.5 meters wide, was one of the largest calligraphy artworks he had ever created. The calligraphy was displayed on the lobby wall in one of the buildings of the China Academy of Art, Hangzhou. When the space needed to be remodeled, the artwork had to be taken off the wall, and planning scheduled for future conservation.

The work was directly attached to the wall as in the style of wallpaper, allowing viewers to appreciate the calligraphy's majestic scale. However, after more than a decade of display in an uncontrolled environment, the piece exhibited yellowing, foxing, mold, all sorts of stains, and structural damages.

How to safely and completely remove this giant piece from the wall became a big challenge for our conservation team. After a few months of planning and preparation, more than a dozen people participated in the project and worked on-site. Considering the risks of wet method removal, conservators decided to use a dry method with bamboo spatulas to slowly separate the paper from the wall. The separated parts were rolling up in a giant tube that the team members assisted in making.

Because the height of the whole piece exceeds 7 meters, we needed to set up scaffolding and use an electric lift, ropes, quickdraws, and rock-climbing skills to allow the team members and conservators to work up and down the calligraphy face for nearly a month. The artwork was eventually detached, rolled on a large tube, and then wrapped and stored.

This project revealed the difficulty of working with oversize artworks in situ. In addition to basic conservation methods, skills like climbing and rigging provided the flexibility to adapt to challenges presented by this project. Teamwork was one of the most important reasons for the successful completion of this project.

Ting-Fu FAN 范定甫 majored in Asian Paintings Conservation and received his M.A. degree at the Graduate Institute of Conservation of Cultural Relics, Tainan National University of the Arts, Taiwan, in 2004. He worked as a Chinese painting conservator at the National Palace Museum in 2006. Afterward, he worked in the Hirayama studio at the British Museum. In 2008, he established a conservation studio San-Jian (三間) in Taipei, Taiwan.

Ting-Fu's professional interests focus on conservation research, treatment development, and preventive conservation for Eastern painting and artwork on paper. He led his team to provide conservation services for public museums and private collectors and completed many conservation projects, collection care projects, documentation and condition reports, and digitization projects. sjac.co@m2k.com.tw

Yi-Chiung LIN 林怡瓊 works as a conservation project manager at San-Jian Art & Conservation Co., Ltd. She had led and assisted projects with museums in Taiwan, such as the National Taiwan Museum, Taipei Fine Arts Museum, National Museum of History, Taipei City Government, Bureau of Cultural Affairs, etc.

REPATRIATION IN ACADEMIC LIBRARIES, TWO RECENT CONSERVATION EXPERIENCES

Consuela (Chela) Metzger

In the last two years at UCLA Library, two European groups looked in Hathi Trust and found library stamps on books from libraries looted and closed by the Nazi's. These library stamps from looted and closed libraries were found on materials in UCLA Library circulating collections. Conservation was asked to be involved, to evaluate the books and potentially repair the damage. Conservation services that could "mitigate or erase" marks of UCLA ownership were casually offered to the European groups requesting the books without first consulting with conservation. Conservation in both cases noted that this would cause damage to the books and was unethical. The first repatriation incident did not involve subject specialists, and the single book was examined by conservation and returned to Europe with no fanfare. The second incident involved subject specialists from the beginning and the group in Europe requested six titles returned. The second incident involved conservation, cataloging, selectors from Judaica and Hebraica, imaging services, and two embassies. The second repatriation event generated a symposium on repatriation issues: <https://guides.library.ucla.edu/repatriationsymposium>. As collections are fully available in digital form, those looking for library materials from collections looted by the Nazi's may find the materials in US academic libraries. Is there a way we can collaborate internationally in a proactive way? Should academic library conservation departments put policies in place for the treatment of materials to be repatriated?

Chela Metzger is currently working as Head of Preservation & Conservation for UCLA Library, where she has been for almost 8 years. She worked as a full-time graduate level lecturer in book conservation and book history at University of Texas at Austin from 2001 to 2010. From 2010 to the end of 2014, she was conservator for the Winterthur Library Collections and faculty for Library and Archives Conservation in the Winterthur/University of Delaware Program in Art Conservation. She has a Library Science degree from Simmons College, and a Diploma in Hand Bookbinding from the North Bennet Street School. She exhibits her original bindings in juried shows occasionally, loves Los Angeles, is a committed bicycle commuter, and hikes and camps whenever she can. She researches and publishes occasionally on bookbinding history. cmetzger@library.ucla.edu

CONSERVING ARTISTS' BOOKS IN LIBRARIES: CHALLENGES, QUESTIONS, AND OPPORTUNITIES

Michelle C. Smith

Artists' books in library collections present unique preservation and conservation challenges. Often acquired new and in pristine condition, many of the artists' books in library collections are also held in museums as contemporary art objects. How is a library conservator to approach them? Conservators in libraries are often more accepting of cosmetic damage to collections (assuming information is not obscured) than their colleagues working in art museum settings. Can we accept stains on the cover of a contemporary artist's book like we would on a leather-bound incunable? Are we responsible for preserving the artist's intent when treating damage caused by the artist's decisions? Should library conservators consult with living artists and publishers about artists' book treatments? Do we expect artists' books used in an instructional setting to remain in like-new condition? In this talk, I will address the challenges presented by artists' books and discuss preventive actions, treatment considerations, and collaborative approaches. Examples of different types of damage and treatments from academic and public library settings will be shared.

Michelle C. Smith is a book conservator at the San Francisco Public Library. She was previously the Kress Assistant Conservator at the UCLA Library and the Assistant Conservator of Paper and Books at Preservation Arts in Oakland. She is a graduate of the Patricia H. and Richard E. Garman Art Conservation Department at SUNY Buffalo State College, where she was an Andrew W. Mellon Fellow in Library and Archives Conservation. Her conservation training also included internships at Stanford Libraries, the Bibliothèque Nationale de France, the University of Michigan Library, and the University of Washington Libraries. She is the current Book Conservation Coordinator for the Book and Paper Group Wiki. michellecsmith@protonmail.com

EXPLORING ALTERNATIVES FOR BONING REPLACEMENT IN GARMENTS FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO

Laura Garcia Vedrenne

This research originated from the need to conserve various garments from a major survey of the Fine Arts Museums of San Francisco's women's fashion collection. While completing the condition reports for the garments, broken or missing pieces of boning were often found. This common issue can cause the silhouette, bodice structure, or weight distribution to be altered during costume mounting. Though some conservators have opted to solve this issue by replacing the material with baleen or Rigilene polyester boning, there are some scenarios where modifying the flexibility, weight, thickness, or durability, as well as materially-differentiating the conservation treatment, may prove useful. The lack of options for replacement and the few resources available on the topic prompted research for exploring other materials. Rigilene, Teflon, Nomex, commercial plastic boning, and featherbone (boning fabricated out of turkey quills which briefly replaced the usage of baleen around 1883) were tested and compared to find feasible alternatives.

Laura Garcia-Vedrenne is the Assistant Conservator of Costume and Textile Arts at the Fine Arts Museums of San Francisco. She graduated from the MPhil Textile Conservation program at the Centre for Textile Conservation and Technical Art History, University of Glasgow and obtained her degree in Restoration of Cultural Portable Heritage at the Escuela de Conservación y Restauración de Occidente (ECRO) in Guadalajara, Mexico. Her research interests include textiles artifacts and dyes as material culture, conservation of historical dress, and ethics within conservation. lgarciavedrenne@famsf.org

MATERIAL EVIDENCE: ASSESSING RISK IN THE COLLECTION OF THE MUSEUM AT FIT

Ann Coppinger

After reading Alison David's 2015 publication, *Fashion Victims: The Dangers of Dress Past and Present*, the author began to consider the types of objects that comprised the Museum at FIT's collection of 50,000 fashion garments and related accessories. Although a good portion of the collection was made in the twentieth century, there are many nineteenth-century objects similar to those highlighted in Ms. David's book.

MFIT is a mid-sized, internationally recognized fashion museum located in New York City. However, it lacks the instrumentation and analytical expertise of a conservation science department.

In 2019, the museum received an Institute of Museums and Library Services (IMLS) grant under the Museums for America/Collections Stewardship and Public Access program. This funding enabled the museum to conduct a collection survey for the presence of hazardous materials that may have been used in the manufacture of fashion objects. The funding included the rental of a Bruker Tracer 5i X-ray fluorescence spectrometer and the services of Cheryl Podsiki, a specialist contaminated objects conservator.

MFIT's grant funded object survey was a valuable tool in determining problematic materials in the museum's collection. It enabled museum staff to gain a better understanding of toxicity issues in the collection and has effectively increased awareness of the need for safe handling practices.

The study resulted in scientifically gathered information that served to inform revised object handling protocols and storage procedures. Those objects that tested as tainted with hazardous materials have been subsequently sealed and tagged with cautionary labels. This will ensure the safe management and accessibility of the collection to museum staff, students and researchers, as well as secure the future of the objects.

Dissemination of the information and knowledge acquired through the museum's survey has informed the museum collections care community, specifically those smaller institutions and historical societies charged with caring for fashion collections, who may not have been aware of hazardous manufacturing processes utilized in the past.

Ann Coppinger has directed the conservation department of the Museum at FIT for more than sixteen years. She has a MA in Museum Studies with a specialty in costume and textile conservation from FIT. She was the 2001–02 NEA Master Apprentice at the Textile Conservation Workshop in South Salem, NY, where she continued as a staff conservator for four years. Coppinger currently teaches a graduate course on collections care in the costume studies program of NYU's Steinhardt School, as well as an online short course on the care of textiles for the Northern States Conservation Center. Prior to taking her museum studies degree, she worked for 22 years in the fashion industry in New York City. She holds additional degrees in Fashion Design and

Patternmaking from FIT as well as a BS in Marketing from Saint John's University.
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THE INVISIBLE AND THE IRRITATING: EXHIBIT CASE CONTAMINATION RESEARCH

Mauray Toutloff

Museum professionals are aware of how important it is to use archival and chemically-inert materials in conjunction with the storage and display of museum objects. We are fortunate to have decades of research, a roster of tried-and-true products and the ubiquitous Oddy test procedure, to help conservators make the best choices for long-term storage and display. Occasionally, despite our best practices, contaminants from a “bad batch” of materials can permeate our environments. In the worst scenarios, these contaminants not only affect collections but may also have negative impacts on human health. Conservators at the Museum of Anthropology (MOA) have been collaborating with other museums and research facilities to determine the adverse effects of one such example: an excess of 2,2,6,6-tetramethyl-4-piperidinol (TMP-ol) in the hindered amine light stabilizer (HALS) Tinuvin 770. Tinuvin 770 itself is an additive to many industrial adhesives; however, when used in excess, the increased TMP-ol in this HALS has shown to off-gas into exhibit cases. Here we are presenting solutions developed for working with this compound, as well as an evaluation of current remediation trials.

Mauray Katherine Toutloff is an objects conservator at the Museum of Anthropology UBC in Vancouver, Canada. She has an M.A.C. from Queen’s University, Kingston, Ontario, Canada and a B.Sc. in Biology from the University of Regina in Saskatchewan. She has studied art at the First Nations University of Canada in Saskatchewan. At the Museum of Anthropology, Mauray is focused on collaborative and material research for preventative and treatment-oriented conservation strategies. She lectures on conservation for the Department of Anthropology and teaches the laboratory component of the department’s conservation courses. Mauray is the regional representative for the Canadian Association of Conservation and is an ardent supporter of disseminating conservation education and training to students, volunteers, community members and the public. mauray.toutloff@ubc.ca

LET'S TALK ABOUT MOTHS: LESSONS LEARNED AND THE IMPORTANCE OF LOCAL COLLABORATION

Madeline Corona

Increased pest activity was just one of the many challenges experienced by the global museum community during the COVID-19 pandemic. At the Getty Center, an increase in webbing clothes moth numbers at the beginning of lockdown resulted in the transformation of not only pest policies, but also internal and external discussions of this often taboo subject.

In the spring of 2020, shortly after the Museum was closed to the public and most staff, regular IPM rounds revealed increased webbing clothes moth numbers in several galleries. Collections staff were able to quickly coordinate with senior administration and allied departments to allow for special project funding and COVID gallery access to address the issue. A large collaborative project was undertaken to tackle deep cleaning of every affected gallery, treatment of objects, HVAC cleaning, building maintenance, and wool carpet removal in select locations. During this period, many lessons were learned about effective monitoring practices, HVAC system maintenance, the influence of architectural/building features and display choices on pest activity, and improvements to seismic mount designs, all of which will be discussed during this presentation.

Perhaps the biggest change the recent pest activity fostered was increasing open communication about pest issues both inside and outside the Museum. The energy and collaboration required to complete the deep cleaning project during the COVID lockdown brought IPM to the forefront of Museum operations and there was an outpouring of appreciation, solidarity, and requests for more information from staff. As the Getty began to speak out more openly about our "battle against the bugs," colleagues at nearby galleries and institutions began to reach out with stories of pest problems, offers of advice, and questions of their own. The increase in regular pest discussions between several California institutions has resulted in greater shared knowledge of local pest activity, collaboration on monitoring solutions and resources, and, perhaps most significantly, mutual emotional support during what can be a severely trying time for any collections professional.

The hope is that by sharing our experiences and lessons learned, we can foster more open communication about museum pest activity and encourage the development of local pest networks that will share knowledge, resources, and support.

Madeline Corona is an Associate Conservator of Decorative Arts and Sculpture at the J. Paul Getty Museum. She holds a B.A. in Chemistry and Art History from Trinity University and a M.S. from the Winterthur/University of Delaware Program in Art Conservation. Prior to completing advanced training at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums, she held graduate internships at the Michael C. Carlos Museum and the Walters Art Museum. Her current interests focus on preventive conservation, particularly integrated pest management and textile care, as well as technical studies and conservation outreach.
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RE-OPENING THE DOOR TO SHANGRI LA

Linda Ying-chun Lin

After over one year of closure due to the COVID-19 pandemic, Shangri La Museum of Islamic Culture, Art and Design reopened to the public in the fall of 2021. This closure period was an opportunity to focus on the curatorial transformation of two gallery spaces, and to develop a new, self-guided tour format. The Museum sought to emphasize its thematic presentation of unique and richly-decorated gallery spaces, inviting visitors to engage with the art collected by Doris Duke during her lifetime, and artwork produced by Shangri La's contemporary Artists in Residence (AiR) program. This presentation highlights some recent changes at Shangri La Museum that facilitate a reinterpreted visitor experience, and the impact of self-guided tours had on conservation strategies for art on open display – featuring a case study on the treatment of a Mumukshu Revival Style door that served as the Museum's main entrance until summer 2022.

Linda Ying-chun Lin is the Conservator at Shangri La, Museum of Islamic Art, Culture and Design in Honolulu, Hawai'i. Before relocating to O'ahu in March 2021, Linda was based in New York City for nearly a decade, working at institutions such as American Museum of Natural History, Newark Museum, and The Metropolitan Museum of Art. A graduate from the UCLA / Getty Conservation Program, Linda spent two years with the Seattle Art Museum, first as a graduate intern and a conservation fellow. llin@ddcf.org

THE BRITISH COLUMBIA HERITAGE EMERGENCY RESPONSE NETWORK: BUILDING COMMUNITY FOR A CHANGING CLIMATE

Heidi Swierenga

In January 2014, a torrent of water released from a broken water main came through the front doors of the Museum of Anthropology. Damage was limited but the knowledge that it could have been catastrophic served as one of the catalysts for the BC Heritage Emergency Response Network (BC HERN), an initiative that several conservators and heritage professionals on Canada's West Coast have been working on over the past few years. The overarching goal of the BC HERN is to create an organized support network for the salvage of collections following an emergency. The formation of the network is based on two principles: creating community by establishing connections between institutions, and training individuals in these institutions on collections salvage procedures. Initially the intention was to capture the interest of museums and galleries but participation in the BC HERN now extends to libraries, archives, Indigenous cultural centres and built heritage.

On June 30th 2021, the Lytton Creek wildfire devastated the town of Lytton and the Lytton First Nation, consuming 90% of the buildings. The area, which is situated at the confluence of the Thompson and Fraser rivers in Western British Columbia is known as "Canada's hot spot" with June temperatures averaging at 72 F. In the week prior to the fire, when much of the Pacific Northwest was smothering under an oppressive "once in 1000 years" heat dome, the town broke its all-time heat record three days in a row, finally reaching 121 F before burning to the ground the next day. The BCHERN was approached to assist with the salvage of collections in Lytton three months after the fire.

The Lytton recovery was, and remains, the most significant event that the BC HERN has responded to so far and it marked a shift in the level of interest on the part of heritage professionals to become better prepared for institutional emergencies. This talk will describe how the BCHERN is working towards building support for heritage keepers in the current environment of climate change-related disasters.

Heidi Swierenga is Senior Conservator and Head of the Collections Care, Management and Access Department at the Museum of Anthropology at UBC. She is a member of the Steering Group of the British Columbian Heritage Emergency Response Network (BCHERN), an organization that is committed to building a supportive community for emergency response and recovery in the heritage sector in BC.
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FIELD CONSERVATION IN NORTHERN MONGOLIA, PART 1: SALVAGE ARCHAEOLOGY AT KHORIG

Jennifer Beetem

Nomadic families in the Darkhad Valley in Northern Mongolia move several times a year with their herds, packing up their heritage objects and moving through cultural landscapes already impacted by climate change. This talk will discuss field conservation protocols at the salvage excavation of a looted Medieval cemetery in remote Northern Mongolia in 2018 and 2019 from the perspective of a pre-program conservator working alongside professional conservators and archaeologists. After building a lab in a traditional Mongolian ger (yurt), conservators developed protocols to manage, stabilize and pack a large assemblage of organic and inorganic artifacts. Using limited supplies, we controlled artifact humidity, stabilized objects, built enclosures, educated students and designed a conservation science experiment to inform our care of archaeological silk fragments. The talk will also introduce the speaker's upcoming research project to survey nomadic families in the Darkhad about their conservation needs and their approaches to preventive care of household collections during seasonal moves, and the global relevance of the project to climate change migration.

Jennifer Beetem (MA Art History, BS Art) is a pre-program art conservator with a passion for preventive conservation and climate change adaptation. She has interned at the Toledo Museum of Art, with private practice conservators Lisa Duncan, Corine Landrieu, and Heritage Conservation Group. She has participated in two seasons of archaeological fieldwork with NOMAD Science Mongolia, with plans to return for more field conservation work and independent research. jenniferbeetem@protonmail.com

SEEING THE WHOLE PICTURE: WHAT A DIFFERENCE A FRAME MAKES!?

Steven Prins

Sometimes, as conservators, we derive as much pleasure and satisfaction from our due diligence as we do from the treatments eventually undertaken. This was the case with Hans Hofmann's Still Life - Table with Vases and Cupboard, consigned to the studio for assessment shortly after its acquisition by the New Mexico Art Museum. Even before we had it out of its frame, we found ourselves challenged by the painting's iconography. Luckily, its consignment coincided with a large retrospective of Hofmann's work at UC Berkley, the catalogue of which contained a very illuminating essay on the series of paintings to which this example belongs. Certain elements of the painting only became clear when seen in the light of its predecessors. Removal of the frame revealed an additional two inches of painted surface along each edge, overframed to conceal damage sustained around the perimeter of the painting as the result of the separation of the original strainer from the panel's verso. The pictorial elements revealed compelled us to consider Hofmann's painting from a different perspective, literally, leading to an even deeper understanding and appreciation of Hofmann's iconographic intentions and the painting's place within the group. The painting was treated locally to address widespread cracking, curling and lifting of paint along the grain of the plywood support, largely due to inherent vise in the artist's materials and methods. A small suction device is presented, which was used to draw adhesive into the underlying structure of the paint and ground.

Steven Prins was born in 1952 and raised in Chicago, IL. Having enjoyed protracted and peripatetic studies, he received his undergraduate degrees, Chemistry and Combined Art-Art History, from Oberlin College in 1977. After working for the summer with Robert Feller at the Mellon Institute in Pittsburgh, where he helped to develop viscometric methods for monitoring paper degradation, he undertook his graduate studies at the Institute of Fine Arts, NYU. Specializing in painting conservation, he had the privilege of studying and working with Lawrence Majewski and Noel Kunz at the Conservation Center, and with the many respected art historians teaching at the Institute. Joyce Plesters and Walter McCrone were his initial instructors in microscopy. It was also his good fortune to work as a student at the Met, under the tenure of John Brealey, and as an intern in the private studio of Marco Grassi in NYC. And it was at the IFA that Steven developed his ability and affinity for teaching. A job offer at the Rocky Mountain Regional Conservation Center eventually lured him out west to Denver in 1983. Within a couple of years, however, the opportunity to assume a colleague's practice took him to Santa Fe, where he has been in private practice since 1985. A general practice, Steven Prins & Company has been assessing and treating paintings, large and small, portable and murals, from the funerary portraits of ancient Egypt to the works of contemporary Santa Fe artists, for a broad and diverse clientele for over 35 years. sprins1102@aol.com

IDENTIFYING MATERIALS AND PROCESSES USED IN THE MANUFACTURE OF OROZONE, HAND-COLORED OROZONE, AND SILVERTONE PHOTOGRAPHS

Vanessa M. Johnson¹, Ivanny Jácome-Valladares¹, Claire Kenny², Tami Lasseter Clare¹

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The University of Washington Libraries contains a large collection of orotone, hand-colored orotone, and silvertone photographs. These photographs, popular in the early 20th century across the American West Coast, are positive images on clear glass, notable for their metal flake backings imparting a shimmering appearance to the image. They are relatively rare in collections and have not been studied at-length.

This study expands on the limited research into the materials and processes used in the production of orotones by analyzing a range of photographs with varied instrumental techniques. Sixteen orotones, including six hand-colored orotones, and two silvertones from the University of Washington Libraries, as well as one orotone from the Portland Art Museum with significant image delamination, were analyzed. X-ray Fluorescence (XRF) spectroscopy identified copper and zinc in all metallic backings, while XRF and with Scanning Electron Microscopy/Energy Dispersive X-ray Spectroscopy (SEM/EDS) identified aluminum in a silvertone backing. XRF spectroscopy identified silver bromide as the imaging material in all photographs. Glass for all orotones was determined to be soda-lime silica glass and sometimes contained arsenic or lead additives. XRF, Raman and Fourier Transform Infrared (FTIR) spectroscopies found vermilion, chromium yellow, cadmium yellow, and Prussian blue pigments in hand-colored orotones.

Pyrolysis/Gas Chromatography/Mass Spectrometry (Py/GC/MS) and micro-Fourier Transform Infrared (μ FTIR) spectroscopy identified cellulose nitrate varnish layers. Determining the degree of substitution of the nitrate groups indicated that both glass and mixed-in metal flake had slowed degradation compared with a historic reference. One orotone from the University of Washington Libraries was found to have been treated with an ethyl methacrylate, possibly Paraloid B72, which further slowed degradation of the cellulose nitrate. One orotone from the Portland Art Museum contained only a poly-butyl-methacrylate varnish and was found to be an enlargement of another orotone photograph. These findings indicate it was likely produced after 1940, rather than on the assigned date of 1903. The differences in expansion rates due to fluctuating relative humidity likely accounts for the observed delamination of the backing from the glass around the edges of this orotone.

Vanessa M. Johnson is a post-doctoral researcher in the Lasseter Clare Lab at Portland State University, part of the Pacific Northwest Conservation Science Consortium. Her research has involved analysis of organic paint binders and determination of photoactivity in zinc oxide pigments via visible fluorescence analysis. She received an MA in Conservation of Fine Art with a specialization in paper conservation and a PhD in Conservation Science from Northumbria University, UK. vanessa8@pdx.edu

Claire Kenny is the Associate Conservator for Paper and Photographs at the University of Washington, where she works to conserve collections at the UW Libraries, Henry Art

Gallery and the Burke Museum of Natural History and Culture. She received an MA in the Conservation of Fine Art, with a specialization in paper conservation, from Northumbria University, UK. ck58@uw.edu

WE SHAPE OUR TOOLS, AND THEN OUR TOOLS SHAPE US: NEW APPROACHES IN HEAT TRANSFER FOR ART CONSERVATION

Nina Olsson and Tomas Markevičius

The talk will present new approaches for targeted structural treatments of works on paper and paintings made possible by temperature management technologies based on low-energy flexible mats for precision heat transfer. Flexible silicone laminates, and transparent carbon nanotube-based prototypes and the associated mobile temperature management consoles were ideated and designed specifically for the field to offer accuracy, mobility and smart nano-tech for new cultural heritage conservation methods over the unreliable traditional tools of the past, such as hand irons and heating tables, with the benefit of precision, steadiness, uniformity, and control in heat transfer from ambient to the customary temperatures used in heat activation (25°C-65°C). The newly available Precision MAT system (Multipurpose Accurate Temperature management), designed and assembled in Portland, will also be presented and demonstrated at the conference (www.precision-mat.com). The varied mat dimensions, their flexible and thin profile combined with the accuracy of heat transfer in the low temperature range allow conservators in diverse fields to formulate novel targeted treatments that exploit the effects of continuous controlled precision mild heat transfer over time without the unnecessary stress and uncontrolled heat-transfer risks of the past. Case studies will examine the application of flexible warming mats in diverse treatments of paintings, works on paper, and photographs recently conducted. These include recent conservation treatments on paintings, and Master thesis research in Italy and Germany on conservation of modern media, such as PVA (Vinavil) and sand paint matrixes by Giulio Turcato; on temperature optimized treatments on rare books and largescale paper objects, and innovative methods for the detachment of silver photographic prints from secondary support. The operational parameters and practical advantages offered by the warming technology and targeted approaches taken in each particular treatment show the broad versatility of the new method and how easily it could be tailored for the specific needs of each particular case, opening new opportunities for art conservators to refine their treatments within the margins of minimal intervention and risk.

Nina Olsson is a researcher and conservator of paintings in private practice based in Portland, Oregon. She received her Bachelor of Science in Art History and studio art from the University of Wisconsin-Madison, and completed her studies in the conservation of paintings at the Institute for Art and Restoration in Florence, Italy, where she was active from 1985 to 2000. Structural repair of paintings on canvas and the use of heat transfer in conservation have been continued areas of research interest. From 2011-2014, she co-led the European funded IMAT Project, and in 2019 co-founded the heat transfer technology venture Precision Mat. Nina also co-founded in 2015 the Heritage Conservation Group, a consortium of PNW conservators active in Oregon and Washington. Other continued areas of research interest are the preservation of New Deal artwork in the PNW, and the potential and development of monoatomic oxygen as a novel non-contact cleaning methodology. ninamolsson@gmail.com

Tomas Markevičius is a researcher in heritage science and technologies and a conservator of paintings and contemporary art. His past experiences include working as a paintings conservator at Edvard Munch Museum in Oslo, the National Gallery of Canada, and a scientific project leadership position in the IMAT project in the Horizon Europe program. He is a co-founder and managing partner at Precision Mat, a heritage technology startup. He was a Fulbright fellow at Intermuseum Conservation Association in Oberlin, OH, and the Marie Skłodowska-Curie Doctoral Networks fellow at Cologne Institute for Conservation Science in Germany and the University of Amsterdam, where his research focused on conservation science approaches in the authentication of modern paintings and contemporary art. His doctorate explores the role of green materials and technologies in sustainability-driven contemporary conservation treatments. His research explores artists' materials & techniques, their degradation problems, methods of non-invasive investigation, innovative green materials and technologies for conservation, and most recent research and development of an atomic oxygen technology for green and non-contact cleaning of ultra-sensitive surfaces. tmarkevicius@fulbrightmail.org

MAYA POTTERY TECHNIQUES AND MATERIALS USED: THE ONGOING MAYA VASE RESEARCH PROJECT AT LACMA

Ashley A. Freeman, Laura Maccarelli, and Alessia Venturi

The Maya Vase Research Project is a multiyear campaign that aims to better understand the materials and artistic processes used by the Maya. Since the project began in 2015, various Maya ceramic vessels within Los Angeles County Museum of Art (LACMA) permanent collection have been examined using an interdisciplinary approach. This project combines scientific research with conservation practices and curatorial knowledge to investigate pigments used within the pictorial image as well as constituents used to compose the clay body.

Throughout the various stages of this project, several different aspects of the Maya pottery artistic processes have been investigated. Currently, three ceramic vessels are being studied using XRF, digital microscopy, FT-IR, and Raman in order to characterize the red pigments and clay body composition. Once these vessels are examined, mock-ups which mimic the main chemical components of the Maya vessels, will be prepared. Testing such mock-ups will allow for a better understanding of the chemical interaction between the clay body, the pigments, and firing temperature.

The results of the overall study will provide sound data needed for defining strategies for preserving LACMA's Maya vessels and inform choices of compatible materials for future conservation campaigns. However, this presentation will discuss the results thus far, with an emphasis on the use of red pigments in slip painted ceramics vessels from the Maya culture.

Alessia Venturi joined the Conservation Center at the Los Angeles County Museum of Art (LACMA) as a 6-months Irvine intern. She is currently enrolled in the MS program for the Conservation-Restoration of Cultural Heritage at the University of Bologna, in Italy. Her master's thesis focuses on the study of Maya vessels within the permanent collection at LACMA. aventuri@lacma.org

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INVESTIGATION OF MARK TOBEY'S PAINT MATERIALS USING MASS SPECTROSCOPY METHODS

Vanessa Johnson¹, Nicholas Dorman², Chris White³, Tami Lasseter Clare¹

¹Portland State University, Portland, OR, US

²Seattle Art Museum, Seattle, WA, US

³Jordan Schnitzer Museum of Art, Eugene, OR, US

Mark Tobey was a 20th c. painter working in the Pacific Northwest, New York and internationally, and a key founder of the Northwest School. A painter of calligraphic images inspired by his spirituality, his extensive travel and innovative style established his work in the collections of major museums around the world. He worked in aqueous media such as gouache and tempera while experimenting with layering unconventional materials in his paintings. Analysis of his painting materials is absent from the literature, and the prevalence of friable and underbound paint layers prompts binder analysis to inform conservation treatment. This study sought to understand the composition of Tobey's paints by utilizing sensitive mass spectrometry methods such as Pyrolysis coupled to Gas Chromatography Mass Spectrometry (Py-GC/MS) and proteomics via Liquid Chromatography Tandem Mass Spectrometry (LC-MS/MS) to identify key components of both reference binders and paint microsamples from twelve paintings by Mark Tobey from the collections of the Seattle Art Museum and the Jordan Schnitzer Museum of Art in Eugene, Oregon.

A Py-GC/MS method utilizing a TMAH methylating agent was modified from a published method and used to characterize a range of reference binders including plant gums, egg, animal glue, linseed oil, resins and waxes. Analysis of the Tobey painting microsamples with the optimized method indicated that binders assigned in the Museum Systems databases often do not match binders detected. Polysaccharides were identified by comparing gum and paper references and identifying unique markers for gum binding media. Egg was identified via Py-GC/MS by detecting indoles and pyrroles and was often found concurrently with linseed oil, detected via the presence of a strong azelaic acid dimethyl ester peak. Both polysaccharides and egg components were often found in the same painting, indicating either a mixture of the two or layering of two binder types. One painting at the Jordan Schnitzer Museum of Art contained primarily wax, though more work is needed to rule out the presence of other binders. Work is ongoing to expand the Py-GC/MS reference binder library to include polyvinyl acetate, acrylics and heat-bodied oils. Ongoing proteomics analysis via LC-MS/MS will verify the presence of egg or other protein binders in Tobey's paints.

Nicholas Dorman is the Jane Lang Davis Chief Conservator at the Seattle Art Museum. In 2001, Nick came to SAM from Munich, where he worked as a conservator at the Doerner Institute and taught at the Technische Universitaet Muenchen. At SAM, he established the museum's first in-house conservation department in 2001, and designed and built the Neukom Conservation Studio at SAM downtown and the Atsuhiko and Ina Goodwin Tateuchi Conservation Center at the Seattle Asian Art Museum. He oversees conservation and preservation activities at SAM's three museum sites. NicholasD@seattleartmuseum.org

Vanessa M. Johnson is a post-doctoral researcher in the Lasseter Clare Lab at Portland State University, part of the Pacific Northwest Conservation Science Consortium. Her research has involved analysis of organic paint binders and determination of photoactivity in zinc oxide pigments via visible fluorescence analysis. She received an MA in Conservation of Fine Art with a specialization in paper conservation and a PhD in Conservation Science from Northumbria University, UK. **vanessa8@pdx.edu**

Events

October 9

Welcome meet-up, 5pm: **Old Stove Brewing, Pike Place Market**, 1901 Western Ave. Look for Nicholas Dorman and Seattle Art Museum colleagues holding a “WAAC” sign out on the patio. Enjoy views of Elliott Bay while you sip a Pacific Northwest IPA and catch up.

October 11

Visit, 12-2 PM: **Burke Museum of Natural History and Culture**. With working labs you can see into, one-of-a-kind objects all around you, and galleries filled with curiosity and conversation, at the Burke, you see—and feel—a world alive. The Burke Museum focuses on dinosaurs, fossils, Northwest Native art, plant and animal collections, and cultural pieces from across the globe.

Tour, 12-1 PM: **Henry Art Gallery** exhibition tour with Shamim M. Momin, Director of Curatorial Affairs, and Dr. Ann Poulson, Curator of Collections. As the only museum dedicated to contemporary art in our region, the Henry is internationally recognized for groundbreaking exhibitions, for being on the cutting edge of contemporary art and culture, and for championing artists at every level of creation. Exhibitions on view include *Donna Huanca: MAGMA SLIT* and *Nina Chanel Abney: Fishing Was His Life*. *Attendee Limit: 15*

October 12

Tour, 12:30-1:30 PM: **University of Washington Libraries Conservation Center**, Stephanie Lamson and Claire Kenny. Join UW Libraries conservation staff for an open house and collegial gathering in their Conservation Center. Learn about ongoing collections care work, current conservation projects and campus-wide collaborative efforts.. Opened in 2016, the Conservation Center serves collections across the UW Libraries system and provides complex treatment services for book and paper objects. *Attendee Limit: 20*

Tour, 12:30-1:30 PM: **Washington State Arts Commission outdoor sculpture collection @ UW campus**, Adam Fah and Janae Huber. Washington is home to the second oldest statewide public art program in the country. The State Art Collection includes more than 5,000 artworks located in public facilities such as college and university campuses. The University of Washington is home to 135 of these artworks, which range from small scale works on paper to large outdoor sculpture. Join Janae Huber, ArtsWA's Collections Manager, on an outdoor walking tour of this gorgeous campus. Visit works by internationally acclaimed artists Martin Puryear, Robert Irwin, and Mary Miss, as well as works of regional import such as *Antecedents* by RYAN! Feddersen (Confederated Tribes of the Colville Reservation, Okanogan, and Arrow Lakes Bands) and *Guests from the Great River* by Tony A. (naschio) Johnson (Chinook) and Adam Mclsaac. *No attendee limit.*

Closing Reception, 2-5 PM: **Seattle Art Museum**, 1300 1st Ave. Inside the museum entrance off 1st Ave and Union, follow signage to the Arnold Board Room. Enjoy closing remarks, refreshments, and time to visit the permanent collection galleries.

October 13

Tour, 10-11:00 AM: **Seattle Art Museum downtown studio**, Geneva Griswold and Caitlyn Fong. Visit Seattle Art Museum's Neukom Conservation Studio to explore current projects from the museum's global art collections. *Attendee limit: 12*

Tour, 10-11:00 AM: **Seattle Asian Art Museum paintings studio**, Nicholas Dorman and Rachel Harris. Visit the Atsuhiko and Ina Goodwin Tateuchi Conservation Center at the Seattle Asian Art Museum. The new center is devoted to the conservation, mounting, and study of Asian paintings in SAM's collection as well as serving institutional and private collections in the region. As such, it is the first museum center of its kind in the western United States. *Attendee limit: 15*

Tour, 10-11:00 AM: **Olympic Sculpture Park outdoor sculpture and native plants**, Elizabeth Brown and Bobby McCullough. Covered in monumental artworks, this award-winning nine-acre sculpture park on the waterfront is Seattle's largest downtown green space. Join SAM's Senior Conservator and SAM's Landscape Manager to learn about the outdoor sculpture collection and native plant restoration efforts at this transformed industrial site. *No attendee limit.*

SEE YOU NEXT YEAR!

**49th Annual WAAC Meeting
Houston, TX**

The WAAC 2023 meeting in Houston will include workshops and tours, featuring the Menil Collection, Menil Drawing Institute, and Museum of Fine Arts, Houston.



Photo: Kevin Keim | The Menil Collection

More information to follow in the WAAC newsletter.