

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 have developed draft "Policies Governing Digital Collections" with detailed procedural appendices for digitizing audio, VHS, and film. While tapes are digitizing, photographs are being scanned and digitized as well. The project commenced this summer, and to date 950 photographs, 53 audio cassette tapes, and 10 VHS tapes have been digitized. Intern **Jonathan Lambert** from Lane Community College in Oregon spent the summer at the museum, focusing on the digitization project. Katie Sawyer from Durham University will arrive in September for a six-month museum internship, continuing the project.

Nicole Peters is currently down in New Mexico working on an IMLS-funded grant project where she and conservator **Landis Smith** are working to conserve historic collections at the Museum of Indian Arts and Culture. (See New Mexico news.)

Nicole recently came back to Alaska to participate in a week-long project at the Cape Decision Lighthouse located on the southern tip of Kuiu Island in the Alexander Archipelago of southeast Alaska. The project was requested by the Cape Decision Lighthouse Society and grant-funded by the Alaska State Historic Preservation Office. While on site, Nicole conducted a comprehensive condition assessment and recorded photographic documentation of the historic lantern room and cupola. She also completed conservation treatments on historic wooden trail signs recently recovered from the site property.

Nicole is also scheduled to participate in an Indigenous Watercraft workshop series at the UA Museum of North in Fairbanks, AK, in the fall of 2019. The project is part of an NEH HRCC foundation-grant that was awarded to Museum of North in spring 2019.

Ellen Carrlee continues research with the Chilkat Dye Working Group and the Pacific Northwest Conservation Science Consortium. A project update will be given at the upcoming Sharing Our Knowledge cultural conference in Juneau. Condition reporting and mount design activities are underway for an upcoming exhibition on Northwest Coast textile regalia. Ellen will give a hands-on workshop on condition reporting for Alaskan collections and a presentation/discussion on indigenous participatory collections care at the Museums Alaska conference in Kodiak this September.

In addition to continued exhibit installations and deinstallations this summer, **Sarah Owens** has been working on objects returned from a long-term loan, including a baleen sled and ice scoop, arrows and a quiver; grass and birch bark basket; and a beautifully preserved bird skin parka.

Sarah has been preparing a paper entitled '*Perspectives of Material Traditions Program at the Anchorage Museum*' for the 12th North American textile conservation conference; *Lessons Learned: Textile Conservation—Then and Now*, to be held in Ottawa-Gatineau. She will be presenting at the conference at the end of September.

The Materials Traditions program is a partnership between the Anchorage Museum (**Monica Shah** and Sarah Owens) and the Smithsonian Arctic Studies Center to focus on endangered materials used by communities in Alaska. They document harvesting, processing, and making objects from materials used in Alaska. The film footage is then edited to create a teaching tool, and the videos are shared via YouTube. The program also includes an onsite residency, where Alaska Native artists exchange ideas and techniques, demonstrate their work, share technical knowledge with museum conservators, and study masterworks in the collections of the museum. An integral help component of the program is hosting community workshops to teach about and help foster the continued use of the material.

Regional News, continued

This year, they partnered with Qanirtuuq Inc. and the Nunalleq Culture and Archaeology Center in Quinhagak for *Materials Traditions*. The Nunalleq site is the largest collection of pre-contact Yup'ik artifacts in the world, over 90,000 artifacts have been excavated to date. It is a unique situation, since the village owns the site, manages all work done at the site, and has now created a cultural center focused on the material culture of Quinhagak. Although numerous examples of grass handbags (*issran*) and grass mats were found at Nunalleq, very few weavers know how to make them today. Across the Yukon-Kuskokwim basin, this artform is on the decline. In response, they focused on sea coarse grass and *issran* weaving.

This past summer, they harvested and dried grass, dyed grass, wove *issran* baskets, documented every step of the process, hosted a free community workshop, examined collections at the Anchorage Museum, took *issran* bags from the Anchorage museum to Quinhagak for community members to view, examined grass basketry excavated at Nunalleq, provided advice on caring for collections, hosted an intern from Nunalleq/Aberdeen, and most importantly, created a lasting relationship with Quinhagak.

Regional Reporter
Ellen Carrlee
Alaska State Museum
Juneau, AK

Arizona

Marilen Pool is wrapping up the treatment and rehousing of charred archaeological perishable objects at the Arizona State Museum and will be moving on to the rehousing of the archaeological botanical collections. In the fall she will be taking the last courses for her PhD program in arid lands resource sciences at the U of A. She will also be working on treatment of objects for the Tucson Museum of Art and the Arizona State University Museum of Art.

The conservators at the Western Archeological and Conservation Center said goodbye, congratulations, and good luck to **Ali Wysopol**, who left Tucson to pursue graduate studies in historic preservation at UT Austin, and to **Megan Narvey** who has a new job with the Minnesota Historical Center!

Betsy Burr has been working with Bandolier National Monument's historic lanterns, surveying the collection onsite, and developing strategies to improve annual care of the historic tinware. **Audrey Harrison** has been managing the treatment work for objects on exhibit at Pipe Spring National Monument.

Megan, **Maggie Hill Kipling**, and **Paige Hilman** have all been working on objects and furnishings from the Old Santa Fe Trail Building collection with the help of contractors **Luke Addington** and **Amy Molnar**. Much of this collection was deinstalled from use in the facility during a renovation project, and will be going back into service in the upcoming months. This has been the source of many conversations about acceptable loss during consumptive use of collections!

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

Hawaii

Meg Absolon and **Nicole Dela Fuente** of the Bishop Museum have finished the lining and mounting of the last of 11 oversized Hawaiian kapa from Mauna Kea Beach Hotel. They were commissioned by the resort developer Laurance S. Rockefeller in the 1960s and designed and printed by Malia Solomon who gained inspiration from the Bishop Museum kapa collection. Meg and Nicole are currently working on historical wood longboards for the upcoming Bishop Museum surfing exhibit.

In mid June **Linda Hee**, **Kent Severson**, and **Thor Minnick** participated in an hour-long radio interview discussion entitled "The Conversation: Protecting Family Treasures - Part 2" hosted by Hawaii Public Radio's **Catherine Cruze**. The discussion covered some of the unique problems encountered in the Islands associated with maintaining artifacts and heirlooms.

Rie and **Larry Pace** recently treated four paintings by Margaret Keane of *Big Eyes* fame, an 18th-century Italian landscape attributed to Richard Wilson, nine paintings by 19th-century American artist Laurence Carmichael Earle belonging to three siblings who are the great grand children of the artist, all of whom have settled in Hawaii.

They also treated an 18th century British painting by an unknown artist of an unknown family group that suffered water and soot damaged in a condominium fire, an oil study of a male nude by Japanese artist Senko Kobayashi (late 19th century), a large black velvet painting by Edgar Leeteg (early 20th century) and multiple fragments of a group, of buon fresco paintings by Jean Charlot removed from the former College Inn across the street from the UH Manoa campus in Honolulu. They have also been busy with paintings belonging to the Honolulu Museum of Art and the Hawaii State Art Museum.

Regional Reporter
D. Thor Minnick
Minnick Associates
Honolulu, Hawai'i

Los Angeles

Glenn Wharton recently joined the UCLA faculty as professor of art history, and will serve as chair of the interdepartmental program in the conservation of archaeological and ethnographic materials, which is affiliated with the Cotsen Institute of Archaeology. Glenn comes to UCLA after 16 years in the museum studies program at NYU and 7 years at MoMA where he established

Regional News, continued

the museum's program in time-based media conservation. Prior to that he ran a private practice in objects conservation in southern California with **John Griswold**, and served as conservation director for the Japanese Institute for Anatolian Archaeology at Kaman-Kalehöyük in Turkey. He founded the non-profit organization Voices in Contemporary Art (VoCA), and co-directs the NYU-based Artist Archives Initiative. And... Glenn is an ex-President of WAAC!

Abigail Duckor (LACMA), **Sophie Hunter** (Academy Museum of Motion Pictures), **Anna Laganà** (Getty Research Institute) and **Christina Bean** (805 Conservation) presented a panel at the San Diego ComicCon on the "Preservation of Comic Arts." The panel discussed preventive conservation methods for comic books and comic memorabilia, such as costumes, props, and toys.

This past summer, LACMA hosted a 10 week Getty Marrow undergraduate intern in conservation, **Alejandra Santoyo**. Based out of the textile conservation laboratory, Alejandra was introduced to all areas of the Conservation Center. In addition to hands-on experience, Alejandra interviewed over a dozen curators and other museum professionals to learn more about how museums function. This fall, she returns to UC Riverside to complete her undergraduate degree in art history.

In paintings conservation at LACMA, **Elma O'Donoghue** is treating a Portrait of a Young Woman by Jacob Backer scheduled for the 2020 exhibition, *Becoming Rembrandt: Creativity and Competition in Amsterdam*. This painting has been in LACMA's collection since 1950, and the modeling details are obscured by layers of discolored varnishes and waxes. Elma is cleaning the painting and researching the artist's technique.

Kaylie Sagara completed her Getty Marrow conservation and collections summer internship with **Jennifer Kim** and **Sarah Signorovitch** at the Autry Museum of the American

West. A highlight from her internship was assisting during a NAGPRA consultation visit of members from the Central Council of Tlingit and Haida Indian Tribes of Alaska. During the visit Kaylie was also able to receive input from tribal council members on a Tlingit spruce root basket that required stabilization, then following the conversation perform an extensive treatment. Kaylie will be finishing her BA in anthropology and art history at UCLA next spring and will be working to complete requirements to apply for graduate school in conservation.

The decorative arts and sculpture conservation department at the J. Paul Getty Museum welcomed **Yang Xu**, a third-year Winterthur/University of Delaware Program in art conservation student into the lab this summer for ten weeks. Yang has been working closely with **Arlen Heginbotham** to complete the technical study and treatment of an 18th-century Georges Jacob armchair that has (amazingly) retained its original paint, varnish, and upholstery.

This year's graduate intern **Elisa Contreras-Cigales** is currently finishing up her internship and treatment of a breccia marble table top belonging to a Dubois red lacquer secrétaire.

Julie Wolfe and **Kellie Boss** recently finished repainting Alexander Calder's *Spiny Top Curly Bottom* from the Stark Collection. Julie has also been working with **Jessica Chasen** on evaluating the performance of Permalac clear lacquer and the effects of formulation changes. This spring Jessica presented her treatment and technical study of an outdoor bronze by Joan Miró at the annual AIC conference and in July, started treatment of Henry Moore's *Draped Reclining Mother and Baby* as part of her continuing work with the Stark Collection.

Jessica, Elisa, and Arlen also completed the conservation of an early 19th-century chandelier that was originally conceived to hold goldfish(!) and is currently on view at the Getty Center through April

2020 in a *Flight of Fancy: The Galle Chandelier*.

The department also recently welcomed **Madeline Corona** back as an assistant conservator. Madeline has jumped into exhibition work, preventive care of the collection, and several collaborative research projects including analysis of the newly acquired Borghese-Windsor Cabinet as well as sculptures within the Stark Collection.

Antiquities conservation at the Getty Villa welcomes **Jessica Arista**, who joined the team as an associate conservator in April. Most recently, Jessie held the position of assistant conservator in objects conservation at the Museum of Fine Arts, Boston (2013-2018). Major focus of her work included coordination and conservation for the renovation of four permanent galleries of ancient Greek art, as well as preparation of hundreds of objects for a large traveling exhibition of ancient Nubian art.

Jessica was the MFA's lead conservator on the Getty APPEAR project, and she has a keen interest in public outreach. She is a graduate of the Winterthur/University of Delaware program in art conservation and has worked at the Walters Art Museum, the Straus Center for Conservation and Technical Studies, Harvard Art Museums as well as field work at the sites of Kaman-Kalehöyük, Kaman, Turkey and in Erbil, Iraq where she was involved with the Nimrud Ivories at the Iraqi Institute for the Conservation of Antiquities.

The Getty Villa recently opened *Buried by Vesuvius, Treasures from the Villa dei Papiri*. This exhibition highlights the site of the Villa dei Papiri at Herculaneum after which the Getty Villa was modeled. Buried by the eruption of Mount Vesuvius in AD 79, the ancient villa was rediscovered and explored by subterranean tunnels in the 1750s and '60s and was partially re-excavated in the 1990s and early 2000s. This exhibition presents many of the most spectacular finds from the excavations. During its course, conservation staff will have

Regional News, continued

the opportunity to study the artifacts through imaging, X-radiography, and other technical analysis.

One spectacular object on view, the *Drunken Satyr* arrived at the Getty over a year ago for a thorough study of its ancient manufacture and subsequent alterations, as well as treatment and stabilization, undertaken by **Erik Risser**, **Monica Ganio**, and many others.

The Margaret Herrick Library has had a busy summer. **Courtney Azzara** had a baby girl on June 24th, Zuzu Peg D'Agostino. Courtney and family are doing well and enjoying their time with Zuzu. **Tamia Anaya**, a current Buffalo State College graduate student, joined them for the summer to work on their modern material collections. She's tackled mold removal on a Mae West scrapbook to a backing and tape removal of a 1919 film poster. They are so glad Tamia could join them for the summer before she heads off to the Library of Congress for her third-year internship.

Ananya Madiraju joined them as a summer intern a part of the Getty Marrow multi-cultural internship funded by the Getty. Ananya is a recent graduate of UC Santa Barbara, and this summer was her first pre-program paper conservation internship. She's been able to help them with rehousing projects and stabilizing several posters and water-damaged scripts.

Katie Rouw joined the conservation department as a part-time conservation technician this past June. Katie has recently completed her undergraduate degree at the University of Iowa where she also received a graduate certificate in book arts and book studies. She has already completed several book treatments and has begun to help with their backlog of treatments.

Daniela Gonzalez-Pruitt joined the conservation lab at the Academy Museum of Motion Pictures as a pre-program conservation technician. She has been working with objects conservator Sophie Hunter to treat objects going into the upcoming opening

exhibitions, in particular the large make-up and microphone collections. UCLA Library preservation department will be welcoming three new members this fall: pre-program conservation assistant **Stephanie Geller**, who recently graduated with her masters in library and information studies, **Nicole Alvarado**, who is in her third year in the Buffalo State Master's in art conservation program, and finally their yet to be determined Kress conservation fellow. They will have a full house for paper-based special collections conservation!

The UCLA audio visual materials folks **Allie Whalen** and **Chloe Patton**, under the leadership of **Yasmin Dessem** continue to provide expertise for UCLA and beyond. This summer they are consulting for the National Park Service at Sequoia to evaluate AV collections, and later in the fall Allie and Yasmin will be finishing a project in Cuba working with lacquer disks of early Radio Marti broadcasts. Chloe has been hard at work digitizing early UCLA film, and treating all of them to short showings of the highlights.

Registrar and digitization conservation coordinator **Hannah Moshier** is now acting as the UCLA liaison for LAPNET (Los Angeles Preservation Network), and volunteered to help move the Mayme Clayton Library and Museum into temporary storage as it awaits a new home. **Wil Lin** has been helping library staff with backlogs understand how preservation can assist with their workflow, and working to educate staff on basic condition issues that might be considered before depositing materials in their long-term storage.

Collections conservation assistant **Devin Mattlin** has been working with creating and applying remoistenable tissue as linings for maps with water sensitive media. She recently returned from her conservation master's program graduation in Cardiff Wales.

Head of UCLA Library Conservation Center **Chela Metzger** recently handled her first repatriation treatment before sending a book back to Munich where it was originally part of a collection

looted by the Nazis. As more people can see all the library stamps on digitized books on-line, this job may become more common, and an important activity for considering how materials end up in their collections. She has also been working with **Ellen Pearlstein** as faculty as part of the Andrew W. Mellon opportunity for diversity in conservation.

At the Natural History Museum of Los Angeles County, **Tania Collas** and **Marina Gibbons** recently completed the installation of the new exhibition *The Natural History of Horror*, which features Hollywood props such as the bat from Dracula, as well as anthropological artifacts and natural science specimens. Marina is also busy preparing their next Hollywood costume rotation which will highlight a piece from Little Women.

SCS consolidated and conserved the 2 red sandstone friezes over the entrances to the 1901 Orange County court house in Santa Ana. The bas relief friezes began to crumble with the large amount of rain we had last winter. SCS also worked on the bronze doors and baptistry doors of the Christ Cathedral (former Crystal Cathedral) for their big opening in July.

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

Pacific Northwest

Adam Fah, the Washington State Arts Commission's (ArtsWA) longtime conservation technician, has been promoted to conservation manager. He will lead ArtsWA's efforts to maintain and conserve nearly 5,000 artworks— including 500 outdoor sculptures— located in public spaces across Washington State.

Additionally, ArtsWA hired **Jared Moore** as its new collections technician. The position is a new one funded by the Washington State legislature earlier this year. Jared will help install, deinstall, and

Regional News, continued

maintain artworks. He comes to ArtsWA from Seattle Art Museum where he was the lead art handler. They are excited to welcome him to Washington's public art program and to Olympia, where they are based.

To further build the collections care team, ArtsWA has submitted a budget request for two additional positions. They will know in the spring of 2020 if that request was successful.

Staff at the University of Washington libraries preservation services division had a very busy spring and summer. In late spring staff in the conservation center were joined by **Yan Ling Choi**, a student from the University of Delaware/Winterthur's art conservation program for a 10-week advanced internship. Yan took over the second phase of a long-term project originally started by 2018 intern **Alexa Machnik**.

This project focuses on the conservation and rehousing of UW East Asia library's collection of rare Chinese stele rubbings. Over the course of the internship Yan was able to complete complex treatments and rehousing of 13 of these rubbings along with a number of complex rare book treatments. A significant feat in and of itself, Yan also managed to complete complex treatments of five rare leather-bound books from the UW libraries special collections. Yan was a pleasure to have in the conservation center and UW staff wish her the best of luck as she begins her third-year placement at the University of Michigan libraries.

Over the summer the UW libraries also had the pleasure to host two conservation related gatherings. In late July they hosted an international cohort for FAIC's "Traditional Techniques in the Conservation of Leather Bookbindings" taught by **Jim Reid-Cunningham**. As well, in mid-August, UW staff hosted the annual convening of the Pacific Northwest conservation science consortium, headed by **Tami Lasseter-Clare** of Portland State University. Among the various speakers, Henry Art Gallery and UW libraries paper and photograph conservator, **Claire Kenny**

shared her work with PSU graduate student **Ivanny Jacome Ottati** on a characterization of Orotone photographs.

Preservation Services is also pleased to announce the appointment of **Andrew Weaver** as media preservation librarian in September 2019. Andrew will work with staff and collections throughout the UW libraries to support the preservation of media collections. Andrew worked most recently as the digital infrastructure and preservation librarian at Washington State University where he was responsible for the reformatting and preservation of audiovisual materials as well as support for WSU's CONTENTdm maintenance. Prior to WSU, Andrew served as the national digital stewardship resident at City University of New York Television (2016-2017).

The Royal BC Museum conservators are bracing for the return of the *Families: Bonds and Belonging* exhibition that travelled to the Canadian Museum of Immigration last spring. They would like to thank the staff out there for doing such a wonderful job of protecting the artifacts during the onslaught of Hurricane Dorian. They will be taking down the *Maya: The Great Jaguar Rises* exhibition alongside several Guatemalan couriers in January as well.

Their regular routines were interrupted this past summer with a malfunction of the cold fur vault. The dehumidification system ceased to function and without an RH alarm, the furs became saturated with water over an unknown period of time, until they began to drip. At that point, the problem was noticed and over 300 furs were removed and subjected to controlled drying over a period of several months.

Urgent mitigation of the crisis meant that many furs had to go into the walk-in freezer until such time as they could be dried. The good news is that the quick action of the conservation team prevented a mould outbreak. The bad news was that the furs were known to be contaminated with pesticide residues, so that all salvage activities were carried out in hazmat gear and isolation. The entire collection storage area remains closed

until decontamination of all surfaces can be arranged.

Lisa Bengston has been busy with the XRF analyzer, testing the Learning collection for inorganic pesticide residues. She is also continuing her investigation of organic pesticide residues with the assistance of CCI. **Lauren Buttle** continues to research and present talks on Yokohama-e paintings and is continuing her technical study of Emily Carr works on paper. **Kasey Lee** has made significant progress testing artifacts in the History Collection to identify cellulose nitrate and acetate objects in preparation for storage environment trials. The assistance of **Hope La Farge**, **Katie McEvoy**, and volunteer, **Salma Naili**, has been invaluable. Lisa Bengston is coordinating the conservation of collections for the upcoming *Orcas* exhibition that will travel for up to 10 years. The packing of such a massive travelling exhibit is complex and expensive! **Colleen Wilson** has been working on the treatment of textiles for this exhibit.

Kasey Lee travelled to Prince George with **Heidi Swierenga**, **Liz Czerwinski**, **Anne Desplanches**, and **Irene Karsten** to deliver the BC Heritage Emergency Response BCMA pre-conference workshop. We were lucky to have so many presenters, since the hands-on exercises required many bodies and brains operating in unison. The BC HERN continues to grow in membership and expertise.

The RBCM "modernization project" continues as we prepare for a massive collections move and planning for new buildings and possible consolidation of analytical equipment.

Corine Landrieu, along with assistant **Sarah Molitch**, interns **Jennifer Beetem**, **Celine Wachsmuth**, and **Ella Svete** finished the treatment of the boiserie panels for the new Burke Museum in mid-July. Later in the summer, Sarah, Celine, Jennifer, and Corine treated nine outdoor sculptures located at Edmonds Community College, North Seattle College and Everett Community

Regional News, continued

College for the Washington State Arts Commission. Celine is now in LA where she started her conservation studies at the Getty. This fall Corine has been busy in the studio, working with Jennifer and Sarah on a monumental artwork for the King County Library System, and preparing to receive a series of fire damaged plaster panels.

The Seattle Art Museum (SAM) is very pleased to have received a 2019 art conservation project grant from Bank of America. In summer of 2020, **Elizabeth Brown** will spearhead the project to repaint *The Eagle*, by Alexander Calder, located in SAM's Olympic Sculpture Park. Elizabeth Brown recently completed her summer of work at the Olympic Sculpture Park, where she coordinated the repainting of Tony Smith's *Stinger*, cleaning of Roy McMakin's sculpture *Love & Loss*, and repairs to George Rickey's *Two Plane Vertical Horizontal Variation III* with Fabrication Specialties Ltd.

Nicholas Dorman has been busy preparing artworks from the SAM permanent collection for loan, including works by Jo Baer, Guy Anderson, William Ward Corley, and Claude Monet and the entire conservation team has been treating and documenting works of art for the new Seattle Asian Art Museum (SAAM), which will open in February.

Preparations for the reopening of the Asian Art Museum are nearly complete and, in addition to the preparation of exhibits, the conservation team is monitoring the environment closely throughout the commissioning process as they prepare to install the collections. **Marta Pinto-Llorca** and Nicholas continue to oversee extensive storage upgrades at SAAM, thanks to an IMLS Museums for America grant. Outfitting of the brand new conservation center for Asian paintings is also nearing completion at the time of writing, thanks to a generous grant from the Andrew W. Mellon Foundation.

Finally, we are delighted that **Geneva Griswold** has been elected to the VP

position on the WAAC board. We can't wait to welcome the WAAC membership back to Seattle in 2021!

Regional Reporter
Corine Landrieu
Landrieu Conservation
Seattle, WA

Rocky Mountain

The **EverGreene** conservation department is currently working on multiple projects including the Wyoming State Capitol (Cheyenne, WY), USC Sculptures (Jimmy Iovine and Andre Young Hall, Los Angeles, CA), the Mercy Housing Mural (San Francisco, CA), the Castro Theatre (San Francisco, CA), and the Los Angeles City Hall (Los Angeles, CA). They also recently completed work on the Warner Theatre (Los Angeles, CA). More information and images can be found on the company's website.

Nancy Foncello recently completed a contract for the United States Army museum at Fort Sill, Oklahoma, treating several Kiowa objects from the permanent collection. She is currently at work stabilizing a very large 1880s Crow tipi from a private collection. The tipi is one of the earliest painted cloth tipis still in existence. She is also consulting on a large collection of historic audio recordings stored on decaying magnetic media and has received her Digital Archives Specialist certification from the Society of American Archivists.

Beth Heller continues to balance hands-on conservation work with preservation assessments and consulting. She recently completed CAPs for the Golden History Museum and the Crested Butte Mountain Heritage Museum and led an IMLS-funded collection move evaluation workshop for the Denver Botanic Gardens.

She completed conservation work for Colorado State University's upcoming *Apollo 11* exhibit, the Denver

Public Library architectural archives, and looks forward to the arrival of 27 Rungius dry point etchings and a watercolor map by Arthur Lakes depicting the Florissant Fossil Beds. As many know, sometimes types of work arrive from private clients in mysterious clusters, and she just completed a Warhol flurry and a Disney works on paper flurry seems to have just begun.

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

San Diego

In June, conservator **Sabrina Carli** conducted a multi-day workshop at the Palm Springs Art Museum, training staff and contractors in bronze sculpture installation and maintenance techniques. Content covered theory, materials, and practice relating to the preservation and care of bronze artwork, focusing on issues specific to the desert environment of the Coachella Valley.

Regional Reporter
Frances Pritchett
Frances Pritchett Paper Conservation
San Diego, CA

San Francisco

Kathy Z. Gillis spent 12 weeks in Beijing, China as a C-I-R (Conservator in Residence) at the World Monuments Fund CRAFT (Conservation Resources for Architectural Interiors/Furniture and Training) Program which is based in the Forbidden City. The program is a collaboration between WMF, The Palace Museum, and Tsinghua University.

The two-year educational program introduces Chinese Cultural Heritage graduate students to Western methods of conservation, with its focus on

Regional News, continued

extensive scientific analysis and a less-is-more approach when preserving artifacts. Foreign faculty are invited from institutions in the U.S. to teach Western methods of architectural and furniture conservation.

The project began as a WMF initiative to preserve the Qianlong Garden Complex in the Forbidden City (scheduled to open to the public in 2020 on the 600th anniversary of the construction of the Forbidden City) to showcase how minimally intrusive preservation efforts can still result in appropriate aesthetic results without resorting to total replacement of original material with reproductions.

To learn more about the project, visit wmf.org/project/qianlong-garden-conservation-project. During her time in Beijing, Kathy also learned invaluable information about traditional Chinese craftsmanship and Chinese cultural heritage.

Margaret (Meg) Geiss-Mooney, costume/textile conservator & collections care/management consultant, volunteered at the Costume Society of America's (CSA) national Angels Project held in April during the CSA annual meeting in Seattle, WA. The site of the Angels Project was the restored historic train station of the Issaquah History Museums (IHM) in Issaquah, WA. Working alongside the other 19 CSA Angels volunteers, Meg welcomed **Elise Rousseau**, also of the SF Bay Area, to her first CSA national Angels Project.

For their generous supply of new archival boxes in many sizes and unbuffered tissue, they thank the following companies: Archival Methods, Gaylord Archival, TALAS, and University Products. The CSA endowment also provided IHM a new Miele vacuum cleaner (and replacement filters/bags); 2 dehumidifiers and 3 digital hygrometers for the storage rooms; a portable photo studio, silverfish traps, and supplies for the workday. 332 artifacts (costume, costume accessories, jewelry) were

photographed, examined, assessed, and repacked during the very very busy day.

The paper conservation lab at the Fine Arts Museums of San Francisco celebrated the completion of **Allison Brewer's** 3rd year internship. Allison returns as a Mellon Fellow in September.

The textile conservation lab of the FAMSF is very happy to announce the arrival of their first ever Mellon Fellow, **Laura Vedrenne**. She started work at the de Young on September 30th, after packing up and moving from Mexico City. Laura has a MPHIL in textile conservation at the University of Glasgow and a BS in restoration of portable cultural heritage from the Escuela de Conservacion y Restauracion de Occidente in Guadalajara.

Candis Griggs Hakim has just reopened her private practice in objects conservation after a 6-year hiatus working overseas for the Qatar Museums Authority. She's now located in lovely (if occasionally dairy-stinky) Petaluma. Candis has also recently been elected President of BAACG (Bay Area Art Conservation Guild).

BAACG recently held a meeting at SFO Museum, which included a behind-the-scenes tour of the new museum building and a visit to the exhibits in the international terminal. **Gawain Weaver**, who has been the guild's president for the past nine years, and **Jonathan Fisher**, board member of long standing, have completed their terms on the BAACG board. BAACG recently welcomed conservators **Karen Zukor**, **Justine Wuebold**, and **Jena Hirschbein** to the board of directors.

Regional Reporter
Alisa Eagleston-Cieslewicz
SFO Museum
San Francisco, CA

Roger Broussal (1924 - 2019)

It is with a heavy heart that I inform the conservation community of the recent passing of Roger D. Broussal. He will

be missed and remembered by many.

Roger was museum conservator at the De Young Museum in San Francisco from 1962-64 and the chief conservator at the Asian Art Museum from 1964-84. There he established and directed the conservation department and lab for art preservation and research. He originated and co-directed the first West Coast graduate level program in museum studies at Lone Mountain College.

Over many years he taught, wrote, and lectured. He was a Colonel, Deputy Chief of Staff for Civil Military Operations: Monuments Branch. He was elected as a fellow of both IIC and AIC. He was the founder of the Bay Area Art Conservation Guild. These are only some of the highlights of an amazing career.

I met Roger late in his life. In 2013 I contacted him for a consultation on objects that I had been hired to conserve/restore by the Rosie the Riveter /WWII Home Front National Historic Park. He visited with his son David. He examined the objects carefully and was very gracious. His overall advice was: do as little as possible.

Anne Rosenthal knew Roger for many years, and her words speak to his professional generosity and the impact he had on so many in the West Coast conservation community:

"It would be difficult for young professionals today to realize that our profession of art conservation was so little known at that time and that the formal training of conservators in the United States was only nascent. Without the guidance of 'the old guard' of staff conservators in museums, who had been mostly trained by apprenticeship, a young student could flounder and miss the narrow opportunities that existed to advance.

Roger took a chance on me, and I became his 'first born' (as he called it) apprentice in objects conservation. He cared deeply about assisting students, educating

Regional News, continued

the public, and sharing information through collegial contact locally. He was completely self-propelled in these endeavors. Roger was enormously kind, had a friendly manner, and exhibited a quietly devious and infectious sense of humor.

I am deeply indebted to him for moral support and for guidance when so few others were willing to bring a young student along. I have had a fruitful career doing the work I love in conservation. Roger changed my life's trajectory, and, for me, this is an example of true love of the field, and dedication to its highest priorities. Roger will be greatly missed and never forgotten."

Jonathan Fisher

Texas

On February 7, the Museum of Fine Arts, Houston announced that **Per Knutås** had been appointed their new head of conservation. Prior to coming to the MFAH, he was Chief Conservator at the Cleveland Museum of Art. His appointment in Houston began in July.

In July and August, the Harry Ransom Center's photograph conservators, **Diana Diaz Cañas** and **Heather Brown** led an extensive research project into the study of the Niepce heliograph plate which was temporarily taken off permanent exhibition display.

Included in the study were a full technical re-examination of the heliograph which included x-radiographic imaging at the University of Texas High Resolution x-ray Computed Tomography facility.

In addition, XRF analysis and micro fade testing were carried out with the on-site assistance of **Corre Rugge** from the conservation department of the Museum of Fine Arts, Houston. **Paul Messier**, director of the Lens Media Lab at Yale University, consulted and performed various imaging techniques on the heliograph plate including UV and IR techniques and RTI imaging.

The project will also include an update of instrumentation monitoring the anoxic environmental display case that houses the heliograph by **Ken Grant** and the engineering staff of Campbell Scientific of Logan, UT.

Refurbishment of the anoxic case and re-installation of the heliograph plate was performed with the on-site consultation of GCI staff **Vincent Beltran** and **Art Kaplan**. The heliograph went back on public display on August 20. The Ransom Center is grateful to all of the friends and colleagues from around the country that helped make this project such a success.

Regional Reporter

Ken Grant

Harry Ransom Center

The University of Texas at Austin

P.O. Box 7219

In a 2011 interview, Hauer said director Ridley Scott told him he wanted Roy (the replicant from Blade Runner) to be "everything and more" than a human was, to which the actor responded:

"Can I do a sense of poetry, and maybe a sense of beauty, and can I have a soul, or sense of humor, or be a 7-year-old? Can I love my sister? Can I be sexless but sexy at the same time? Can I be wicked?"

"I've seen things you people wouldn't believe,"

he tells Deckard, his body slowing down as water pours off his synthetically perfected brow.

"Attack ships on fire off the shoulder of Orion.

C-beams glittering in the dark near the Tannhäuser Gate.

All these moments will be lost in time, like tears in rain.

Time to die."

Rutger Hauer

January 23, 1944 - July 19, 2019

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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