

Alaska

The uncertainty of the Covid-19 situation is exacerbated in Alaska by the gutting of two huge contributors to the state economy: oil and tourism. Oil and gas are 85% of the state economy. Low oil prices for the past several years had already taken a heavy toll on schools, ferries, the university system, and many other publicly-funded services. Tourism is the second-largest employer in the state. With a population of less than 750,000 but more land than Texas, California, and Montana combined, communities here are good at hunkering down but the flip side of isolation is a health care system that could be easily overwhelmed. The statewide museum organization, Museums Alaska, has been working jointly with several institutions to help prepare resources and advocacy for the museum sector.

Helen Alten and the Haines Sheldon Museum staff are working from home, using VPN to directly link to the museum's server and databases. Thanks to the digitization efforts of the past year, there is plenty of material for daily Facebook and Instagram posts. Helen has been hosting a twice weekly "History Tidbits" program on Facebook Live. (Noon, Alaska Standard Time, Wednesdays and Fridays.) Recordings are available on the new Haines Sheldon Museum Youtube channel.

Staff have been taking online courses in archives management and exhibit production while working from home. Interns were unable to come this spring, with the museum closed and the town actively discouraging non-essential people arriving from Outside. Grants have been submitted to rehire archivist **Sara Delengova** and assistant **Natalie Pardee** for the next step in the archives upgrades – creating finding aids for older collections and putting all of them online with ArchivesSpace for accessibility. Building expansion plans are on hold, with operating funds being the priority in the short-term.

Ellen Carrlee and the Alaska State Museum staff have been teleworking since late March, developing online/ distance content, writing reports, and updating policy and procedure documents. The constellation of activities surrounding the summer exhibition of Northwest Coast woven textile regalia has been postponed until next summer. Full-time staff positions in Juneau and Sitka number only 13, with three current vacancies and a hiring freeze.

On a brighter note, the Friends of the State Library, Archives, and Museum has established a Friends of the Organ Committee to help develop a strategic plan for the Kimball Theater Pipe Organ, a remarkable instrument used in Juneau in the 1920s to accompany silent films with a variety of orchestral accessories such as percussion and wind that could be controlled by the organist at the console. The theater organ has been part of the museum collection since 1977, installed in its own chamber downtown at the State office building and played every Friday at noon to audiences in the atrium. The new committee includes a combination of organists, performing arts administrators, and the proprietor of the art house movie theater.

Tuning and baseline maintenance has long been coordinated between the ASM conservator and the company that originally installed the organ in Juneau, but the new committee hopes to connect the instrument to the national preservation community associated with theater organs. An enhanced network of relationships might bring both increased access to the instrument through silent film events and visiting musicians as well as facilitate grants and donations to help the organ fund its own care.

The Anchorage Museum has been closed since March 13, and Anchorage has been under orders of "stay at home" since March 22. Most museum staff have been working remotely, with the live collections manager, security, and facilities staff continuing onsite. This early response by the city has helped keep Covid-19 numbers low. We are immensely thankful and appreciative for this well-planned emergency response. The museum's response has been in conjunction with the city and has been very

WAAC Newsletter (ISSN 1052-0066) is a publication of the nonprofit Western Association for Art Conservation (WAAC). It is published three times per year, in January, May, and September. WAAC Newsletter is printed on alkaline paper. Copyright 2020 Western Association for Art Conservation.

EDITOR
Carolyn Tallent

newsletter@waac-us.org

REGIONAL NEWS
Geneva Griswold
vp@waac-us.org

HEALTH & SAFETY
Chris Stavroudis

ARTICLES YOU MAY HAVE MISSED
Susanne Friend

COPY EDITOR Wendy Partridge

Photocopying
To make academic course packets that include articles from WAAC Newsletter, contact the authors of the articles directly.

Note to Authors
Authors of articles and other contributions accepted for publication in WAAC Newsletter assign to WAAC Newsletter the right to publish their work in both print and electronic form and to archive it and make it permanently retrievable electronically. Authors retain copyright, however, and may republish their work in any way they wish.

Disclaimer
The Western Association for Art Conservation does not recommend particular individuals, businesses, treatments, products, or services. WAAC Newsletter is simply a vehicle for the presentation of information from various sources. Publication of articles or reports in the Newsletter should not be construed as an endorsement of their content by WAAC. Opinions expressed in articles published in the Newsletter are those of the authors.

Internet
Articles and most columns from past issues of WAAC Newsletter are available on-line at the WAAC website, a part of CoOL (Conservation OnLine) <http://cool.conservations-us.org/waac/>.

Deadline
Contributions for the May Newsletter should be received by the Editor before **August 2, 2020**.

Western Association for Art Conservation

The Western Association for Art Conservation (formerly, the Western Association of Art Conservators), also known as WAAC, was founded in 1974 to bring together conservators practicing in the western United States to exchange ideas, information, and regional news, and to discuss national and international matters of common interest.

PRESIDENT

Tricia O'Regan
president@waac-us.org

VICE PRESIDENT

Geneva Griswold

SECRETARY

General Information
New Memberships
Publication Orders
Colleen O'Shea
secretary@waac-us.org

TREASURER

Payments
Chris Stavroudis

cstavrou@ix.netcom.com

MEMBERSHIP SECRETARY

Change of Address
Chris Stavroudis
membership@waac-us.org

MEMBERS AT LARGE

Anne Getts
Jacinta Johnson
Sophie Hunter
Kent Severson

WEB EDITOR

Justin Johnson

PUBLICATIONS FULFILLMENTS

Donna Williams

SOCIAL MEDIA LIASON

Christina O'Connell

Individual Membership in WAAC costs \$42 per year (\$47 Canada, \$52 overseas) and entitles the member to receive the WAAC Newsletter and the annual Membership Directory, attend the Annual Meeting, vote in elections, and stand for office. Institutional Membership costs \$47 per year (\$52 Canada, \$57 overseas) and entitles the institution to receive the WAAC Newsletter and Membership Directory. For membership or subscription, contact: Michelle Sullivan secretary@waac-us.org

Regional News, continued

transparent with staff. Daily messages and information have helped keep morale strong. Optional twice weekly staff get togethers have also helped.

Like many museums, focus has shifted to online platforms. **Monica Shah** has been developing and providing digital content, including short videos about conservation and the collection for the general public. **Sarah Owens** is focused on a series of textile conservation videos, which will soon be in development. Both have also taken this opportunity to enter old treatment reports into the database, helping future conservators manage the care of the collection. Since most exhibits and loans have been postponed, conservation projects are on hold. Hopefully the next news will find us back at work, back at interesting and meaningful conservation projects.

Nicole Peters finished her work in New Mexico and made her way to the east coast where she has been self-isolating at her family's farm and bed & breakfast in Pennsylvania. With most of her upcoming projects being either cancelled or delayed, Nicole has had time to repair numerous personal artworks in her own collection, plot out a future master garden, repaint rooms in the bed and breakfast, and assist her family with home renovations and general farm work. Nicole will be working with Museums Alaska to conduct a webinar this spring/summer on storage mounts and archival materials.

She also recently became a board member with the Cape Decision Lighthouse Society (CDLS), a small non-profit organization dedicated to the preservation of Cape Decision Lighthouse on the southern tip of Kuiu Island, Alaska. Nicole will spend time working on preservation efforts and planning for the 2021 lighthouse work season. In the upcoming months, she plans to pursue public service activities and charity work, expand upon her conservation training via online classes and webinars, and get back to drawing and general art making.

Regional reporter:
Ellen Carrlee

Arizona

Nancy Odegaard is blaming the virus for a sore neck from too much time working on a laptop from the couch during the home shelter period. She now uses a straight chair and has the laptop on a box. She would like to blame the virus on a dastardly clothes moth infestation in her guest bedroom that ruined several favorite textiles but that would be a stretch. Besides, being at home for the virus sheltering made her notice them in the first place. At least she recognized them and knew to freeze and clean crevices in the room. Otherwise, all the meetings (now by Zoom), students (drafts by email), and reports (still due) that she has to do are active as ever.

Nancy and **Gina Watkinson** are working on textiles for an upcoming ASM exhibit. Gina recently joined the board of the Museum Association of Arizona as one of the at-large directors. She has also been collaborating with conservation colleagues from other institutions in preparation for a panel on plastic storage material. She has enjoyed time hiking in the early morning and has made her home office space outside on her patio to partake in the many free conservation/museum webinars being offered. Gina misses working with students and volunteers in the lab and looks forward to meeting up with them, virtually or in person, soon.

Marilen Pool and **Susie Moreno** have been working on the documentation for the ASM cradleboard collection as part of an IMLS-funded conservation treatment project. Aside from entering catalog data into a custom-built database for cradleboards, Marilen has been researching and developing a documentation guide

Regional News, continued

of the materials and technologies used by various cultural groups for fabricating cradleboards in the greater Southwest and beyond. In addition to books and articles as sources, information gleaned from on-line museum collections, and botanical/ethnobotanical databases have been useful.

The documentation guide will provide valuable background for assessing condition and developing treatment protocols once they again have physical access to the collections. Marilen has also been sewing cloth facemasks for family members using conservation grade fabrics acquired for her private practice. The one-inch twill tape doubled over and stitched make excellent ties!

The conservation team at the Western Archeological and Conservation Center welcomed two new conservators in the last quarter, **Stephanie Cashman** and **Ileana Olmos**, to help with exhibit conservation projects for Mesa Verde National Park and Chiricahua National Monument. In April, they said goodbye to **Maggie Hill-Kipling**, who has worked with NPS collections for 14 years, preserving many of our national treasures. Maggie has moved to Minneapolis to be closer to family, and they look forward to hearing about her future adventures.

Stephanie, Maggie, and **Audrey Harrison** have all been treating ceramic vessels from Chaco Culture National Historical Park, and they have all been appreciating these amazing prehistoric pieces while they are temporarily in the lab. **Maria Lee** recently wrapped up a significant phase of treatment work to relax and flatten prehistoric textiles from Canyon de Chelly. These are much more visually accessible for research and short term exhibits.

Over the past year, **Betsy Burr** and **Dana Senge** developed a survey strategy for archaeological and natural history dendrochronology specimens from NPS collections stored at the Laboratory of Tree Ring Research at the University of Arizona. Stephanie and Ileana have picked up the survey work and it continues. This has been an interesting challenge to understand what is to be

preserved of these research specimens and how to focus recommendations!

Luke Addington continued the technical study and treatment of an early 16th -century panel painting attributed to Marco d'Oggiono, a late 17th-century polychrome sculpture attributed to Luisa Roldán, a Gothic diptych, an ornate Russian swan cradle, a Napoleon III Bouille table, and architectural woodwork at Mission San Xavier del Bac. He continued provenance research for several pieces of furniture looted during the Möbel-Aktion and completed a furniture condition survey for the Zion Human History Museum.

Alex Lim and his wife Christina are expecting a baby girl in July.

Regional reporter:
Gina Watkinson

Hawaii

At the Bishop Museum, **Meg Absolon** and **Nikki dela Fuente** have abided by the stay-at-home order to catch up on report writing, in addition to taking shifts at the museum to do essential checks and to monitor IPM traps. Condition reporting objects for the future exhibits, *Ka 'Ula Wena: Red* and *Kaula Piko: Source of Strings*, will continue as restrictions lift.

Congratulations goes to Nikki dela Fuente, conservation technician, who was accepted into the Master of Cultural Materials Conservation course at the University of Melbourne, Australia. She will be heading down under to study as soon as the travel is safe.

Paper conservator **Liane Naauao** reports the hiring of **Patrick Layton** as the circulating collection care specialist for University of Hawaii-Manoa Library.

Kent Severson, conservator at Shangri La writes: Whatever we were doing at the beginning of March got put on hold by March 13 when Shangri La was

closed to tours, and we began to think about what a hard closure would look like, particularly if we became short on security staff. Our first operation was to deinstall the Mughal jewelry usually on display in the bedroom, packing it away to a secure vault in the basement.

Because Shangri La is by the shore, we are constantly cleaning to prevent build-up of salty airborne particles, and we continued our cleaning routine for a week, but it soon became clear that we might be facing a total lockdown. With that in mind we took preparations a step further, deinstalling smaller objects throughout the museum and covering larger pieces with Tyvek. There will be a period of hard work to put the exhibitions back together, but it will be a labor of love when it finally arrives.

Thor Minnick has begun treatment of a large koa and kou wood sideboard by Wilhelm Fischer, likely made in Honolulu for Queen Lili'uokalani. The piece suffers extensive dry wood termite damage as well as older, poorly done restorations including being refinished with CN lacquer. He is also treating a previously restored art deco Brazilian rosewood dining table made by Dominique.

Regional reporter:

Los Angeles

LACMA's textile conservation studio has been updating The Museum System (TMS). Led by **Catherine McLean**, work has focused on linking scans of hard copy treatment reports dating back to the studio's founding in 1968. They are currently well into the 1980s. Additionally, because TMS is LACMA's third collections database platform (preceded by a homegrown database called LADDRS and MultiMIMSY) there are always records that can be cleaned up. To date they have conserved approximately 25% of the 35,000 costumes and textiles (C+T) in their collections. They are grateful for a top

Regional News, continued

notch C+T collections management team led by **Rachel Tu**.

This past spring, paintings conservation head **Joe Fronck** co-authored a catalog entry for LACMA's 17th-c. painting by Aelbert Cuyp, *View of the Maas Near Dordrecht*, for an upcoming exhibition *In the Light of Cuyp*, opening at the Dordrechts Museum March 2021. The Cuyp may have been part of a much larger scene that was cut in half. The other half is now at the Museum of Fine Arts, Leipzig. Both the LACMA and Leipzig panels will be brought together for this scholarly exhibition. Joe is studying art historical records, x-radiographs, cross-sections, and other analyses to compare the two panels and determine if they were once part of the same painting.

Elma O'Donoghue is, like other LACMA staff, working from home. She continues her research on Spanish Colonial painting techniques and plans to complete interrupted cleaning and inpainting treatments of two Spanish Colonial paintings on copper when she returns to LACMA. One of these is a circular *escudo de monja* or "nun's shield" that was painted by Antonio de Torres. These elaborately painted small shields or badges were worn by nuns in New Spain from the 16th through the 18th centuries. Elma is also investigating techniques to improve areas of cracking in two modern paintings in LACMA's permanent collection.

Caroline Hoover and **Laura Macarelli** continue to research nanogels and their use for cleaning paintings. Caroline will be presenting her treatment of Ernst Kirchner's *Still Life with Jug and African Bowl* using nanogels at the upcoming annual AIC conference.

In February 26-28th, **Dawn Jaros** hosted the Image Permanence Institute (IPI) workshop "Training Sustainable Environmental Management Teams" at the Pickford Center for Motion Picture Studies in Hollywood. They had 6 staff members across the Academy's collection foundations: the Margaret Herrick Library, Academy Film Archive, Academy Museum of Motion Pictures, as well as the facilities department. They were joined by 6 participating

collecting institutions in the southern California area, working together with their respective teams to ensure that their vault environments are sustainable yet effective.

Katie Rouw, **Martha Ramos**, and Dawn attended a presentation by **David Saunders** related to his recent publication *Museum Lighting: A Guide for Conservators and Curators* in which he explores how to balance the conflicting goals of visibility and preservation under a variety of conditions. The talk was held at the Getty Center and while onsite they toured the Getty Research Institute's paper conservation lab and vaults.

The Margaret Herrick Library has been closed to the public since March 10th, and the staff has been working from home since March 16th. They have been working on a couple of organizational projects on their hard drives, watching webinars, and doing fun projects such as making book futons!

Tania Collas and **Marina Gibbons** are busy revising the Natural History Museum of L.A. County's collections emergency response plans. Marina is also preparing digital content about the treatment of a fossil millipede among other subjects. In May, Tania presented an online lecture on museum pest management with a demonstration of anoxia treatments for the UC Riverside Urban Entomology seminar.

Erin Jue resigned from LACMA to focus exclusively on her private paper practice, Los Angeles Art Conservation.

At The Huntington Library, Art Museum, and Botanical Gardens, **Christina O'Connell** was almost finished with the treatment of Gainsborough's *The Blue Boy* by mid-March. Christina is now spending time on documentation and research for the project. She will be giving a virtual talk for AIC on the public-facing side of the project and discuss the planning, on-view treatment stages, and education involved.

Christina has written a post for the Huntington's blog, Verso, about recent x-radiographs of Henry Fuseli's *The Three Witches*. The biggest discovery

was that the reused canvas has two underlying compositions: an unidentified portrait of a man and the head, arms, and torso of a male figure that would likely have been part of a larger composition. The blog is scheduled to be published in June 2020.

Christina is also processing the data from a multi-year collection survey and making plans to treat the almost 70 paintings that need immediate attention.

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 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.

Students, faculty, and staff at the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials are adapting to life during the COVID-19 pandemic. Without access to our laboratories we are developing new ways to work, teach, and learn remotely. Students have turned their home desks into improvised labs as we provided students with ancient coins and contemporary metal artifacts, USB digital microscopes, and scalpels for their Structure, Properties, and Deterioration of Metals course.

With student summer internships planned across the globe being cancelled, our MA students will dedicate this summer to thesis research at home and our PhD students will continue their own research at home. The Mellon opportunity for diversity in conservation July workshop has been cancelled to safeguard everyone

Regional News, continued

involved and accepted applicants have been given the option to attend the program in 2021, which all have accepted.

We are currently working with both UCLA and The J. Paul Getty Museum to develop re-entry plans for the fall quarter, which will likely include offering hybrid courses – a combination of remote learning and in-person labs.

Regional reporter:
Virginia Rasmussen

New Mexico

Susan Barger has been doing home chores that were left undone while she was actively working and as well as, reading and doing a bit of writing (more to come) and taking long walks.

NMSU museum conservation program student **Paris Bowers** was admitted to the MA in conservation studies at West Dean College, Arts and Conservation where they will start in the Fall.

Regional reporter:
Silvia Marinas-Feliner

Pacific Northwest

Linda Roundhill mercifully can still work on long-term projects in her studio, but alas without assistants or clients. A variety of porcelains, bronzes, polychrome wood statuary, ceramic plaques, and baskets have been her companions these last few weeks. They are all fascinating, but not good conversationalists. Ergo, she completed unknown hours of audiobook listening while doing bench work (*Boys in the Boat, Postcards from the Edge, All the Light We Cannot See, Unbroken, Blue Shoes and Happiness, The Book of Isaiah, Unnatural Death, Funny--You*

Don't Look Autistic, Pride and Prejudice, How the Finch Stole Christmas, etc). She is looking forward to her usual outdoor sculpture projects for a change of scenery!

The Royal BC Museum conservators are all “working from home” but they are expected to head back to the museum in a few weeks. They are doing their best during this pandemic crisis to look after themselves and others, as well as their collections. From Canada, they wish the best to their American neighbors, who seem to be suffering a great deal. Hopefully the worst is behind us and positive changes ensue, as we learn new ways of doing things.

Some are raising brand new chickens and distributing fresh eggs. Some are sewing non-medical masks. Some are growing food, and others are taking this opportunity to engage in professional development and administrative backlog. It's certainly an interesting time, and fortunately they remain healthy so far.

Megan Doxsey-Whitfeld has been brushing up on the care of silver by teaching her partner (a chef) to polish his silver spoon collection. She has had a container of precipitated calcium carbonate moving around with her ever since the care of metals workshop that she took in school (taught by **Lyndsie Selwyn**, senior conservation scientist, Canadian Conservation Institute), and she is glad that it is finally getting some use! It has been a nice break from all the computer work, although she now finds herself frequently going down a rabbit hole researching silver hallmarks.

Kasey Lee delivered a couple of BC Heritage Emergency Response Network webinars through the BC Museums Association on Emergency Response and Salvage of Museum Collections. After attending the AIC webinar on Collections Care in the Age of Covid-19, he was able to include some content on that topic as well. If you're interested in the webinars, the recordings will soon be posted at <http://museumsassn.bc.ca/brain/learning-opportunities/webinars/>.

Corine Landrieu has been fortunate to work from her studio on a substantial backlog of pieces since the beginning of Washington's stay-at-home order, and making patient clients happy. A nice variety of objects and challenges, ranging from Navajo pottery, to antique trays, ceramic and porcelain sculpture, roman artifacts, and oceanic art. She has been enjoying the quiet time and more leisurely pace, taking walks in her neighborhood and helping her garden deal with the annual invasion of weeds.

Lisa Duncan is looking forward to getting back to work after Covid-19 Quarantine here in Seattle. She has no work, other than some backlog. Everything has frozen up. Luckily her garden has days of weeding so she will be billing out her services to the bees, squirrels, and birds this year. Do you think they'll pay in a timely manner? Ok, maybe she should also apply for a few funded loans and grants too. Maybe they'll pay her, maybe not, she's pretty low on the totem pole. (There are, without doubt, many others in the same situation. Ed.)

The Seattle Art Museum conservation team just about caught their collective breath after the February re-opening of the renovated and expanded Seattle Asian Art Museum when the lockdown was issued in Washington State.

During the brief interim window of time, staff had been working on projects including the bittersweet task of evaluating an incoming bequest of works of art from the Virginia and Bagley Wright collection. Mrs. Wright passed away this year, and attendees of the 2013 WAAC meeting may remember visits to see her collection at her condo and to the Wright Exhibition Space where SAM, the Getty Conservation Institute, and Mrs. Wright collaborated to show *9 From LA*, incorporating material from her collection and SAM's as well as extensive material from the GCI's *From Start to Finish: De Wain Valentine's Gray Column*.

Nicholas Dorman and **Elizabeth Brown** are developing documentation and a work plan as the final group of works from the Wright collection comes to the

Regional News, continued

museum. The bequest includes great works by DoHo Suh, Franz Kline, Philip Guston, Vilhelm Hammershoi, Morris Louis, Sigmar Polke, DeWain Valentine, and many others. Each incoming work is being studied, documented, and, where necessary, conserved and reframed in time for a special exhibition this October.

Unusually, they suspect, SAM's Olympic Sculpture Park stayed open through the pandemic, so they implemented an emergency maintenance program for the outdoor collections and tag teamed on their maintenance on a regular basis. Otherwise, as colleagues everywhere have been forced to do, the SAM conservation team continues to make occasional sporadic forays into the museum sites for brief bouts of essential work and to spend most of their time plugging away remotely on projects during the lockdown.

These projects include finalizing plans and contracts for the re-painting of a monumental Calder sculpture at the Olympic Sculpture Park, which we hope to undertake later this summer thanks to the kind support of a Bank of America grant. The team is also refining the final implementation plans for the completion of our wholesale storage upgrades, supported by a generous IMLS grant and the Seattle Asian Art Museum capital project. As with many institutions, our primary connection with our audience is currently a digital connection; and the conservation team has contributed several short films to the museum's *Stay at Home with SAM* initiative.

Regional reporter:
Corine Landrieu

Rocky Mountain Region

Regional reporter:
Julie Parker
Parker Art Conservation LLC
Denver, CO
720-429-3906
www.parkerartconservation.com

San Diego

The staff of the Balboa Art Conservation Center (BACC) have been busy creating art conservation video tutorials for the public using only the objects and help (read: family) they have at home. assistant conservator of paintings **Morgan Wylder** and chief conservator of paintings **Alexis Miller** have already covered environmental control and lighting, examination and dusting, and framing and hanging paintings in these fun but totally useful "Instastories." More videos will be created and posted soon.

Sabrina Carli writes that while she has a lot of work on at the moment, she and her family are healthy, if a little stir crazy. She writes that fortunately the lockdown hasn't been all that challenging for her on the isolation front. However, with the schools closed she is home-schooling a fourteen year old who, thankfully, is rising to the challenge, despite the intensity of his 8th grade curriculum. Today they explored the Age of Enlightenment through the works of Voltaire, Decartes, Rousseau, and Montesquieu!

Frances Prichett is trying to gradually catch up on a backlog of work and, now that the rain has stopped, taking frequent breaks to pull weeds in the garden.

Regional reporter:
Frances Prichett

San Francisco Bay Area

Yadin Larochette moved back to the Bay Area after 16 years in Los Angeles. She recently presented a webinar on glazing through Connecting to Collections Care. It's now available through their archives at <https://www.connectingtocollections.org/looking-at-glazing-finding-the-best-solution-to-protect-your-works-of-art-and-historic-artifacts/>

She has also been working on a book on tapestries in collaboration with her

father, **Jean Pierre Larochette**. He is a fourth generation master weaver, and he focuses on techniques while Yadin discusses materials and general care. *An Anatomy of a Tapestry* is scheduled to be released at the end of June.

Katherine Untch has been enjoying projects with a variety of team members. She writes, "I have learned that one of the joys of working as a sole proprietor is teaming with colleagues and professionals to fit a specific project, rather than training existing employees to try to fit into a role for which they may or may not yet have experience. Don't get me wrong, I still enjoy teaching and training, but teaming with other conservators, architects, archaeologists, engineers, art movers, etc. has brought a lot of gratification and a level of quality to the work that I admire.

It is an equal joy to be in a position where I can refer others to jobs that might be more suited to their experience and skill set than mine. Being able to provide referrals and not having to feel like I need to take on every job for the sole purpose of income is very satisfying. And of course, I appreciate those of you who have referred me to projects as well. A big thank you for thinking of me!

I don't usually publicize specific projects unless I have specific permission from clients; however, I can share that recent and current projects include repairing architectural elements, moving and repairing artworks on public fountains, design review for public art, teaming with architects for NPS projects, assessing and repairing cemeteries damaged in the CARR fires, consulting on murals, providing more well-rounded conservation services on archaeological sites, consulting for museums, and grant writing. I have also started coaching/consulting for other conservators who have questions or need a little assistance. It's all fun. I'm also glad that our profession already knows how to wear and handle PPE! Stay safe. Be well.

In January of this year, **Karen Zukor** traveled to India as part of her annual work conserving rare manuscripts and books. This would have been the 11th year

Regional News, continued

of doing so but it was not to be. Initially arriving in Bangalore, she was invited to give a presentation on 'Working in the Studio and out of a Suitcase' to the National Centre for Biological Sciences Archives department. She then visited the city's Indian National Trust for Art and Cultural Heritage (INTACH) facility, seeing a wide variety of materials being conserved and exchanging information regarding materials sourcing in India with their staff.

A side trip to Pondicherry included an afternoon at the Sri Aurobindo paper making facility and a spirited discussion with local conservators and papermakers about availability of archival supplies and training. The factory, over 50 years old, produces handmade paper from offcuts of cotton rags from the textile industry in Tamil Nadu, which would otherwise end up in landfill. The intended work visit, however, was cancelled because of virus fears, so Karen returned home to the Covid lockdown. Alone in the studio, she is working on two exhibitions, both postponed: a retrospective of the California artist Yolanda Lopez and a traveling show of Ruth Asawa's drawings.

Fine Arts Museums of San Francisco conservators hope that any of you who are artists living in the Bay Area will submit your work for the upcoming deYoung Invitational - they can't wait to see art and people back together again in the galleries. Meanwhile, they are continuing to experiment with new varieties of web content and to work through the digital spring cleaning of their records.

Paintings conservation has been happy to host **Kat Harada** as the Getty Foundation Conserving Canvas Fellow focusing on the treatment of the Museums' large painting of *Vertumnus and Pomona* by François Boucher and his studio. Paper conservation will welcome **Tamia Anaya** for a Mellon Fellowship starting this fall. Tamia is a student in the Buffalo State art conservation program and is currently completing her third year internship at the Library of Congress.

Objects conservation is deeply grateful that **Emily Rezes**, currently a third

year intern in the lab from the UCLA/Getty program, will be staying on with them through the end of the year in a fellowship position.

Jonathan Fisher has been working on a variety of projects including a Roy De Forest painting, Inuit sculpture, Burmese polychrome sculpture, and Mexican terra cotta.

Regional reporter:
Alisa Eagleston-Cieslewicz

Texas

The Harry Ransom Center Preservation and Conservation Division has several announcements: In mid March, responding to a request from the Austin medical community for personal protective equipment for hospital staff, the Ransom Center Conservation and Preservation Division donated its inventory of N95 respirators to the University of Texas Dell Medical School for use by their staff. The donation was initiated by Kress postgraduate fellow in paper conservation, **Emily Farek**.

As part of an effort to reach out to our educational and institutional audiences, Emily gave two Zoom presentations on the research, scientific analysis, and conservation treatment of the Ransom Center's 1648 Blaeu World Map. She was invited by the Winterthur/University of Delaware Program in art conservation to present to current students and alumni, and later by the administration to all HRC staff. Her online presentations were very well received and showcased this project - a major initiative of the department - to audiences that may not have been aware of the extent and depth of her work on this monumental example of the HRC's historic cartographic holdings.

In June, Emily will end her fellowship at the Ransom Center and begin as conservation manager at the Tennessee State Library and Archives in Nashville. We thank her for all of her many wonderful contributions to the paper lab, the Preservation and Conservation Division, and the Ransom

Center mission as a whole. Good luck, Emily!

Since early April, paper conservator **Jane Boyd** has been sewing much needed masks for the Austin Disaster Relief Network. ADRN distributes these masks to the Capital Area Medical Operations Center as well as to Integral Care, an organization that assists adults and children living with mental illness, including depression, substance abuse, and developmental disabilities. Many of Integral Care's clients are homeless and at a higher risk for contracting the virus.

Regional Reporter:
Ken Grant
Harry Ransom Center

And from so far west it becomes east, we have news from **John Burke**, long time member and supporter of WAAC.

I retired from the Oakland Museum of California in 2015, after 30 years, and worked on a few projects, including at the Computer History Museum in Mountain View with my partner Nora Eibisch, PhD, from Berlin. I began spending increasing time in Taipei (Minsheng Community area), did some workshops at the National Palace Museum, and last year was asked join the faculty at the Graduate Institute of Cultural Relics and Museology at the Tainan National University of the Arts in Taiwan, which is Taiwan's primary conservation graduate program in the countryside. It's far outside of Tainan, the old capital.

There are about 1400 students at TNNUA in total, and I have a little over 30 students and teach four classes a week. The campus is beautiful and remote, surrounded by bamboo forests, lakes, and mango farms. Just outside my faculty housing is a small canal full of red water lilies (and frogs and birds) and a 12th-century bridge that had been relocated from Zhejiang province in China.

My wife Snowy came over to help setup house and is now "working from home" with after-midnight conference calls

Membership

Chris Stavroudis
membership secretary

back to Oakland. Our son Sean, who was in Portland after graduating from Reed College, also came over at the beginning of April, did his government-mandated two-week quarantine in Taipei with Snowy, and all three of us are now on campus, with periodic trips via Japanese-built train system to surrounding villages or a two hour high-speed train back to Taipei once a month or so.

I miss all my US friends/family, and I hope that everyone is safe, and comfortable, and surrounded by loved ones.

WAAC Welcomes the following new members and very late renewals.

The *2020 WAAC Membership Directory* will be emailed as a pdf to all members in July.

Jessica Arista, Jennifer Beetem, Kristin Egan, Nadia Ghannam, Rachael Griswold, Meghan Mackey, Vaughn Meekins, Peter Mitchelson, Elizabeth Nunan, Martin O'Brien, Ewa Paul, Steven Pine, Kari Rayner, Agata Sochon, Elisa Stewart, Pamela Suggs, Bethany Viviano, and Aisha Wahab.

More Fun With Vellux, and Face Masks

A problem with many face covering designs, whether commercially available or hand-made, is getting them to conform comfortably around the nose. This tip is for a Vellux addition that can be added easily to most mask designs to improve fit and feel.

The most economical way to get Vellux material to use in conservation treatments is just to buy a blanket online. The blankets come with a sewn over binding that can get in the way when using the fabric for treatment, so one normally cuts it off, which produces a nice Vellux tube.

If you sew a piece of this tube at the top inner edge of a mask and insert a folded over pipe cleaner (or other bendable metal strip) in the tube, it becomes easy to shape the mask snugly to your nose. Not only is it soft and comfortable, it makes a good fit that keeps your glasses from fogging.

If you run out of tubing, you can, of course, sew your own. Probably sewing on a strip of Vellux would work just as well.

(for more on Vellux: *WAAC Newsletter*, v. 39, #3, p. 10)



WAAC Publications

Handling Guide for Anthropology Collections

Straightforward text is paired with humorous illustrations in 41 pages of “do’s and don’ts” of collection handling. A Guide to Handling Anthropological Museum Collections was written by Arizona State Museum conservator Nancy Odegaard and illustrated by conservation technician Grace Katterman. This manual was designed to be used by researchers, docents, volunteers, visitors, students, staff or others who have not received formal training in the handling of museum artifacts. Paperbound and printed on acid-free stock.

Price: \$10.00

(\$8.00 copy for orders >10 copies)

Back Issues of WAAC Newsletter

Back numbers of the *Newsletter* are available. Issues Vol.1 - Vol.14, #3 (Sept. 1992) are \$5/copy. Issues Vol.15 - Vol.29, #3 (Sept. 1997) are \$10/copy. Issues Vol.30 (Jan. 2008) and after are \$15/copy. A 20% discount will be given to libraries seeking to obtain back issues to complete a “run” and for purchases of ten copies or more of an issue.

**Prices include shipping and handling.
Make checks payable to WAAC
drawn in US dollars on a US bank.**

**For information please contact the
WAAC Secretary:**

Colleen O’Shea
secretary@waac-us.org

Send prepaid orders to:

Donna Williams
WAAC Fulfillments
Williams Art Conservation, Inc.
6234 Afton Place
Los Angeles, CA 90028
fulfillments@waac-us.org