

President's Letter

Sue Ann Chui

Dear WAAC Members,

I hope everyone has been enjoying their spring.

Since my last missive, I am thrilled to share that we launched our beautiful new **website**. It's hard to believe that it's finally here, but thanks to web editor Justin Johnson and webmaster Jennifer McGlinchey Sexton, our dream is finally a reality. In addition to the pleasant color palette and easy-to-navigate design, some of the new features include a comment form, leadership page, and online abstract submission. Our newsletter archive has been updated to 2017. On the Past Meetings page, you'll find links to annual meeting abstracts up until 2011 with more to come.

Contents

President's Letter	1
Regional News	3
Jobs	9
Lost and Found in New Mexico: The Revitalization of a Tlowitsis Crest Pole <i>by Landis Smith, Mina Thompson, and Rae Beaubien</i>	12
Diffuse Reflectance Targets for UV-Visible Fluorescence <i>by Jennifer McGlinchey Sexton</i>	18
Membership	19
AYMHM	20

Regarding abstracts, the call for papers is now open for the **45th Annual Meeting in Los Angeles** November 6-8, hosted by the J. Paul Getty Museum at the Getty Center. All paper topics are welcome. Even if you haven't quite completed a project yet, sharing your work-in-progress is a great way to get feedback, especially if you find yourself at a crossroads. The cozy, friendly atmosphere of WAAC is an ideal venue to put yourself out there and do a talk, especially if you're one of those people who doesn't enjoy presenting. It only gets easier with practice, and being able to effectively communicate what you do is essential for any professional. So why not get some practice at WAAC? Please submit your proposals by July 15th. (You might even get a job out of presenting at the meeting. I know this actually happened to one of our members last year!)

I am excited to announce that our keynote speaker will be Melody Kanschat, executive director of the Getty Leadership Institute (GLI) at Claremont Graduate University, who will talk to us about how we can all be leaders. Prior to taking up the helm at GLI, she had a 22-year career at LACMA, the last six years serving as the museum's president and chief operating officer. To quote her online bio: "She is known for both her enthusiastic commitment to the audiences that arts organizations serve and a perspective that synthesizes a drive for excellence with a practical sensibility."

Besides the regular program of talks during the meeting, there will be several pre- and post-meeting activities. First, for those of you who missed out on the microfading testing workshop at AIC this year, we are pleased to be holding one on the West Coast November 5th. The all-day workshop, Microfading Testing: Fundamentals and Practice, will be team-taught by Vincent Laudato Beltran, Sarah Freeman, Mark Benson, and Laura Macarelli. Please visit our website for more details. You may reserve a spot ahead of registration by letting Vincent know of your interest with an email.

There will be several opportunities for tours before, during, and after the meeting including: the laboratories at the Getty Conservation Institute; the Stark outdoor sculpture collection with the conservators in charge; and the exhibition *Manet and Modern Beauty* with the curators and conservator of the show which will have recently opened. To bookend the meeting, attendees can sign-up for a tour of the museum conservation spaces at the Getty Center. And for fun, thanks to Hiromi Paper, one of the meeting sponsors, on Friday afternoon you can take a book arts workshop taught by an instructor from the Otis College of Art and Design. A few more tours are being planned, so stay tuned.

Besides the talks and tours, there will be plenty of time to meet and catch up with your fellow conservators during the breakfasts, breaks, lunches, and reception that are included in the meeting. The welcome reception will take place at the Getty Center Restaurant, and I'm still working on some live entertainment. It almost goes without saying that this face-to-face time is a vital part of the meeting, so please take advantage of being in the same space with colleagues who are normally hundreds of miles away, and get to know someone you've never met before. Did I already mention you could get a job by attending the WAAC meeting? Why yes, I did.

President's letter, continued

Instead of a silent auction this year, there will be door prizes. And we have some nice ones so far from Hiromi Paper, Gamblin, and Golden who are already on board as sponsors, in addition to our meeting stalwart TruVue. We are very grateful to our sponsors for making our meetings an affordable event for our members.

Outside of the meeting, there is plenty to explore in Los Angeles. Member-at-large Anne Getts has compiled a terrific list of suggestions from our local Angeleno members of things to see and do while you're in town. The categories in the list are: Museums & Galleries, Restaurants, Recreation & Relaxation, Laughs, and Sightseeing/Neighborhoods. Not surprisingly, the lists are long in the first two categories. (By one measure, there are 94 museums in the city of LA, and over 250 museums in the county!) Anne has all the suggestions mapped out as well. Check it out on our website.

Are you ready to book your trip yet? Well, you're in luck because we have special conference rate rooms at two hotels that are waiting for you. That tall round tower next to the 405 just south of the Getty Center is the Hotel Angeleno where the majority of rooms are located. A smaller block of rooms at the Luxe Sunset Boulevard Hotel are available for those wanting something a little more luxe. You'll be able to walk (it's true!) from these hotels to the south gate of the Getty Center, used for business, to hop on a shuttle that takes you up the hill.

But, before the meeting in November, we will hold our elections this summer for a new vice president, and two members-at-large, another annual WAAC ritual. I highly encourage everyone to have a larger role in WAAC by running for an office and serving on the board where you'll work with a great group of conservators from diverse specialties at different stages of their careers. Being a board member has been one of the most rewarding professional activities for me which I could not have imagined from the outset. If you were on the ballot in the past, and did not win, do not be discouraged. The first time I ran for MAL I didn't win, but look where I am now. Please contact our vice president Tricia O'Regan if you would like to nominate someone or yourself.

As I sign off, I would like to remind our readers to please practice self-care. If I sound like someone from California, you're right, I'm an Angeleno. But seriously, I recently attended a talk on avoiding burnout, and it made me focus on how in this politically-charged, high-speed world of ours that spins ever faster and faster, to keep our sanity intact, we need to slow down regularly. Slowing down can be as simple as just breathing. As my retired yoga teacher used to say, "Remember to breathe, just breathe."

Sincerely, Sue Ann Chui

Just added: pre-meeting Angels Project* November 5!

WAAC is pleased to announce that the June L. Mazer Archives will be the site of a pre-meeting Angels Project. The Mazer Archives are "the largest major archive on the West Coast dedicated to preserving and promoting lesbian and feminist history and culture." Founded in 1981, this non-profit organization is run by an all-volunteer staff located in a space donated by the city of West Hollywood. More recently, they have created an outreach and collection-building partnership with the University of California Los Angeles libraries.

This is the first time the Mazer Archives have an opportunity to work with professional conservators. Our contribution will be a one-day storage improvement project of varied collection materials including oversized and hard-to-house materials such as textiles and art. Jessica Chasen, assistant conservator at the J. Paul Getty Museum, will be leading the project. If you're coming to the meeting, please consider adding one more day to your itinerary to leave a positive and lasting impact on the local LA community.

*Pending the renaming by AIC of volunteer conservation service projects, WAAC will continue to use the term Angels Project.

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EDITOR

Carolyn Tallent

newsletter@waac-us.org

REGIONAL NEWS

Tricia O'Regan
vp@waac-us.org

HEALTH & SAFETY

Chris Stavroudis

ARTICLES YOU MAY HAVE MISSED

Susanne Friend

COPY EDITOR Wendy Partridge

Photocopying

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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.conservation-us.org/waac/>.

Deadline

Contributions for the May *Newsletter* should be received by the Editor before **August 5, 2019**.

Western Association for Art Conservation

Regional News

Tricia O'Regan
column editor

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

Sue Ann Chui
president@waac-us.org

VICE PRESIDENT

Tricia O'Regan

SECRETARY

General Information
New Memberships
Publication Orders
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secretary@waac-us.org

TREASURER

Payments
Chris Stavroudis

MEMBERSHIP SECRETARY

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

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Alaska

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

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

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

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

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

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

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

Regional News, continued

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

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

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

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

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

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

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

Regional Reporter
Ellen Carrlee
Alaska State Museum
Juneau, AK

Arizona

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

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

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

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

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

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

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

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

Regional News, continued

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

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

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

Regional Reporter

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

Hawaii

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

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

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

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

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

Regional Reporter

D. Thor Minnick
Minnick Associates
Honolulu, Hawai'i

Los Angeles

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

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

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

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

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

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

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

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

Regional News, continued

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

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

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

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

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

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

Pacific Northwest

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

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

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

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

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

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

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

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

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

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

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

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

Regional News, continued

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

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

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

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

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

Regional Reporter
Corinne Landrieu
Landrieu Conservation
Seattle, WA

Rocky Mountain

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

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

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

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

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

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

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

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

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

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

Regional News, continued

San Diego

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

Regional Reporter

Frances Prichett
Frances Prichett Paper Conservation
San Diego, CA

San Francisco

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

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

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

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

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

Regional Reporter

Alisa Eagleston-Cieslewicz
SFO Museum
San Francisco, CA

Texas

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

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

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

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

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

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

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

more random horoscopes

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

Jobs

UCLA Library Conservation Center Kress Assistant Conservator

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

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

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

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

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

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

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

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

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

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

WAAC Publications

Handling Guide for Anthropology Collections

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

Price: \$10.00

(\$8.00 copy for orders >10 copies)

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:**

Michelle Sullivan
secretary@waac-us.org

Send prepaid orders to:

Donna Williams
WAAC Fulfillments
Williams Art Conservation, Inc.

fulfillments@waac-us.org

We love LA.

The website has a comprehensive list of stuff to do, see, etc., check it out. This is a very short list of personal likes from the local board members.

Great guilt-free shopping (Michelle Sullivan) (it's for work)

Hiromi Paper, Inc.

Hiromi Paper is a must-visit site for any conservator coming to Los Angeles! Since 1988, Hiromi has imported a wide range of Japanese papers for use by artists and conservators alike. In addition to a wide selection of high-quality papers, the store also stocks unique tools and supplies for bookbinding, papermaking, and art conservation including brushes, bookcloth, spatulas, adhesives, and papermaking molds. Fun gifts and stationary items also fill the store from blank books and washi tape to origami kits and paper balloons. If you time your visit well, you may be able to catch one of the Hiromi's workshops on books arts, papermaking, or traditional Japanese crafts such as kite-making and fish printing!

While you are in town for the WAAC meeting be sure to stop by Hiromi located on Jefferson Boulevard and redeem your special conference-attendee discount. Situated in a row of warehouse buildings on Jefferson Boulevard, you might drive right by Hiromi's showroom and not even realize it...just keep an eye out for the brightly-colored mural by LA-based artist Kenny Scharf that decorates the side of the building...you can't miss it!

Hiromi Paper, Inc.
9469 Jefferson Boulevard, Suite 117
Culver City

Big Art and glorious architecture (Christina O'Connell)

Interested in heading East? If you have time to venture from the West side of town, the Pasadena area has a few gems to offer.

The Huntington Library, Art Collections, and Botanical Gardens

Located in San Marino, The Huntington offers hundreds of rare materials in the library exhibition hall, grand manner portraits, and exquisite objects of art in the Huntington Art Gallery and Scott Galleries of American Art, a botanical conservatory, and acres of spectacular gardens in between!

huntington.org
1151 Oxford Road, San Marino, CA 91108
Hours: Wednesday-Monday 10am-5pm (closed Tuesdays)

Gamble House

This American Arts and Crafts style house was designed by Greene and Greene in 1908 and today is one of the best-preserved examples of their work. Guided tours can be booked online or by phone (check their website for hours and times).

4 Westmoreland Place, Pasadena, CA 91103
gamblehouse.org
Phone: 626-793-3334 Ticketing: 844-325-0812

Norton Simon

The Norton Simon Museum is known around the world as one of the most remarkable private art collections ever assembled. Over a thirty-year period industrialist Norton Simon (1907–1993) amassed an astonishing collection of European art from the Renaissance to the 20th century and a stellar collection of South and Southeast Asian art spanning 2,000 years. Approximately 1,000 works from the permanent collection of 12,000 objects are on view in the Norton Simon Museum's galleries and sculpture garden throughout the year.

nortonsimon.org
411 W. Colorado Boulevard, Pasadena, CA 91105
Phone: 626.449.6840
Hours vary, call or look up details online

Decadence

Cheese Store of Beverly Hills (Susi Friend)

Many WAAC members who have served on the board know the Cheese Store of Beverly Hills as the location of the mid-year board meeting, where the delicacies of the store are sampled behind the scenes in the cozy wine room, tucked away inside a store room, and only accessible through the back alley. The store itself is a glorious distillation of the finest gastronomic achievements: 450-500 cheeses, caviar, cured meats, fresh tapenades, a selection of fine wines, fresh baguettes, and so much more. The friendly and knowledgeable staff will pour you a sample of wine and let you taste almost any cheese you see!

The Cheese Store of Beverly Hills
419 N. Beverly Dr.
Beverly Hills, CA 90210
(310) 278-2855
Mo-Sa 10-6 Su 12-5

Olympic Spa (Sue Ann Chui)

When I want to treat myself when I've finished a major project, or am in the middle of one, or just need to get away from it all, I head to Olympic Spa, a Korean spa for ladies only. When my sister is visiting me, this is an LA must.

Along with the largest population of Americans of Korean descent, and the largest and best Koreatown in the US (take that NY!), Los Angeles has not only some of the best Korean food outside of Seoul, but also has a concentration of the best Korean spas. (How many times can I use the word "best"?!)

There are other spas for both men and women, but Olympic Spa is my favorite, and it's not going to make a large dent in your wallet like some well-known ones (for example, with the initials BW). After you check in, put your shoes in a cubbie, and store the rest of your belongings in a locker stocked with a simple robe and towel, you can then try a variety of baths (cold, hot, and extremely hot!), different saunas, and special environments such as the Himalayan salt room. Clothing is not an option!

There is a whole range of spa treatments to choose from. I always go for the Akasuri scrub. Once your skin has softened up, a Korean lady expertly scrubs off all of your dead skin, and I mean all, leaving you feeling as if you've been born again. If I feel especially deserving, I'll also schedule a shiatsu massage.

To wrap up the spa experience, lie down on a heated jade floor, close your eyes, and be enveloped in the total relaxation of the moment. (And if you're feeling peckish after all of that, head over to the cafeteria for delicious Korean dishes, fresh juices, and healthy snacks.)

olympicspala.com
3915 W. Olympic Blvd.
Los Angeles, CA 90019
323-857-0666

DTLA tour, books, architecture, art, street life, and food (of course) (Carolyn Tallent)

This is a downtown walking tour that you can do in a couple of hours, or more, depending on which rabbit hole you might fall into. In only a small area you walk through about 150 years of Los Angeles history.

If you drive, there's a good parking lot to start from on Broadway north of 3rd. If you take the metro, it's the Pershing Square stop.

If you do take the metro, then you might as well start at **The Last Bookstore** on Spring and 5th. Books on the first floor, books and weird / wonderful book installations on the second.

Then walk north on Broadway (or a half block south from the parking lot) to the **Bradbury Building**. Built in 1893, it's a jewel box, an architectural delight, which you will probably recognize from numerous movies.

The five-story central court features glazed and unglazed bricks, ornamental cast iron, tiling, Italian marble, decorative terra cotta and polished wood, capped by a skylight that allows the court to be flooded with natural light. "Bird-cage" elevators surrounded by wrought-iron grillwork go up to the fifth floor. You are only allowed to go to the first stair landing, but it's enough.

Then cross Broadway to the **Grand Central Market**. In continuous operation since 1917, it's a cavernous food hall. Historically, the vendors included multiple green grocers, fishmongers, Jewish delis, and butchers, as well as stalls for dry goods, baked goods, flowers, coffee, and cheese. It was purchased in 1984 by Ira Yellin, a visionary who preserved and revitalized the surrounding area. In the last ten years, it has evolved as the downtown population changed. Slightly hipster now, it still maintains it's noisy food-centric diverse charm. If you want to try one of the older spots: Tacos Tumbras a Tomas is great.

Walk through the market and cross Hill Street and you come to **Angel's Flight**, a narrow gauge funicular railway originally built in 1901, that runs 298 feet up Bunker Hill. Besides getting you up a steep hill for only \$1, it's beautifully restored and fun. It should also be familiar from TV and movies (notably featured in season 4 of Bosch).

You arrive at the top at the **California Plaza Water Court**, a complex of fountains and open air dining, sculpture, and performance spaces, surrounded by corporate highrises and the Omni Hotel.

Wending your way to the right (north) leads to **MOCA**, across Grand Avenue is **The Broad**, and on the next block, **Disney Hall**. No explanation needed for these.

The Last Bookstore: every day 10 - 10, weekends 11

Bradbury: weekdays 9 - 6, weekends 10 - 5

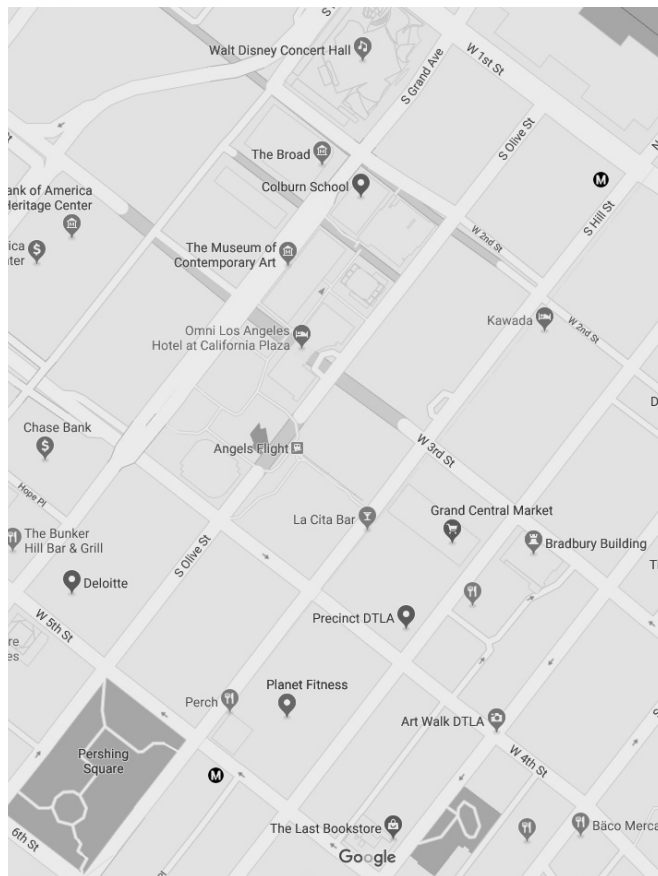
Grand Central Market: every day 8 - 10

Angel's Flight: every day 6:45 - 10

MOCA: closed Tuesday, varied admission prices

The Broad: closed Monday, free by advance tickets or standby line

Disney Hall: lower lobby area open every day, free, worth wandering through, treat yourself to a concert to experience the concert hall.



Lost and Found in New Mexico: The Revitalization of a Tlowitsis Crest Pole

“Thank you for the hard work, the dedication, that has been put in to make this day happen, to peacefully correct what had happened in the past, and thank you from the bottom of our hearts. This is from me and my family.”

- Chief Danial Smith, Tlowitsis Nation,
University of New Mexico, September 2017

For 75 years, a masterfully carved 40-foot crest pole from British Columbia stood outdoors on the University of New Mexico (UNM) campus in Albuquerque.

In the mid 1960s it was moved to the open-air courtyard of UNM Maxwell Museum of Anthropology, where it was installed without signage or interpretation. Little was known about its history until 2013, when UNM art history graduate student, India Rael, initiated research under the supervision of Dr. Beverly Singer, UNM Associate Professor of Anthropology and Native American Studies. Her research uncovered details of the pole’s early history as part of a story of colonial exploitation, re-connection, collaboration, and ultimately, revitalization (Fig. 1).



Figure 1.
In December 2016, Chief Danial Smith greets the Smith Family Pole installed in the courtyard of the Maxwell Museum of Anthropology, University of New Mexico. His Chiefs Hat contains initials of prior chiefs dating to his great grandfather who originally commissioned the pole. (Image courtesy of UNM.)

As with all collaborative work, issues of ownership, authority, representation, meaning, and cultural aesthetics are brought to the fore. How is indigenous cultural heritage treated and presented and who decides? As a result of the collaborative approach for this project, creative and unique treatment solutions were developed and carried out by the conservators together with the Tlowitsis carvers.

Uncovering the crest pole history

Ms. Rael’s research revealed that the pole was carved in 1907 for Chief Peter Smith (Siwid) of the Tlowitsis Nation, one of the Kwakwaka’wakw tribes in the Pacific Northwest. The carver was the renowned Charles Yakuglis James, likely assisted by his equally talented apprentice, Mungo Martin.

Represented in the pole are the crest figures for the Smith family, from bottom to top: Numas, or first man (gəlgəlis), first to walk in this world and who holds the people of the Tlowitsis Nation up; great horned owl (textəxalił); river otter (Xwəmdi) or black bear (t’la’yi); whale (ğwəyəm); wolf (uligen); human (bəğwanəm); and on top a kingfisher (kədalawi).

The pole was raised in front of Chief Smith’s house in the village of Kalagwees on Turnour Island, British Columbia, where it stood until 1941 (see http://www.emilycarr.org/totems/exhibit/kwak/kalugwis/pn_hm/15557.htm for an *in situ* image). In the summer of that year it was removed under dubious circumstances by UNM anthropologist, Frank C. Hibben, who dragged it behind his boat to Alaska where it was transferred to a train to New Mexico.

Despite questionable acquisition documentation, the pole was accessioned into the UNM Maxwell Museum’s collection in 1942 (MM 42.9.3). Hibben later claimed that the village had been abandoned, but this defense rang hollow given his familiarity with the Smith family and their seasonal shifts between the village and summer camps. One can only imagine the shock felt by the community to find this important pole, which had stood for 34 years, simply gone.

The Smith family reported the theft to the Canadian police, but the claim was never pursued. The community dispersed in the 1960s due to a lack of government funding for schools and medical care. Perhaps in an attempt to obfuscate the pole’s actual provenance, Hibben later asserted that the pole was Tlingit, not Kwakwaka’wakw at all.

Extricated from its rainy Pacific Northwest home to the high desert climate of New Mexico, the pole was mounted into the ground, supported by a metal strongback pole bolted along its hollowed out back side, and the lowest section of the pole and base filled with concrete aggregate. Exposed to the elements, the pole experienced significant weathering, various pests, episodes of repair, and at least one repainting, over the ensuing decades.

Reconnection and moving forward

As Ms. Rael researched the pole, UNM Maxwell Museum curator of exhibits, Devorah Romanek, posted images on Facebook which were spotted by descendants of the original carver as well as by the chiefly Smith family from whom the pole had been taken. Eventually, a dialog was opened between the Tlowitsis community, culminating in a 2016 agreement approved by both parties.

The Smith family did not request a repatriation of the pole but rather a restoration and revitalization. The agreement included the following:

- Ownership will be restored to the Smith family.
- The pole will stay at UNM as a loan from the Smith family, with periodic reviews for possible renewal of the loan.
- The pole will be appropriately renamed for the Smith family.
- The pole will be restored as part of its renewal and re-connection to its community.
- A didactic panel with contextual cultural information about the pole will be included with the re-installation.
- UNM will acknowledge the wrong that was done in removing the pole.
- UNM will fund the carving of a new pole to be placed where the original pole had stood on Turnour Island.

Preparing the pole for restoration

The decision to restore and re-paint the pole was made by its rightful owner, the current chief, Danial Smith. For the Smith family, the restoration encompassed a range of actions that would revitalize the pole, re-connecting the pole with the Tlowitsis people. The person selected by the Smith family to carry out this enormous responsibility was renowned carver/artist, Tommy Hunt, Jr., a descendant of the original carver of the pole.

All parties agreed that the pole would be moved from the courtyard to a covered atrium. In a twist of extreme irony, that atrium is located in UNM's Hibben Center for Archaeology Research, named for the very archaeologist who had, in his own words, "secured" the pole from the Smith family.

Preliminary actions

Conservator Landis Smith (no relation) was contracted by UNM Maxwell Museum curator of ethnology and Alfonso Ortiz Center for Intercultural Studies director, Lea McChesney, to lead the conservation of the pole with the goal of working collaboratively with Mr. Hunt to prepare the pole for its restoration and rejuvenation.

A first meeting between Landis and museum staff included a brief visual assessment of the pole's condition as well as a probe test; the test found the wood to be surprisingly sound beneath the weathered sapwood reducing concerns about moving the pole. A prior consultation with Alaska state conservator, Ellen Carlee, as well as more recent consultations with UNM engineer, Mark Manzano, and Museums of New Mexico director of conservation, Mark MacKenzie, greatly informed the plan for moving the pole.

Because the below-ground (uncarved) section of a pole was never meant to be seen, it is a common practice in Alaska

to cut off this segment when moving a pole to an above-ground platform mount. Therefore, as a first step in the moving process, the uncarved base of the pole was cut off, the wood section saved and later used by Tommy Hunt in the restoration. In addition, the concrete aggregate was shattered and the pieces removed as well as the metal strongback. Great care was taken to avoid damaging the wood.

Landis raised concern about pest eradication, necessary before bringing the pole indoors. The solution was to rent a 50-foot freezer truck. The pole, rigged for lifting by crane from the courtyard to the truck parked nearby, was kept in the truck before being moved into the atrium area of the Hibben Center.

Once there, a new strongback was fabricated and bolted to the pole's back, and the pole was propped horizontally on sawhorses until its final installation.

Collaborative decisions, examination, and treatment

Discussions with Tommy Hunt

Prior to freezing and with the pole placed horizontally in the freezer truck, the upper sections of the pole were, for the first time, accessible for close examination (Fig. 2). This was the opportune time for project team members to meet with Tommy Hunt to discuss a plan for the pole's restoration.



Figure 2.
Carver/
Artist
Tommy
Hunt, Jr.,
examines
the pole in
the freezer
truck.
(Image
courtesy
of Landis
Smith.)

Preliminary examination confirmed that although the crest pole was largely intact, it showed extensive weathering, the result of decades of sun, wind, rain, blowing sand, and summer to winter temperature extremes in an arid environment (Fig.3).

Lost and Found in New Mexico: The Revitalization of a Tlowitsis Crest Pole, continued



Figure 3. The pole on sawhorses after being moved to the atrium of the Hibben Center, ready to be prepared for the carvers. The area with the “X” in the foreground indicates where the pole will be mounted. (Image courtesy of Mina Thompson.)

The original paint had been mostly lost, as well as much of the re-painting done at UNM at some point after the pole was first installed in 1941. In addition, there were losses in the wood as well as some missing appendages, namely the whale tail and flippers and the wolf ears. The head of the topmost figure, the kingfisher, suffered major losses, including the area behind the beak, likely due to exposure to the elements (Fig. 4).



Figure 4. Detail of the pole showing numerous concrete and plaster fills in the kingfisher figure's proper right side. Note the beak, which does not match the head. (Image courtesy of Mina Thompson.)

Much of the loss had been previously filled with white plaster. The beak was determined to be a later replacement because it was shorter than the original would have been and did not fit well to the head of the bird, to which it was attached with a long bolt. The body of the kingfisher was also found to have very significant losses, some caused by knots in the wood, others possibly the result of bird activity, perhaps woodpeckers.

A metal cap, likely a lead alloy, had been nailed to the top of the kingfisher's head, protecting the exposed endgrain of the red cedar pole. Metal caps are commonly attached to the tops of carved poles to provide a measure of protection, preventing water from seeping down the center of the pole. However, in the case of the Smith Family pole, it appears that the cap was attached after a good deal of damage had already been done.

Landis and Tommy Hunt together planned a course of treatment to prepare the pole. Due to the tight time framework of four weeks for this project and given the size of the pole, Landis recommended that two more local conservators, Mina Thompson and Rae Beaubien, be asked to lend their skills and expertise to the project.

Together with Mr. Hunt, the group concluded that the conservators' main goal was to prepare the pole as much as possible for the carvers' restoration. This would include removing all previously applied fills and hardware for insertion by the carvers of newly made red cedar fills and replacement parts, and removing particulate and flaking overpaint, for repainting by the artists.

Preparing for the carvers' arrival

During a two-week period before the carvers' arrival, the conservators began preparing the pole by removing non-wood materials, used to fill 48 voids in the pole. These ranged in size from one to six inches in diameter and were concentrated on the proper right side of the pole.

The roughly-executed fills – 39 concrete and nine plaster – were removed by employing a combination of drills, blades, rubber and rawhide mallets, awls, stiff-bristle brushes, chisels, and vacuums (Fig. 5). Dozens of mostly ferrous nails and long bolts, used in conjunction with the fills and to secure wood figural attachments to the pole, were removed with pliers.



Figure 5. Conservators Rae Beaubien, left, and Mina Thompson drilling and chiseling out the fills. Note the metal cap, which obscures extensive plaster fill in the kingfisher's head. (Image courtesy of Landis Smith.)

Lost and Found in New Mexico: The Revitalization of a Tlowitsis Crest Pole, continued

Loose paint was removed in order to provide a smoother surface for new layers of paint. Oral history of the maintenance of the pole at UNM, in combination with a comparison of photographs taken *in situ* in ca. 1933 in Kalagwees village and after installation at UNM, indicate that most of the visible paint was from a later repainting at UNM. To remove non-original flaking paint and particulates, the conservators used various wire brushes, blades, dental tools, and vacuums.

Working with the carvers

Once Tom Hunt and his apprentice, Bertram Smith, arrived at UNM, the treatments themselves became a truly collaborative effort. As the work progressed, treatment strategies changed and adapted as new condition issues came to light. A constant dialog and flexible approach were critical to maintaining a collaborative relationship and project.

Filling losses in the pole

The carvers brought newly carved red cedar appendages to replace the missing parts – flippers and tail for the whale figure and ears for the wolf (Fig. 6). These components were attached by the carvers, first holding them in place with screws to do final carving to shape them to the pole. They then removed the screws, filled the previously made screw holes with wood pegs and adhered the pieces to the pole with a commercial PVA wood glue.



Figure 6. Detail showing the new red cedar whale fins and one of the wolf ears carved by Tommy Hunt, Jr., in the background. Mr. Hunt is working on the other ear for a final fit into the wolf head. (Image courtesy of UNM.)

The kingfisher at the top of the pole required the combined attention of both the conservators and the carvers. Because Tommy Hunt had made the decision to replace the existing beak with a newly carved one, he asked that the conservators remove the current beak as part of the pole preparation. The bolts holding the beak in place were removed by the conservators and the old beak detached. This revealed the enormous extent of loss within the bird's head, which had previously been filled with plaster.

After discussion with Mr. Hunt, it was agreed that the conservators should remove as much plaster as possible and then create a new fill, especially in the area behind the beak, which would be strong enough to withstand drilling and pegging the new beak in place. Mr. Hunt left the choice of fill material to the conservators.

To meet the above criteria, the conservators selected Araldite AV 1253, a two-part epoxy putty with phenolic microballoons for the fills. The putty was applied over a barrier layer of mulberry tissue affixed to the surfaces of the loss with methyl cellulose. The first Araldite fill was made in the area directly behind the beak, and so was brought flush with the surface. The second fill, located in the large loss along the proper left side of the kingfisher's head, was recessed to provide room for the carvers to attach a superficial cedar wood fill on top of the Araldite (Fig. 7).



Figure 7. Detail of the Araldite fills in the kingfisher head as seen from the proper left side of the head. The fill for the beak is the light-colored flat surface on the top of the image; the other is the light-colored rectangle recessed into the large loss along the side of the head. Neither of these fills would be visible after attachment of the replacement beak and red cedar surface fills along the large gap. (Image courtesy of Rae Beaubien.)

This cedar fill and the newly carved cedar beak were both secured into the Araldite fill by first drilling and then inserting traditional wood pegs, set in place with a commercial wood glue (Fig. 8).

Figure 8: Detail of the proper left side of the kingfisher head, with the beak and cedar fills in place. The beak is fully shaped and already painted white, while the cedar fills along the side have only been roughed in. The white ring is Milliput epoxy putty filling gaps around the cedar plug. The small wooden pegs would be cut down to be invisible. (Image courtesy of Mina Thompson.)



Lost and Found in New Mexico: The Revitalization of a Tlowitsis Crest Pole, continued

The body of the kingfisher also presented some challenges. Removal of the small concrete fills exposed a huge cavity within the kingfisher's body, extending into the human figure below. According to oral history in the UNM Anthropology Department, the cavity may have been made by woodpeckers. Numerous rocks and brick fragments, perhaps added by UNM students to deter further woodpeckers or other nesting creatures, along with a wasps' nest and foam peanuts, were extricated by the conservators.

Given the extent of the cavity in the body of the kingfisher and the thinness of the wood, the group agreed that some kind of fill was called for. Mr. Hunt proposed to carve long cedar plugs, but these would need to be anchored against the cavity wall and the gaps surrounding the plugs would need to be filled. Landis recommended that the fill material be compatible with the wood of the pole and plugs, and proposed a paper pulp mixed with methyl cellulose and a small amount of an archival polyvinyl acetate emulsion, Jade 403.

In order to anchor the two large cedar plugs and ensure reversibility, a barrier layer of mulberry tissue was applied to the interior wall of the cavity with methyl cellulose adhesive before the paper pulp fills were applied. The tissue was tamped down to ensure conformity with the irregular surface of the interior wall and allowed to dry. A "pillow" of macerated archival blotter paper pulp/methyl cellulose/Jade 403 was then pressed against the tissue barrier by a conservator, while Mr. Hunt pushed the cedar plug through its respective hole and into the paper pulp until it was anchored (Fig. 9a,b).

Figure 9 a, b.
(a) Tommy Hunt, Jr., hammering in a large red cedar peg to fill a void in the surface and span the large cavity within the kingfisher body.

(b) Paper pulp/adhesive mixture used to help anchor the peg against the inside wall of the body. (Images courtesy of Landis Smith.)



The paper pulp pillow was allowed to dry before any gaps around the cedar plug were filled with more paper pulp and the surfaces finished.

The disadvantage in using the paper pulp fill material proved to be its long drying time. Because of the tight time frame and after discussion between Mr. Hunt and the conservators, Milliput epoxy putty was subsequently used for gaps around the smaller cedar fills in other areas of the pole, including those around the newly attached beak.

Priming and painting the pole

Once all parts were attached, voids filled, and loose paint removed, the re-painting could begin. The carvers used a traditional color scheme and carried out the majority of the painting, with some limited assistance from conservators Landis Smith and Mina Thompson as well as various UNM/Maxwell staff and students. Particularly during the repainting phase, the carvers listened to traditional music from their community.

The entire pole was first painted white, an approach which required some adjustment for conservators accustomed to preserving original surfaces. The monochromatic scheme had the advantage, however, of accentuating the preferential erosion of the wood. The unpainted and painted wood surfaces weathered differently, resulting in a clear indication of the original formline design which was followed by the carvers (Fig.10).



Figure 10. Apprentice carver Bertram Smith and conservator Landis Smith (no relation) painting the pole. Note the subtle carving relief made more visible by the white paint. (Courtesy of UNM)

Historically, exterior house paints have been used for Northwest Coast poles. Marquis brand exterior house paint was selected by the carvers to paint the Smith Family pole in a traditional color scheme of white, black, red, yellow, and green. "New Mexico blue," a turquoise color, was used by the carvers to paint the eyes and some design elements on the body of the kingfisher as an homage to the pole's home in New Mexico.

Lost and Found in New Mexico: The Revitalization of a Tlowitsis Crest Pole, continued

The finished pole was mounted in its designated spot in the Hibben Center atrium in May 2017 (Fig. 11). As part of the agreement between UNM and the Smith family, funds will be acquired for another pole to be carved and raised where the stolen pole had stood.



Figure 11. The Smith Family Pole, mounted inside the atrium of the Hibben Center. (Image courtesy of UNM.)

The Blessing

On September 16, 2017, the raised pole was blessed by the Smith family with prayers, songs, and dances. In attendance were representatives of the Tlowitsis Nation (Fig. 12); UNM officials, faculty and students, and conservators. As described by the Smith family, the pole breathed new life as a result of the act of re-painting and in the ceremonial blessing of the pole after it was raised.

Interim UNM President, Chaouki Abdallah, offered this apology on behalf of UNM to the Smith family:

“It is important to acknowledge past mistakes before moving forward. Today I acknowledge the University’s involvement in the appropriation of the beautiful and culturally important totem pole belonging to Chief Smith Sewid’s family of the aboriginal village of Kalagwees on Turnour Island in British Columbia. The totem pole was presented to UNM in the 1940s by one of its faculty, and the University at that time failed to carry out due diligence regarding its ownership or examine the propriety of its removal. No attempt was made to present the indigenous social-cultural context and meaning, and this was a missed opportunity for the UNM community. The treatment of the pole between then and now is something we should have handled also much differently and we regret. While we cannot erase this record, we can acknowledge our past failures and express our sincere regrets to you, your family in atonation [sic] of these actions. Please accept our formal and sincere apology and know that we will work with you to insure the care and interpretation of the Smith family’s pole according to the family’s wishes.”



Figure 12. Chiefs John and Danial Smith, the Smith Family, and members of the Tlowitsis Nation blessing the pole on September 16, 2017. (Image courtesy of UNM.)

Chief Danial Smith’s blessing:

“My heart is full, and you can tell from the look on my family’s face that there is a lot of joy, and we are able to put something to rest and to open up a new chapter with a connection to not only all the people that we’ve met but to the Maxwell Museum and recognize what they’ve done, they’ve corrected something and stand with honor that we feel very blessed and happy. Thank you for the hard work, the dedication, that has been put in to make this day happen, to peacefully correct what had happened in the past, and thank you from the bottom of our hearts. This is from me and my family.”

Acknowledgments:

Chief Danial Smith and Family, Tommy Hunt, Jr., Bertram Smith, Lea McChesney, Beverly Singer, Devorah Romanek, India Rael, Dave Phillips, Ellen Carrlee, Mark MacKenzie, Mark Manzano

Diffuse Reflectance Targets for UV-Visible Fluorescence

Diffuse reflectance targets are used in scientific analysis to calibrate instruments and detect background noise. In ultraviolet induced visible fluorescence (UVF) imaging applications, these targets provide valuable information about radiation sources and light leakage.

Diffuse Reflectance Targets

Diffuse reflectance targets reflect 95-99% of wavelengths across the UV-visible-infrared (IR) range (250-2500nm). The wavelengths are reflected in a “diffuse” manner, meaning that the apparent brightness is the same regardless of the angle of reflectance. In short, the surface is matte. Brand names of targets available include, Spectralon, Zenith Lite™, and Permafect®. Many of the formulations are patented, with the main differences being the composition and finishing of the target, including its resistance to scratching, water, and dirt accumulation. Numerous targets are made from polytetrafluoroethylene, (PTFE, common brand name, Teflon).

Overview of UVF Imaging

UVF is an important non-destructive technique for cultural heritage because it provides information about the constituents and condition of a wide range of materials. In this technique, the object is exposed to UV radiation (typically UVA) in a darkened room. With some materials, the radiation is absorbed, then re-emitted at a higher wavelength, a phenomenon known as fluorescence. When the emitted wavelength is in the visual spectrum, it can be perceived by the human eye and captured using a conventional film or digital camera as visible fluorescence.

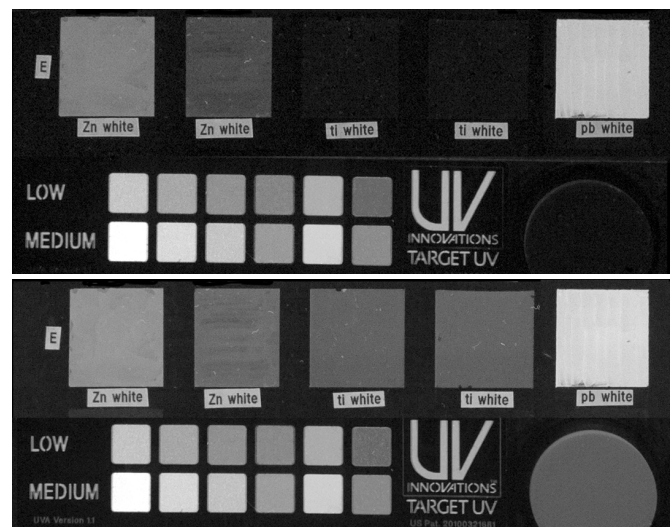
Many pigments, resins, adhesives, and dyes used in the creation of art have known fluorescence behavior. For example, natural resin varnishes will often produce a light green fluorescence, while synthetic varnishes typically exhibit no fluorescence. White pigments such as zinc white, titanium white, and lead white have unique fluorescence characteristics that can often help differentiate them. For conclusive identification of materials, this technique should be complemented with scientific analysis because many factors can influence the fluorescence, including aging, thickness, and processing.

The Problem of Light Leakage in UVF Imaging

Visible light leakage can inhibit our ability to perceive small differences in fluorescence. It acts like a filter or color cast on the surface that may confuse the viewer, disrupt color perception, and sometimes be confused for fluorescence itself. There are two main sources of light leakage in UVF imaging. First, incomplete darkening of the documentation area allows natural light or light from surrounding rooms to leak into the image. The second, more insidious source, is the UVA lamp itself. Leakage from the lamp will appear as blue or violet light. This leakage is so ubiquitous that people often *expect* to see the blue cast as an indicator of UV visible fluorescence. UV radiation is invisible to the human eye, so any light visible when the lamp is turned on is indicative of leakage. The main tool for limiting visible

light leakage from the lamp is filtration. UV-pass filters installed over the lamp limit visible light by absorbing or blocking emission beyond 400nm. Common filters for UV lamps are Wratten 18a (Wood’s filter) and Schott UG-1 or UG-11. UV-pass filters on the lamp are used in conjunction with a UV-cut filter on the camera, which will reduce the impact of leakage on the image. The most common on-camera filter for UVF imaging is the Wratten 2e, which cuts below 420nm. Visible light leakage will be most noticeable in images of materials with weak fluorescence that need long exposure times.

UVF image of white pigments captured with minimal visible light leakage, note that the diffuse reflectance target is not visible, nor are the samples of titanium white.



UVF image of white pigments captured with visible light leakage, note that the diffuse reflectance target is visible and shows a similar appearance to the titanium white samples.

Use of Diffuse Reflectance Targets in UVF Imaging

Diffuse reflectance targets provide a visual indication of visible light leakage, communicating vital information to viewers about image quality and color casts that may not be due to fluorescence. The target reflects 95-99% of the UV-visible-IR radiation that is present in the room. In UVF imaging, only visible light is captured by the camera, UV and IR wavelengths are filtered out of the image. Thus, the image of the target will only reflect leakage in the visible range. In an ideal UVF imaging environment, with no visible light leakage, this target will appear black.

In a non-ideal environment, the target will reflect the color of the leakage, so blue or violet appearance indicates leakage from the lamp or another source producing that color. White or other colors may indicate incomplete darkening of the room or less conspicuous sources (look for “EXIT” signs, optically brightened materials in the imaging area, fluorescence from clothing, or indicator lights on your equipment). The target can also pick up reflectance from the object itself, particularly if the fluorescence is very bright or during long exposures.

Diffuse reflectance target	Pros	Cons
Branded target (Spectralon, Zenith Lite, Permafect)	robust housing / cover scratch resistant water resistant sometimes polishable	cost > \$375
PTFE (Teflon)	readily available low cost doesn't attract dust	scratches easily does not adhere to surfaces well surface sheen can pick up reflections
Titanium white in an acrylic binder	readily available low cost easy to apply to existing targets	scratches easily attracts dust not resistant to handling difficult to clean

Choosing a Diffuse Reflectance Target

Because of their nature as calibration tools for sensitive instrumentation, true diffuse reflectance targets are highly engineered and expensive. Though not precise enough for calibration of instruments, there are numerous low cost and DIY options that can provide the benefits of diffuse reflectance targets in UVF imaging.

White PTFE is the most obvious choice for a low-cost target because numerous branded targets are made from this polymer. PTFE is available in sheets of varying thicknesses from suppliers such as Amazon and Grainger. Thicker sheets (> 1/8 inch) are preferable because they prevent show-through from the background. Conservation labs may already have PTFE spatulas or “bone” folders, which can be used for imaging (if clean). PTFE will scratch easily. Without surface treatment, PTFE may have a shiny surface, meaning it is not truly “diffuse,” but this is not usually a problem for imaging.

Another low-cost option is a thin film of titanium white pigment. Pure titanium white exhibits no UV visible fluorescence, but the white nature of the pigment will reflect visible light reliably. The paint can be applied directly to an existing target, or any non-fluorescent substrate like polymethylmethacrylate (PMMA) or black polyethylene. Acrylic binders tend to be more robust, but watercolor media can be substituted. These films tend to scratch, soil, and flake easily and may need to be replaced or repainted at regular intervals.

The branded and expensive targets offer numerous benefits such as robust housings and increased resistance to scratching, handling, dust, and water. Additional benefits, such as traceable emission and thermal stability are less important for our use.

Diffuse reflectance targets offer a simple and often low-cost way to provide a visual indication of visible light leakage from the imaging environment and equipment. These targets can easily be used with or integrated into existing targets for UVF imaging.

Membership

Chris Stavroudis
membership
secretary

“Revealing Paintings’ Secrets with Scientific Technology,” *Forbes*, 03/19/2019

Last month, researchers from Northwestern University announced that they had developed a small, handheld tool that can be used to monitor the gradual development of paint protrusions in artworks. They created the device after discovering small bumps in Georgia O’Keeffe’s paintings. The researchers found that fatty acids in the binding material of the paint had formed metal soaps by reacting with lead and zinc pigments.

Meanwhile, across the Atlantic, another artwork was diagnosed with a paint condition. In January, researchers from the Netherlands and the UK announced in Chemical Communications that they figured out why Rembrandt’s 1663 painting *Homer* was covered in a thin white crust.

They analyzed a minuscule sample of the paint layer using a technology called X-ray diffraction to study the chemical properties of the paint that Rembrandt used. This required a visit to the Diamond Light Source, a synchrotron radiation facility in the UK.

When the Rembrandt researchers analyzed the paint layer from *Homer*, they discovered that the white crust was caused by a reaction between lead in the outermost layer of paint with sulfur from the air. In their paper, they suggest that “external sources, most likely in the form of SO₂, are the origin of the sulfur. Combustion from domestic heating in the past may have released sulfurous gases into the atmosphere, as did the industrial revolution.”

“Greenwich’s Painted Hall Reopens with Day Beds for Visitors to Admire ‘England’s Sistine Chapel’,” *The Art Newspaper*, 03/20/2019

When the Painted Hall in Greenwich reopens on 23 March, visitors can have a nice lie-down if overcome by the 4,000 sq. m interior painted by James Thornhill in 1707-26 with a tumult of kings and queens, beefy nymphs and cherubs, billowing clouds, cascading draperies, allegorical figures including peace, time, truth, Europe and America, and a thinly disguised image of Louis XIV squirming like a serpent while being trampled underfoot.

more random horoscopes

One hobby isn't enough. You need three – one that lets you be creative, one that gets you moving physically, and one that will help you meet beneficial social and professional contacts.

The project to restore the dizzying grandeur of the centrepiece of the former Royal Hospital at Greenwich, originally designed by Christopher Wren as a home for old sailors, included commissioning beautiful oak day beds upholstered in crimson leather.

“We want visitors to really take their time to appreciate this extraordinary space,” says Will Palin, the conservation director at the Old Royal Naval College. “But they don’t have to stand there cricking their necks. Now they will be welcome to sit down, or even lie down, and marvel in comfort.”

Apart from gently cleaning the 300-year-old painted surfaces—including a brown stain said to be gravy from a rollicking dinner—and restoring damaged areas, the project included a subtle new lighting scheme and mesh blinds allowing views through the towering windows.

The Painted Hall is not true fresco, but oil paint applied directly on to the plaster. It has survived remarkably through centuries of candle smoke and London grime. Palin salutes his 1950s predecessors, who did him a favour by removing 15 coats of discoloured varnish.

“Mutual Interest Develops in Heritage Restoration,” *China Daily*, 03/22/2019

Italy is a leader in the restoration and conservation of art and archaeology. Its experts are frequently called upon by countries around the world. This includes China, which is second only to the Mediterranean peninsula in terms of UNESCO World Heritage sites.

Gilberto Corbellini directs the Dept. of Human and Social Sciences and Cultural Heritage at the National Research Council (CNR), an institution whose long-standing relationship with China dates back more than 20 years.

In 2014, the CNR entered into an accord with the Chinese Academy of Cultural Heritage. Both institutions selected three-year projects they want to work on together, with each side putting in a share of the financing. “Cultural heritage should be seen as the result of innumerable human choices, stratified over centuries and millennia,” Corbellini wrote in a foreword to the 2018 book *China and Italy: Routes of Culture, Valorization and Management*.

It was edited by CNR researchers Heleni Porfyriou and Bing Yu.

But what makes Italy a leader in this sector and why do Chinese archaeologists and scholars seek out its experts? According to Porfyriou, it is because Italy has an extraordinary tradition in terms of a theoretical approach. For the past eight years, she has been working on a comparative project with China on its so-called “water cities”, which are comparable to Italy’s historic medieval villages, or borghi.

“How Did Raphael Do It? To Find Out, Get Up Close,” *The New York Times*, 03/26/2019

Preparatory cartoons for Renaissance frescoes — the full-scale drawings that artists used to transfer their designs to the wall — rarely survived the finished commission. Functional and fragile, they weren’t meant for posterity.

But thankfully, Raphael’s cartoon for “The School of Athens,” a famous fresco in the Vatican, survived.

Commissioned in 1508, the fresco is part of the decoration of a suite of four rooms in the Pontifical Palace that Pope Julius II used as his residence.

This week the cartoon for the “School of Athens” has gone on public view again after a four-year restoration by the Pinacoteca Ambrosiana, an art gallery in Milan that has had the cartoon in its collection for some 400 years.

The fresco was painted by Raphael and his assistants, and is set just above eye level. The cartoon, however, was drawn by Raphael alone, and the new layout of the room that houses it — now placed inside a state-of-the-art vitrine with nonreflective glass — lets visitors get up close, enough to detect individual charcoal strokes and shading.

One significant restoration of the cartoon was carried out in 1797-78 at the Louvre in Paris, where it ended up after Napoleon’s troops swept through northern Italy in 1796.

Since 1966 it has been on display in its own room at the Pinacoteca, but it was set back behind a guardrail. In the new arrangement, visitors can walk directly up to vitrine, made by the Italian display case experts Goppion, who claim it is the largest single-door vitrine in the world.

Five years ago, the cartoon

came under the scrutiny of a fresh crop of scholars and restorers, who were concerned about its state of conservation. Funded through a private donation, the restoration took four years because of its complex nature, and required various stages of intervention, said the chief restorer, Maurizio Michelozzi.

“Preserving the Sistine Chapel Is a Never-Ending Task. See Stunning Behind-the-Scenes Photos of What It Takes,” *ArtNet News*, 03/28/2019

In the 1980s, the Vatican began an extensive restoration of the Sistine Chapel, clearing away centuries of dirt and grime from Michelangelo’s famed frescos.

When that project ended in 1994, a new one began: the careful monitoring and so-called “preventative conservation” of the works, which are now seen by close to seven million visitors each year.

The name of the game? Constant vigilance. In a special behind-the-scenes look, the *Wall Street Journal Magazine* visited the chapel after hours to see how the delicate artworks are carefully monitored to make sure they are not threatened by contaminants brought in by hoards of visitors (more than 1,000 can crowd in at a time) who inadvertently track in dirt, dust, and leave behind traces of hair and skin.

To preserve the ceiling, the Vatican has installed LED lighting that doesn’t emit UV rays and won’t cause the paintings to fade. There is also a special HVAC system, that keeps the temperature constantly between 22 and 24 degrees Celsius. To keep out impurities, four diffusers bring in and take out air.

At night, staff members painstakingly dust and vacuum the entire museum. (All dust is analyzed to detect bacteria or fungi.) “The humidity must never be more than 60 percent,” Vittoria Cimino, the director of the Conservator’s Office at the Vatican Museums, told the *WSJ*. “The carbon-dioxide level has to be kept lower than 800 parts per million.

All these values have to be kept stable. But the number of people in the room makes that complicated and despite the Vatican’s best efforts, thin layers of contamination inevitably develop.

To prevent the work from being damaged, staff clean the frescos regularly

and remove contaminants while they are still soluble, using a crane-like machine nicknamed the Spider—a Multitel SMX 250 self-propelled tracked platform—to access the high-up paintings.

“J. Paul Getty Trust Gives \$5m to Courtauld Institute for ‘Ethical’ Wall Painting Conservation,” *the i newsletter*, 03/29/2019

The J. Paul Getty Trust will fill a hole in sponsorship of the arts in Britain with a \$5m (£3.8m) grant to the Courtauld Institute of Art to support “ethical” conservation of the UK’s most important medieval wall paintings.

The Los Angeles-based Trust, the world’s wealthiest art benefactors with a £5bn endowment, said the grant demonstrated its renewed commitment to support the UK’s cultural heritage. The award is welcome news for the arts sector, following the National Portrait Gallery’s decision not to accept a £1m grant from the Sackler family, a billionaire branch of which owns a pharmaceutical company implicated in the opioid crisis.

“Ernest Hemingway’s Legacy to be Preserved with New Centre in Cuba,” *Lonely Planet*, 04/02/2019

A state-of-the-art restoration centre has opened in Havana with the aim of preserving Ernest Hemingway’s literary legacy.

The American writer moved to Cuba in 1939, living part-time in his house called Finca Vigia. He wrote much of his two most famous works – For Whom the Bell Tolls and The Old Man and the Sea – at the house which has now been turned into a museum.

The new restoration centre sits on the grounds of the property, which Hemingway donated to the people of Cuba when he left the island for good in 1960. The donation also included the thousands of documents he left behind, including 10,000 letters and 5000 photos, and the house has more or less been left untouched since Hemingway left.

The restoration centre, which includes new laboratories and an air-conditioned vault, will help clean and preserve the items for generations of visitors to come. The project is a successful collaboration between Cuba’s

National Cultural Heritage Council and the US-based Finca Vigia Foundation, despite a setback in diplomatic relations between the two countries in the last couple of years.

“Desperate Battle to save Notre Dame’s Priceless Collection of Art and Relics: Firefighters Formed a Human Chain to Save Treasures – Including the Crown Of Thorns from Jesus’ Crucifixion,” *Daily Mail*, 04/15/2019

Firefighters, police, and churchmen risked their lives last night to carry priceless historical artefacts and religious relics away from the flames which engulfed Notre Dame de Paris.

The Mayor of Paris tweeted her thanks to first responders for forming ‘a formidable human chain’ to save irreplaceable objects including the relic believed by Catholics to be the crown of thorns which was put on Jesus’ head as he died on the cross.

Parisians applauded and cheered fire crews as they drove through the streets in the early hours of the morning. The church’s treasure trove of priceless artworks and religious relics include the Crown of Thorns, a piece of the True Cross, and a nail from the crucifixion. The relics were obtained from the Byzantine Empire in 1238 and brought to Paris by King Louis IX.

Notre Dame is also home to priceless paintings dating back to the 1600s, including a series known as the Petits Mays, gifted to the cathedral once a year from 1630 to 1707. In the 1790s, Notre Dame was desecrated during the French Revolution when much of its religious imagery was damaged or destroyed and its treasures plundered.

The 28 statues of biblical kings located at the west facade, mistaken for statues of French kings, were beheaded. All of the other large statues on the facade, with the exception of that of the Virgin Mary on the portal of the cloister, were destroyed.

The cathedral was restored over 25 years after the publication of the book *The Hunchback of Notre Dame* by Victor Hugo in 1831 brought it into the spotlight. Sixteen statues that were part of the cathedral’s destroyed spire were safe and unscathed after being removed as part of a renovation a few days ago.

“‘Assassin’s Creed Unity’ & Art Historian’s Laser Scans may Prove Critical to Notre Dame restoration,” *RT.com*, 04/16/2019

As France and the wider world mourns the blaze that gutted the iconic Notre Dame Cathedral, speculation is growing online that help in rebuilding the national treasure may come from the unlikely of places: a video game.

Restoring the French Gothic cathedral to its former glory is a task that will take years if not decades regardless of the resources deployed in the endeavor. However, speculation online suggests that the work of a now-deceased art historian Andrew Tallon in combination with the two-plus years of developmental research that went into faithfully recreating the structure for Ubisoft’s game ‘Assassin’s Creed: Unity’ may provide some hope that the bold restoration project is indeed feasible.

According to National Geographic, Tallon, who passed away late last year, used detailed laser-scanning techniques to produce 3D maps of the iconic landmark in recent years, that are reportedly “accurate to within five millimeters.”

Tallon took scans, in addition to spherical panoramic photographs, from 50 locations in and around the cathedral, collecting more than one billion points of data in the process and capturing the 3D space in immense detail. In addition to Tallon’s impressive efforts, video game artist Caroline Miousse told *The Verge* that she had dedicated two years to modelling the cathedral down to each individual brick while working on Ubisoft’s ‘Assassin’s Creed: Unity’.

“Not only Notre-Dame: Guide to all the Disasters around France by Viollet-Le-Duc,” *LINKiesta*, 04/17/2019

If he were still alive, he would cry more than everyone. The French architect Eugène Viollet-Le-Duc, with the fire of the cathedral of Notre-Dame of Paris, would have witnessed the spectacle of a symbol that is destroyed, but above all would have seen the collapse of much of its creation.

Viollet-Le-Duc was the most famous restorer of medieval buildings in the world, at a time when France was seized by a cultural movement that called for the restoration of medieval heritage.

Notre-Dame was not his only work: he restored (essentially rebuilding it) the cathedral of Saint-Étienne d'Auxerre, he intervened by integrating the medieval part with later structures also at the Cathedral of Notre-Dame d'Amiens.

There is his hand in the recovery of the Basilica of Sainte-Marie Madeleine of Vézelay (an important place of pilgrimage on the road to Santiago), in the church of Notre-Dame de Saint-Père, and in the substantial reconstruction of the Saint-Denis basilica. He also intervened in 14 other important churches.

Viollet-Le-Duc worked often in the midst of controversy over his imaginative reconstructions, including castles and villas. Not to mention the buildings he created from scratch, in full eclectic imaginative neo-Gothic style. For him the restoration of a building was not "maintenance, repair or renovation". It was "to restore it to a complete state that may never have existed in time". In short, an artist who transformed the French architectural landscape.

"Nancy Holt's Sun Tunnels to Undergo Conservation Work," *Art Forum*, 04/24/2019

The Dia Art Foundation announced that it will lead the first major effort to conserve Nancy Holt's iconic Sun Tunnels, 1973–76, in its forty-six-year history.

Located on a remote forty-acre plot in Utah's Great Basin Desert, the important work of Land art was acquired by the organization last year. Consisting of four concrete cylinders that are eighteen feet in length and nine feet in diameter and arranged in an "X" pattern on the desert floor, the work merges Holt's interests in perception and time.

During the summer and winter solstices, the tunnels align with the angles of the rising and setting sun. Each tunnel also has a different configuration of holes that correspond to the constellations Capricorn, Columba, Draco, and Perseus.

Led by Rosa Lowinger, a team of conservators will address cracks in the concrete and damage sustained by erosion, since the tunnels are exposed to extreme temperatures and weather conditions year-round. The project will take place over the course of ten days beginning in May.

"Guggenheim Launches Conservation Fellowship with Help from Russian Billionaire Vladimir Potanin," *The Art Newspaper*, 05/10/2019

One of Russia's richest men has endowed a new fellowship for the conservation of contemporary art at the Solomon R. Guggenheim Museum in New York.

Vladimir Potanin, the billionaire chief executive of Norilsk Nickel, is a longstanding trustee of the Guggenheim Foundation and chairs the board of the State Hermitage Museum. In 2013, he joined the Giving Pledge campaign launched by Bill Gates and Warren Buffet to channel most of his wealth into philanthropy.

His grant-making Vladimir Potanin Foundation, established in 1999, has become a major player in the Russian museums world, supporting exhibitions, educational initiatives and training programmes for cultural leaders. Announced yesterday at the Peggy Guggenheim Collection in Venice, the Vladimir Potanin Conservation Fellowship is open to Russian-speaking conservation professionals (although they are not required to be resident in Russia).

From January 2020, the fellow will spend 12 to 18 months embedded in the Guggenheim's conservation department in New York, supporting treatments and research, including an ongoing study of more than 200 paintings by Vassily Kandinsky in the museum's collection.

As artists' practices evolve to incorporate new technologies, conservators internationally "are dealing with challenges we've not met before", says Lena Stringari, the Guggenheim's deputy director and chief conservator. The Guggenheim has taken a pioneering role in the field, launching initiatives to preserve video, performance, conceptual art and, most recently, computer-based works that "defy rigid concepts of conservation", Stringari says.

"Eye of the Beholder: Preserving Public Art for Future Generations," *Charleston Gazette-Mail*, 05/16/2019

When the McKay Lodge Conservation Laboratory came to Charleston to assess Charleston's public art collection as part of a National

Endowment for the Arts grant, they quickly prioritized the most urgent projects — important pieces of public art that were showing the signs of corrosion from decades of exposure to the elements.

The two pieces that needed the most immediate conservation treatment were the Henry Gassaway Davis sculpture at Davis Park, and the "Cabriole" sculpture, both in downtown Charleston.

McKay Lodge returned to Charleston in April to begin the restoration process with "Cabriole." While past conservation efforts had helped to preserve the piece, it had sustained minor corrosion. The conservation treatment is meant to stabilize the surface of the sculpture while improving the appearance of the bronze.

There were many steps to the process, including cleaning, and coating with hot wax, which is the most effective way to keep sculptures from corroding. The sculpture of Henry Gassaway Davis, a millionaire and West Virginia senator, needed more advanced conservation techniques.

This piece was created in 1926, 10 years after his death. Very little conservation had been done since the sculpture was originally installed. The first step was to remove the decades of corrosion from the bronze with a water-based blasting system. The next step was to apply a chemical patination, which creates an environment for the patina process to occur more rapidly. This step is crucial to restoring the bronze to its original statuary brown surface color.

Proper conservation and maintenance planning will prevent long-term damage and expensive restoration expenses in the future. Moving forward the hope is that the sculptures will be hot-waxed every three to five years. Conservation of public art is as important as creation of new works.

"Aquatic Park Bathhouse Marks 80th with Restored Murals," *NBC Bay Area*, 05/16/2019

A roomful of trippy, nautical-themed murals that were covered-over with paint 50 years ago, are emerging from a long restoration and open to the public for the first time in decades.

The murals, which include abstract renditions of tugboats and nautical symbols, have occupied the third floor of the historic Aquatic Park Bathhouse building at San Francisco's northern waterfront since it opened in 1939. The iconic building — created in the shape of a ship — is marking its 80th anniversary this year.

The murals were painted by artist Richard Ayer under the federal Works Progress Administration. Ayer's murals and reliefs in the building survived until 1976 when they were covered over with white paint as part of a remodel job. "This remodel did a lot of damage to the murals themselves," said fine art restorer Anne Rosenthal.

In a recent effort to restore the murals, Rosenthal spent months painstakingly removing the paint and repainting the images — a feat made even more challenging by the lack of photos showing the room's original appearance.

Ayer's images featured a pair of tugboats drifting over a doorway, a large ship wrapped around a wall, an actual cord of rope looped around a wall near a pair of relief fishes. The granite floor was also decorated in nautical motifs, and doorknobs in the room were also shaped like ship's wheels.

The room's windows open up to sweeping views of the actual bay and historic ships bobbing on the nearby Hyde Street Pier. "Everything in this building is deliberate," Rosenthal said, "the walls, the floors, the hardware."

The WPA program carried-out a long-envisioned dream of transforming the industrial waterfront into Aquatic Park — which included the bathhouse building — intended as a nautical palace. "I think that a lot of San Franciscans recognize this building but never come in to see it," said Rosenthal. "It's entirely unique, I've never seen anything like it."

"Restoration 3D technology," *Engineering & Technology, 05/22/2019*

From the nose of the Great Sphinx of Giza to the arms of the Venus de Milo, anatomical extremities have always posed a long-term problem for sculptors. All too often, fragile fingers, noses and toes leave classical and ancient works disfigured. However, these 3D parts can now be restored with the help

of modern technology.

Mattia Mercante, a Florence-based restorer, has been involved in a range of projects on important statues and other artefacts, using 3D scanning and 3D printing to restore stone, wood, metal and ceramic works.

Mercante uses scanning machines from Creaform and HP to build a complete picture of a statue, which he then puts through a number of software programs. Once a representation of the statue or work has been made, he creates digital models of any parts that are to be replaced. Then he uses 3D printers from FormLabs to create exact replicas of any missing digits or other features to be replaced.

One recent project with this approach involved printing out fingers which could exactly replace lost fingers on a marble funeral sculpture. Besides giving visitors to museums and other historical centres an idea of the artist's original intentions, this approach can open up many art works to part of the population who could not otherwise enjoy them: blind people.

Mercante describes how 3D scanning and printing can be used to create exact replicas of historical pieces of art, allowing people with no sight to touch works where the original would be out of bounds.

"Notre Dame: Experts Explain Why Macron's Five-Year Restoration Deadline is Impossible," *The Art Newspaper, 04/26/2019*

Heritage experts warn that restoring Notre Dame de Paris after the devastating fire of 15 April will be so complex that it could take a decade or more, despite President Emmanuel Macron's vow to rebuild the cathedral within five years.

The great unknown remains the stability of the cathedral's stone vaults, which were exposed to searing heat for hours. Engineers and scientists will need to test whether the stones were permanently weakened by the heat of the blaze, followed by the shock of the cold water used by firefighters. "Limestone can lose about 75% of its strength when it's exposed to heat over 600°C," says George Wheeler, a leading expert in stone conservation.

Once the debris inside the

cathedral has been cleared for forensic analysis, specialists can mount scaffolding to conduct systematic ultrasonic pulse velocity tests, "pinging" the stones and listening to the reverberations to detect potential areas of weakness.

Another immediate priority must be the removal of the several thousand tons of water used to extinguish the fire. The water that firefighters pumped into Notre Dame, "will create work [for restorers] for months and maybe years, by infiltrating the ancient mortar and causing mould", says the architectural historian Alexandre Gady.

Considerable survey work will be needed simply to understand how the loss of roof timbers has affected the system of loading patterns that supported the building for 800 years. The daunting prospect of replicating the cathedral's "forest"—roof timbers made of 1,300 oak trees that were as much as 400 years old when they were felled in the 12th and 13th centuries—has sharply divided opinion in France.

Rémi Desalbres, the president of France's association of heritage architects, refutes the theory that the wooden roof frame could be replaced by a lighter structure, adding that any decision to deviate from the original material would be viewed as a "betrayal" by French preservationists.

As for the carpenters, there is an "educational opportunity" to train new artisans in the woodworking and masonry techniques needed for Notre-Dame, says the director of the Paris-based Unesco World Heritage Centre, Mechtild Rossler.

Macron's government has already launched a programme to recruit young apprentices into specialist art trades in a bid to meet the president's five-year timescale for the reconstruction. But even with the manpower and materials assured, "you could argue about the conservation issues forever", Richard Carr-Archer says.

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On days like today you're better off not calling it a success, a failure, or even a wash. Just have the courage to continue.