
Regional News

Geneva Griswold
column editor

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WAAC Newsletter

Alaska

Since the end of May, **Monica Shah** and **Sarah Owens** returned to work in the museum on postponed exhibitions and loans. Conservation projects include preparing objects for the upcoming exhibition *Extra Tough: Women of the North*, in which artists, mothers, scientists, and makers testify to the vital role that both Indigenous and newcomer women have held and hold in Northern communities. The artworks, historical objects, and archival images selected capture and communicate each maker's experience of landscape and place, gender roles and social norms, work and childrearing.

In addition to conservation projects, Monica and Sarah have been active in museum-wide anti-racism work alongside outside facilitators. The work is ongoing, difficult, and rewarding as they work against the systemic racism in our field. Monica serves in a core group from all levels of the institution, and she leads conversations addressing racist systems in collections, exhibitions, and design.

Nicole Peters recently completed federal project work at North Cascades National Park, where she conducted a collection condition survey on natural history specimens, historical objects from the Davis Collection and the Ebey's Landing Chinese Artifact Collection, and objects on exhibit at the Newhalem Visitor Center.

Afterward, Nicole made her way up to Fairbanks where she is currently completing two grant-funded projects for the University of Alaska Fairbanks Museum of the North (UAMN): a Save America's Treasures grant and a Museums Alaska Collection Management Fund grant award. The Save America's Treasure grant project involves the condition examination, photographic documentation, conservation treatment, and rehousing of archaeological objects excavated from the Kobuk River region in the 1940s by archaeologist J. Louis Giddings. The Museums Alaska Collection Management Fund project involves conducting detailed on-site conservation condition assessments of UAMN Indigenous watercraft collections, both on exhibit and in collection storage, and providing photographic documentation of condition issues, storage and treatment recommendations, and individually prescribed treatment plans for each watercraft needing conservation treatment.

Ellen Carrlee at the Alaska State Museum was fortunate to host **Stephanie Guidera**, a rising third year graduate fellow at SUNY Buffalo State College, for an abbreviated summer internship working on dye research, gut parka repair, and polychrome paint consolidation tests as well as working on repairing a group of model fish traps at the Sheldon Jackson Museum in Sitka.

To those who wonder what it is like to be a conservation student at this historical moment, Steph has this to say: As an art student in college, I remember my painting instructor saying "it's obvious you *can* paint, but *why*?" The question of "the why" has been with me ever since, with every step. Why conservation? I wanted to do something creative with my hands, for people. Why cultural heritage objects? I want to amplify the voices of the silenced. And now, as a graduate student in the middle of a pandemic, I'm seeing the lack of job security in an already tenuous field, internships shifting online or cancelled, and I'm wondering, why museums? And further, preservation for whom? Being a student in this time has been disappointing, frustrating, and overwhelming. While I'm privileged to just focus on learning right now, thoughts of our global health crisis, racist acts of violence, and an insecure future constantly weigh on my mind, and many of the experiences we were promised as students are no longer possible. However, my perspective was made very clear after May 25th when George Floyd was murdered in my hometown of Minneapolis. I am furious at the continuation of racial injustice in this country, yet heartened by the voices rising across the world, demanding justice. I am further encouraged by the *Museums Are Not Neutral* campaign and the *Death to Museums* initiative which seek to unite museum workers, to challenge the current infrastructure, and call for a revision of inequitable practices. I am optimistic that real lasting change

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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 January *Newsletter* should be received by the Editor before **December 2, 2020**.

Western Association for Art Conservation

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

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Regional News, continued

The *2020 e-WAAC Membership Directory* will be sent out via the correspondence email address you provided to WAAC.

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can flow out of this pain that only some of us started to see recently. I am hopeful art conservation can shift to be more accessible and inclusive. The current student body of the Garman art conservation department at SUNY Buffalo State College has been collaborating all summer on what changes are necessary within our program, and I am so encouraged to know other graduate programs have been doing the same. And the why? Because preserving everyone's cultural history is important, therefore representation and equity in every cultural heritage position are important.

Regional reporter:

Ellen Carrlee

Arizona

The Arizona State Museum (ASM) Preservation Division was awarded an IMLS grant to fund the treatment and survey of barkcloths and basketry mats. The barkcloths represent an outstanding variety from Mexico, Central America, and the Pacific Islands, and the basketry mats include examples made by Indigenous peoples in Southern Arizona and Northern Mexico. The project's intended outcomes are to significantly increase long-term preservation of and access to these collections through best practices of examination, treatment, and customized storage.

Nancy Odegaard is preparing for retirement. She was recently awarded the 2020 Victor R. Stoner award by the Arizona Archaeological and Historical Society. The Victor R. Stoner award is given for outstanding contributions in leadership fostering historic preservation; or bringing anthropology, history, or a related discipline to the public. Nancy hosted a one-day virtual and simultaneously in-person workshop on soft-packing and storage materials for the participants of the Heard Museum's Opening a Window Mellon Fellowship Program and ASM conservation interns.

Gina Watkinson has been working on the treatment of textiles for an upcoming exhibition of Saltillo sarapes. She also gave a presentation on plastic storage material at the virtual AIC annual conference and organized the Archeological Discussion Group business meeting with **Skylar Jenkins**.

During the month of July, ASM had a modified Pottery Blitz. The annual summer Pottery Blitz is an intensive interdisciplinary learning opportunity which engages conservators, students, and volunteers with a range of skill levels to learn innovative approaches to treatment of ceramics and in the process complete the survey, research, and treatment of ceramics within a restricted timeframe. This year we completed a total of 40 ceramics and included the treatment of several iron metal objects including a Ford Model T engine fragment. Participants included: **Liatte Dotan**, first year conservation student from the Garman art conservation department at SUNY Buffalo State College; **Simon Belcher**, recent masters graduate from the UA in MSE; **Skylar Jenkins**, UCLA/Getty conservation 2020 graduate and past ASM employee; **Christina Bisulca**, conservation scientist from Detroit Institute of Art and past ASM employee and UA PhD in MSE; and **Luke Addington**, conservator and UA student.

Regional News, continued

ASM conservation staff also decided it was a good time to clean the Wall of Pots in the pottery gallery. About 100 ceramics were removed from the wall, the glass was cleaned, and mounts were dusted, adjusted, or replaced. Conservation staff checked the condition, vacuumed each ceramic, and stabilized each as necessary.

Susie Moreno is working on the research, survey, and treatment of cradleboards and has rehoused 20 ethnographic nets at ASM. She also continues her apprenticeship at the San Xavier del Bac Mission under **Tim Lewis** and **Matilde Rubio**.

Marilen Pool has been working from her private lab conserving cradleboards for her work at the ASM and completing projects for private clients including a collection of ceramics and a Navajo alabaster sculpture. In between jobs, she continues to research for her PhD program and has revived a family history research project, scanning and identifying old photos and the like.

Luke Addington continued conservation treatment of Mission San Xavier del Bac's late 18th-century doors and hosted a (masked & socially distanced) workshop on their cleaning treatment, utilizing emulsions designed with the MCP. He has been busy designing cleaning solutions for a variety of objects in the ASM's collection, including: a bronze mortuary chapel bell, pottery, painted baskets, and wooden objects. He presented his work on a polychrome Egyptian coffin at the AIC annual conference and completed a paper on surfactants for WAAC (p. 24).

Betsy Burr, Audrey Harrison, Maria Lee, Ileana Olmos, and student intern **Paige Hilman** from the Western Archeological and Conservation Center (WACC) have been busy treating ceramic vessels from Chaco Culture National Historical Park and Joshua Tree National Park.

Stephanie Cashman's work has focused on treatment of two silver collections: 17th-century Spanish silver coins from Padre Island National Seashore and historic silver jewelry from Mesa Verde National Park. Maria is currently constructing exhibit and storage mounts for the Mesa Verde silver.

Betsy is currently making evacuation boxes for collections on exhibit at Tonto National Monument to help with emergency preparedness during wildfire season. She is also comparing the condition of metal items from southern Arizona parks to soil salinity to understand the effectiveness of soil salinity as a predictor of artifact condition. In August, WACC said goodbye to Ileana, who moved from Tucson to the Phoenix area.

Dana Mossman Tepper reports that the ASU Art Museum publicly reopened on August 20th with two newly installed exhibitions: *Look to Nature: Toshiko Takaezu* and *For the Animals: Tania Candiani*. The conservation department of one has been working diligently in the lab since mid-July to treat and prepare the featured photographs and drawings. Dana has felt extremely safe in the museum because the rest of the museum staff has been working remotely; however, they will all return on a rotating/staggered schedule and then Dana will probably feel safer at home. Funny how that works.

During remote work during March - June, Dana's workday was spent post-processing treatment photography, making table covers, listening to AIC annual conference talks, developing a conservation plan for AAM accreditation, working on a museum staff equity, diversity, and inclusion initiative, writing social media posts, and planning a conservation class for the university. She was very happy to get back into the lab.

Senior photograph conservator **Dana Hemenway** hopes to return to the Center for Creative Photography soon. The building is closed to the public at least until September 30th. In the meantime, she is working with a team to plan and build much needed low temperature storage for the Center's collections of color, film-based, and other at-risk materials.

Alex Lim and his wife **Christina** welcomed their first baby on July 4th amidst the pandemic. After a feeding struggle one day, the baby made them smile with a pose like the meditating statue of Bodhisattva from Korea. They hope the image gives a sense of peace and freedom to the readers, however confined they may be, as it did for them.

Regional reporter:

Gina Watkinson
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Hawaii

No news reported.

Regional reporter:

D. Thor Minnick

Los Angeles

Linnaea Saunders enjoyed completing inpainting projects in her living room while observing the daily rituals of her cats, three sets of nesting birds, and the spring cactus blooms. Weekly hikes in the Angeles Forest and keeping occupied with handwork in the evenings (watercolors, sashiko, weaving, quilting, embroidery, Tunisian crochet) have provided balance during this time.

Christina O'Connell returned to the Huntington Library, Art Museum, and Botanical Gardens on a limited schedule to finish the treatment of Gainsborough's *The Blue Boy*. Plans are underway to reinstall the painting before the art galleries re-open to the public, which is currently planned for the fall. While documentation and technical study for *The Blue Boy* will continue, Christina looks forward to the treatment and technical study of *Lady with a Plume*, attributed to Govaert Flinck and *The Long Leg* by Edward Hopper.

At the Natural History Museum of Los Angeles County, **Tania Collas** and **Marina Gibbons** are putting the final touches on artifacts that will be featured in the exhibition *Rise Up LA: A Century of Votes for Women*, opening in the fall. The NHM conservators are also treating barkcloths and woven plant fiber artifacts as part of an NEH-funded project to digitize and preserve their Pacific Island cultural collections.

Regional News, continued

The department of decorative arts and sculpture at the Getty has taken advantage of the museum's closure to undertake a deep clean of the decorative arts galleries with the help of the preparations department. **Madeline Corona** is taking this time to review and update the current cleaning, IPM, and emergency procedures.

Jane Bassett and **Arlen Heginbotham** are editing the two-volume, many-authored, digital publication: *Guidelines for Best Practice in the Technical Study of Bronze Sculpture*, currently entering the design phase. Arlen has also been reviewing page proofs for the forthcoming digital publication *Rococo Ebenisterie in the J. Paul Getty Museum* and calibrating the department's new handheld XRF for quantitative analysis of copper alloys.

Graduate intern **Karen Bishop** and Arlen have been treating a pair of Boule pedestals (Paris, ca 1700), using a modified agar gel to remove tarnish from brass marquetry. We wish Karen the best of luck as she leaves Los Angeles in September to begin her new position as the Andrew W. Mellon fellow in conservation at Historic New England! We will miss you Karen!

In LACMA paintings conservation, **Joe Fronck** continues the cleaning and restoration of the important and rare *Pieta* from 1720 by Bolivian master Melchor Perez Huguin. The project will be featured in an upcoming online video series focusing on LACMA's conservation center.

Caroline Hoover participated in a video for the same series, documenting the use of nanogels in the conservation treatment of Kirchner's *Still Life with Jug and African Bowl*. **Elma O'Donoghue** is examining a 1925 Leger and studying methods of paint consolidation in preparation for the treatment of cracks in the paint film.

Jini Rasmussen is treating a small badge from New Spain, a devotional image painted on copper that was worn by nuns. LACMA paintings conservation will say farewell to **Caroline Hoover** who begins a new fellowship at MOMA starting in the fall.

Supna Kapoor is working this summer in LACMA's conservation center as their Getty Marrow undergraduate intern. As a pre-program intern experiencing all areas of conservation, her primary supervisors are **Abigail Duckor** in Objects and **Catherine McLean** in Textiles. Supna previously worked in the fossil lab at the Page Museum

In LACMA paper conservation, **Soko Furuhashi** reports that several Korean scroll paintings were repatriated. In July, LACMA returned *Yeongsanhoesangdo* (Preaching Shakyamuni Buddha) and six portraits of *Siwangdo* (the Kings of Hell) to Jogye Order of Korean Buddhism. They were originally from the Sinheung Temple (Sinheungsa) in Sokcho, Gangwon Province, in northeastern South Korea, but were looted probably by United States army personnel during the Korean War. Between 2007 and 2010, both artworks were conserved by Professor **Park Chisun** and her staff from South Korea.

Janice Schopfer announces that the LACMA conservation center has moved to the Goff designed Pavilion of Japanese Art (PJA). Conservation now occupies the west side of the pavilion, while preserving collection storage and the study center. It is currently closed to the public but there are plans to reopen the tokonomas in the east side of the building at a future date. The relocation of conservation to the PJA allows conservation to have an ongoing presence on site during the demolition, construction, and installation of the new Peter Zumthor designed museum. Paper conservation is now located on the north facing, plaza level, of the PJA.

In July, **Madison Brockman** began the second year of her Mellon fellowship in LACMA paper conservation. Working remotely, she created a YouTube video for LACMA's "Make Art at Home" series, wrote a blog post on the treatment of an oversized decorative arts poster, gave a lecture on citrates in paper conservation, led an ECPN webinar, and presented at the AIC BPG/PMG tips session.

Sophie Hunter is working full-steam ahead on conservation projects for the opening of the Academy Museum of Motion Pictures, currently scheduled

for April 30th, 2021. This will also mark the opening of the museum's new conservation studio! **Daniela Gonzalez-Pruitt**, conservation technician, has been assisting with many of the treatments, including a makeup kit owned by legendary Hollywood makeup artist William Tuttle. They are extremely excited to welcome **Rio Lopez** from the Garman art conservation department at SUNY Buffalo State College as the Academy Museum's first conservation graduate student intern!

As of June 1st, **Chela Metzger** began serving as head of the UCLA preservation & conservation department. The position includes conservation treatment and administrative responsibilities.

Alexander Ames, **Erin Hammeke**, and Chela are excited to announce that their essay "The Faith that Binds: Swiss Anabaptist Devotional Bookbinding in Early America" was published this summer in *Suave Mechanicals: Essays on the History of Bookbinding Vol. 6*, edited by **Julia Miller** and published by Legacy Press in Ann Arbor.

Recently, Chela started collaborative work with **Katherine Beatty** on the AIC BPG Wiki on conservation issues related to stationery bindings and with UCLA Kress assistant conservator **Michelle Smith** on an article on conservation issues related to artist books for the journal *Parenthesis*.

Virtual excitements have included a preservation & conservation open house for UCLA library staff during Preservation Week in April and a donor event. As of July 23rd, they began on-site work at ultra-low density. The department is united in support of actions demanded by Black Art Conservators <https://blackartconservators.com>; along with the rest of the UCLA Library, they will be involved in an anti-racism initiative.

Nicole Alvarado, UCLA Library third-year conservation intern will be graduating virtually from Garman art conservation department at SUNY Buffalo State College this summer. They will wave goodbye to her at the end of August, but they are delighted to know she is committed to staying in the Southland and using her amazing talents



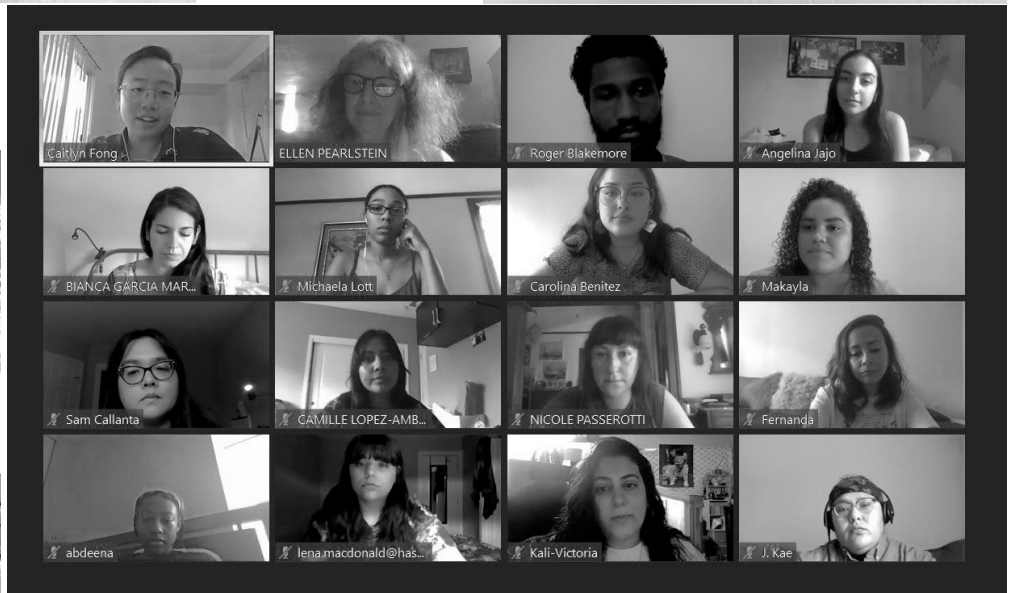
Ariana Makau



If this is the work of a "non-Indigenous basket aficionado," I'm impressed (Ed.)

Ellen Pearlstein

Linnaea Saunders

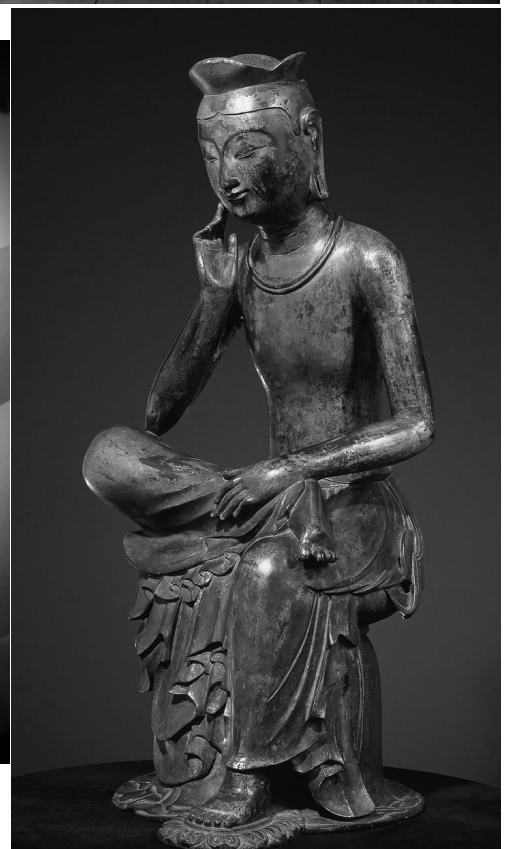
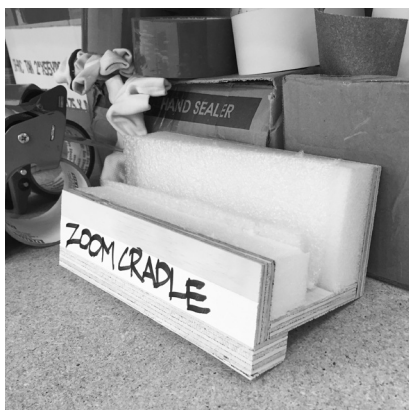




Molly Lambert



Alex Lim



Regional News, continued

here! She has been working at home on leather-bound circulating collection materials, helping mount historic textiles for an exhibition, taking many classes, and working with other Buffalo students to improve equity, diversity, and inclusion concerns at Buffalo.

Michelle Smith has assumed the AIC Wiki coordinator position, focused on her research project, attended webinars, and organize a weekly virtual preservation movie club. **Devin Mattlin**, collections conservation assistant, has been working on non-circulating UCLA historic maps from home. She also attended her first AIC conference!

Leo Gonzalez has been on campus weekly to make sure the temperature and humidity at the Arts Library stay within bounds and downloads all HOBO data monthly. He is working with other library departments on data clean-up projects. **Hannah Moshier** does weekly stacks walk-throughs with UCLA Library special collections staff, helping receive materials returned from loans, corresponding with those who would like to borrow library materials, and stabilizing fragile Asian books for digitization.

Wil Lin has put on his graphic designer hat and developed beautiful presentations for two virtual events, he is re-designing their intranet pages and letterhead, and tackles backlogged conservation treatments of circulating materials amidst all the on-line meetings. AV specialist colleagues **Yasmin Dessem** and **Allie Whalen** have been working with Wil and an outside artist to produce a “zine” style introduction to an audio digitization station.

Allie is deeply involved in a Lab Cine FAC “virtual residency” on community archives. She has been awarded a Fulbright for community work in Uruguay and an Association of Recorded Sound collection grant to work in Cuba, both with community archive projects. Allie and Yasmin are consistently involved in evaluating applications for the UCLA Library Modern Endangered Archive Program (MEAP) and continue to work with AV colleagues at the Palestine Museum as part of the UCLA International Digital Ephemera Project, both of which are Arcadia funded. Yasmin

has been training **Brian Belak**, a Center for Primary Resource Training (CFPRT) colleague, on audio preservation.

The UCLA/Getty program in the conservation of archaeological and ethnographic materials started the UCLA/Getty Alumni Talks series this summer where alumni share highlights from their vibrant careers caring for cultural heritage across the globe. To date they have had seven presentations and discussions with topics ranging from gold working at Ur, toxic museum collections, and the importance of collaboration & outreach in the conservation field.

The Mellon Opportunity for Diversity in Conservation, while unable to convene their cohort for a summer 2020 workshop, has convened the group for two Zoom meetings (see image): one as a way to introduce themselves and a second hosted by the UCLA/Getty graduate students.

Glenn Wharton continues to work on a number of research projects. One is the development of a public information resource about the performance and installation artist Joan Jonas. He and his research partners are working with graduate students to conduct interviews, scan artist notebooks, and dig through exhibition and conservation records. As a project of the Artist Archives Initiative, the team will use open source linked data to allow users to build visualizations as they conduct their search queries. The resource will launch this fall.

Before the pandemic, **Ellen Pearlstein** traveled to six museum sites to examine baskets made in the style of Indigenous baskets from the Southwest and Northwest US, but likely to have been made by non-Indigenous basket aficionados between 1900-1950 (see image of basket example). Ellen combined this object study with research into “how to” books published about Indian basket making shortly after 1900, as well as researching the archives of a leading author of such books. She has submitted for publication work on the impact of “how to” books on Indigenous weaving, as well as, with private curator **Bryn Potter**, work on how these baskets are contextualized in museum collections.

Regional reporter:
Virginia Rasmussen

New Mexico

M. Susan Barger received the American Institute for Conservation David Magoon-University Products Conservation Advocacy Award for 2020.

Regional reporter:
Silvia Marinas-Feliner

Pacific Northwest

The Seattle Art Museum pivoted to producing online collection highlights, video media, and creative activities on the SAMBlog (samblog.seattleartmuseum.org). The Conversations with Curators members’ lecture series continued via live Zoom webinar.

In July, **Nicholas Dorman** and **Xiaojin Wu**, curator of Japanese and Korean art, presented on the story of the 17th-century Japanese Rakuchu rakugai-zu screens, or Scenes of Life in and Around the Capital, and their recent remounting by Studio Sogendo. This remounting project was completed thanks to the Bank of America for its 2017 Art Conservation Project funding. The second year of treatment of the museum’s 14th-century Japanese scroll, Amida Nijugobosatsu Raigo-zu, commenced at Studio Sogendo thanks to the generous support of the Sumitomo Foundation.

As part of the Seattle Art Fair’s online content for The Collectors Circle, sponsored by Christie’s, **Liz Brown** co-moderated the live webinar “New Media Artworks + Their Future Lives” with artist and associate professor **James Coupe** in July. The panel of four emerging new media artists from the University of Washington’s digital arts and experimental media (DXARTS) department shared their work and thoughts regarding its future.

Regional News, continued

Liz Brown has been working over the summer on repainting Alexander Calder's *The Eagle* at the Olympic Sculpture Park. The project in removing non-original coatings and applying new primers and top coats specified by the Calder Foundation is possible with the support of the Bank of America, through its Art Conservation Project grant awarded to SAM in 2019.

While maintaining collections storage and galleries during SAM's closure, conservation has been working to prepare the galleries and collections at SAM in downtown Seattle for reopening the museum on a lower capacity, limited schedule basis with some temporarily-closed galleries.

Nicholas Dorman, **Marta Pinto Llorca**, **Monica Cavagnaro**, and **Vaughn Meekins** have been facilitating art movements in continuation of the work in reorganizing storage since the post-renovation reopening of the Seattle Asian Art Museum (SAAM) in February, before Covid closed it again in March. These are the final stages of extensive storage enhancements at SAAM that are supported by a generous IMLS grant.

SAM is grateful to have acquired a bequest of works of art from the collection of Virginia Wright, following her passing this February. Virginia and her late husband Bagley were magnitudinous contributors to SAM's modern and contemporary art collection, and works from their collection are visible in SAM's ongoing exhibition *Big Picture: Art after 1945* and at the Olympic Sculpture Park. Collections care has been working on bringing in the new acquisitions and preparing them for a new special exhibition of the recent gifts and familiar permanent collection works from Virginia's legacy.

The University of Washington received a \$1 million grant from The Andrew W. Mellon Foundation to advance shared conservation services among the UW libraries, the Henry Art Gallery, and the Burke Museum of Natural History and Culture. The goals of the five-year initiative, *Sustainable Cooperative Conservation Services at the University of Washington*, are to strengthen and secure a sustainable program for paper

and photograph conservation at the UW, to expand shared conservation services, and to continue to leverage other Mellon-funded initiatives that further increase conservation capacity, conservation training, and outreach in the Pacific Northwest.

UW libraries preservation staff continue to work on preservation planning and research as well as professional development. The digital and media preservation activities are continuing without as much interruption and staff who usually process physical materials are increasingly working on accessibility projects, such as captioning for our digitized Moving Image collections. Since spring, there has been an increased focus on outreach, providing presentations for a variety of audiences.

Stephanie Lamson and **Sylvia Wolf**, John S. Behnke Director of the Henry Art Gallery, shared the work of their collaborative conservation grants at a meeting of the Association of Art Museum Directors. **Claire Kenny** also provided an update on UW's collaborative conservation projects at the 2020 Pacific Northwest Conservation Gathering. Many thanks to **Samantha Springer** for organizing this terrific event.

Justin Johnson and **Kathryn Leonard** presented "Book Conservation at the University of Washington" to Donia Conn's collection maintenance class for the School of Library and Information Science at Simmons University. As well, Justin and **Moriah Caruso** presented "Rare Scores Digitization" for a UW libraries annual Strawberries and Champagne event.

Since April, Samantha Springer has been doing the same thing as most other parents, helping her kids "learn" online and keeping them from turning into zombies as best she can. She has been learning some new skills to help with her husband's e-commerce business, such as how to apply SEO, add SSL to a website, and the complications that come with updating a website theme.

In June, Samantha balanced starting her own business, Art Solutions Lab, with some work days back at the Portland

Art Museum (PAM) proper. Due to PAM's lengthy closure and subsequent lack of revenue, Samantha's role was affected by the Covid-19 layoffs at the end of June. Until her role can be reinstated, Samantha and the museum are maintaining communication to ensure an ongoing plan for the preservation of the collection. In the meantime, Samantha's time is split between her garden, filling the role of packer & shipper for Red Pig Garden Tools (her husband's business), getting her business off its feet, and summer camp director - not necessarily in that order.

Corine Landrieu has been working on private and public collections this summer, including outdoor sculpture treatments, assessments, and pieces from an extensive Han Dynasty terra cotta collection.

Lisa Duncan has some work trickling in from private individuals. It is keeping her afloat as all institutional contracts are frozen. She had a great light bleaching season and is hoping to continue a little more until either the fires and smoke set in or the rains return.

Regional reporter:
Corine Landrieu

Rocky Mountain Region

Hays Shoop and **Camilla Van Vooren** have been working on Abstract Expressionist paintings from the Montana Historical Society including several by Robert DeNiro (the actor's father). They continue ongoing treatments of a group of paintings from Brigham Young University Museum. During the height of June protests in downtown Denver, Camilla removed graffiti from an outdoor mural by Allen True (which WCCFA conservators have treated in the past) in Civic Center Plaza.

EverGreene put together a video piece on their laser cleaning conservation capabilities, and they are beginning a West Coast project soon.

Regional News, continued

Teresa Knutson completed treatments on two 1920s dresses that sustained losses of beads and sequins; the treatment reinforced loose and broken threads and consolidated losses to the ground fabrics. Treating finer materials was a welcome change after spending the spring treating three Navajo rugs. For fun, Teresa volunteers at the local historic house, The Conrad Mansion. After many years spent cataloguing the costume collection, she is about to start on the costume accessories. Each year, she mounts a costume exhibition for the summer tour season. This year, the exhibition is *The Conrads Go To A Ball* showcasing examples of women's evening dresses from the 1890s to 1970, and examples of men's white tie and black tie formal wear.

Julie Parker has been busy with a number of private conservation projects, as well as work on artifacts for the United States Olympic and Paralympic Museum, which recently opened in Colorado Springs. In addition to her conservation work, Julie is also working creatively in large-scale shadow puppetry. Her shadow performance *Mantid Milonga* (with original score by Denver musician **Nicholas Caputo**) appeared live at the Rocky Mountain Puppetry Slam in February, just before theaters went dark due to the pandemic. Julie is now in the preliminary stages of production on a much larger outdoor shadow-theater experience.

Stacey Kelly has been working as the conservator at Utah Museum of Fine Arts (UMFA) in Salt Lake City, where she started in January 2020. She treated a variety of Japanese woodblock prints, hanging scrolls, and folding screens for the exhibition *Beyond the Divide: Merchant, Artist, Samurai in Edo Japan* that closes November 8th.

Stacey also has her own private paper conservation studio in Salt Lake City with several exciting projects underway. She recently repaired a hand-drawn map from the late 1800s and a pastel portrait of a young man from 1834. She also attended the University of Utah book arts program summer bookmaking series, exploring traditional and alternative bookbinding structures and forms.

Regional reporter:
Julie Parker

San Diego

The Balboa Art Conservation Center (BACC) received a National Endowment for the Humanities (NEH) Coronavirus Aid, Relief, and Economic Security Act or CARES Act grant in the amount of \$52,417. BACC was one of just 311 organizations to receive funding out of 2,333 eligible applications throughout the country. The grant will support cross-training art conservators and implementing a virtual pre-examination program for art objects so that staff can pivot to provide programming and services during the COVID-19 health pandemic.

BACC also announced a new program: Preserve Community Art! Created as part of the organization's ongoing commitment to protect important cultural heritage, this initiative will provide pro bono art conservation services for significant works that emerge from community-led movements in the San Diego area.

The first Preserve Community Art! project is already underway. BACC has partnered with community arts champion A Reason to Survive (ARTS) in National City to provide free documentation and preservation services for artwork, including signs and murals, from the protests that occurred this summer in San Diego. ARTS will be working to identify local artists and source work from the community, while BACC's expertise in cultural preservation will help capture and contextualize the artwork within the movement. The two organizations believe that art created as part of these activist movements is an integral part of our collective community cultural heritage and local history. By professionally preserving these protest works, we can ensure that they can be accessed by our community for future conversations.

Sabrina Carli of Carli Fine Art Conservation has been making the most

of the California shutdown to undertake detailed condition surveys for collectors in Southern California, implementing new database and photo documentation formats.

Regional reporter:
Frances Prichett

San Francisco Bay Area

Ariana Makau pivoted her business completely to making cloth masks based on respirator designs for six weeks until they were able (under the umbrella of construction) to get back to art glass conservation work. The Nzilani Mask Project (<https://www.nzilanimaskproject.com/>) is the website of their journey which now runs parallel to their "normal" conservation work. She also presented recently completed work on a 118 year-old inverted stained glass dome for the annual California Preservation Foundation.

After over eight years as conservator for collections at Shangri La Museum of Islamic Art Design and Culture in Honolulu, Hawai'i, **Kent Severson** has followed his partner to a new job in Sacramento, California, where he will re-establish a private practice in treatment of objects and, when travel again becomes viable, return to work on active archaeological sites and at the Iraqi Institute for Conservation of Antiquities and Heritage in Erbil, Iraq.

Margaret (Meg) Geiss-Mooney, costume/textile conservator & collections care/management consultant, was reappointed to the City of Petaluma Public Art Committee by the city council in July. She is also serving as a member of the Train the Trainer cohort associated with Northeast Document Conservation Center (NEDCC) County-Wide Emergency Preparedness courses for 4 counties in California (San Mateo, Sonoma, San Bernardino, Ventura) that started in August. And, she is still sewing up those cloth face masks – mind your gaps!

For the past year or so **Molly Lambert**

Regional News, continued

(Architectural Conservation, Inc.) and team (**Teresa Jimenez**, **Sammantha Emmanuel**, **Emi Takahara**, and **Giovanna Carravieri**) have been conserving two 1930s frescoes at the San Francisco Art Institute. Why so long? Both murals were covered with 10-15 layers of paint - oils and latexes. Funded by grants from the NEA and Save America's Treasures (via NPS/IMLS) the work has continued even though the SFAI may be closing its doors for good. Here are a couple of images of the in-progress Olmstead fresco *The Marble Workers*. The central figure may be Bay Area sculptor Sargent Johnson.

The Fine Arts Museums of San Francisco's objects conservation department was delighted to welcome three healthy baby girls in the last month: Melissa, born July 16th to **Colleen O'Shea**, Nomi, born July 23rd to **Jena Hirschbein**, and Louise, born August 3rd to **Celine Chretien**. Graduate fellow **Emily Rezes** and assistant conservator **Teresa Jimenez-Millas** are helping to hold down the fort in objects conservation for the rest of 2020.

The paper conservation lab at the Fine Arts Museums of San Francisco is delighted to welcome **Tamia Anaya** as The Andrew W. Mellon fellow in paper conservation starting in October. Tamia is a 2020 graduate of the Garman art conservation department at SUNY Buffalo State College and recently completed her third-year internship at the Library of Congress. Some of her previous experiences in conservation include a fellowship at the Hirshhorn Museum and Sculpture Garden, as well as internships at the Museum of Modern Art, Academy of Motion Picture Arts and Sciences, and the Museo de Antropología e Historia in Mexico City. Tamia's scholarship is motivated strongly by her interests to facilitate cross-cultural relationships between regional and international conservation groups and to build partnerships with local art organizations seeking to protect their collections. Welcome, Tamia!

Hail and farewell! Chrysalis Art Conservation welcomes new textile conservation technician **Kaylie Sagara**. Kaylie is a recent UCLA graduate, where she earned her BA in art history

and anthropology. Her past experience includes serving as a conservation technician at the Autry Museum of the American West in Los Angeles. Farewell to **Meredith French**. Meredith is a talented textile conservation technician, mastering laid and couched stitches using silk monofilament and a fine curved beading needle, but her heart lies in conserving works of art on paper. She will be missed. Wishing her success as she begins the Garman art conservation department at SUNY Buffalo State College!

Regional reporter:
Alisa Eagleston-Cieslewicz

Texas

The Harry Ransom Center Preservation and Conservation Division was pleased to sponsor a virtual summer internship for a student from one of the members of the HBCU Library Alliance institutions who participated in the HBCU preservation internships program. The Ransom Center sponsored **Clarke Bagnby**, a rising junior at Fisk University, for eight weeks of online seminars and discussions on topics of preservation and conservation of collections. The seminars were available to all of the intern class this summer and were conducted on selected topics by the various participating institutions.

Ransom Center conservators **Heather Brown**, **Amber Kehoe**, **Andrea Knowlton**, and **Ken Grant** presented on the seminar topic of "interventive treatment" with topics of discussion including: treatment theory, ethics and goals, as well as various treatment methods for books, photographs, and works on paper. Examples of specific treatments were shared with the group to illustrate the principles discussed.

A personal tour of the conservation department at the MFA Houston for Clarke was generously provided by **Corina Rogge** and **Per Knutås** where she was introduced to the use of various analytical methods in the study of artist materials. Clarke's interest in biochemistry informed her decision to

select a final project presentation on the topic of science in conservation. We wish her all success as she returns to her academic studies at Fisk this fall!

This fall, **Sarah Norris** joins the University of Texas School of Information as assistant professor of practice in library and archives conservation and preservation. Sarah looks forward to working with students, conducting conservation treatment, and pursuing research and outreach projects at UT.

Pamela Jary Rosser reports from San Antonio that conservation work in the Alamo church has sped up during the shutdown. The Alamo complex closed to the public in March, providing an ideal time for Pam to setup her equipment, extension cords, and scissor lift without disturbing 5000 daily visitors. She discovered historic graffiti on three dimensional stones above the exit door during work which could not have been completed if the Alamo church was open to the public. Pam also discovered fragments of yellow ochre tinted lime wash on the east wall of the north transept.

Sadly, the Cenotaph located in Alamo Plaza was tagged with red spray paint in May. Pam partnered with the San Antonio Mission National Park Service, and together they tested various graffiti removal methods. The World's Best Graffiti Removal System's Heritage Graffiti Removal product provided the best test results. The product was applied to a wet surface, brushed on, allowed to set, then rinse and repeat. After 5 - 8 applications the tagging was removed per the excellent directions are on the bottle. No evidence of ghosting was noted after graffiti removal.

Heather Hamilton began her new position as conservator at Texas State Library and Archives Commission on May 1st. Starting in the middle of the COVID-19 shutdown has been a challenge, but she has been able to work on site wearing masks and practicing social distancing.

Mark van Gelder has been consulting with the State Preservation Board regarding the Texas governor's office in the state capitol building. They have recently begun deploying a high

Regional News, continued

intensity, pulsed Xenon, broad-spectrum-UV-emitting “sanitation robot” in their office spaces during times when the building is closed. These “UV-robots” (loosely akin to portable x-ray machines and the like) are usually purchased by medical facilities and used as a final step in the disinfection procedures for rooms in between each hospital patient.

The Texas state capitol, however, is a historic building also used for displaying hundreds of significant historic artworks and artifacts, most of which could obviously be harmed in some way by exposure to high-intensity UV radiation, even if exposed for relatively short periods of time. The manufacturer of the UV-robot being used considers much of its emissions data to be proprietary, but the exposure dose effects are currently being monitored using standard “fade strip” cards, which will be used in conjunction with the exposure data stored by the robot in order to devise an appropriate plan for protecting historic materials at risk (including possibly covering and/or removing certain items to storage until post-pandemic).

In other medical-related conservation news, Mark has also been working with a number of arts organizations and concerned citizens trying to prevent the site-specific murals gracing the entry lobby of the Medical Park Tower building in central Austin from being covered over, removed, or otherwise damaged during the interior renovation plans proposed by the building’s new owners.

The murals were commissioned from Mexican muralist Rafael Navarro Barajas (b. 1921) during the building’s initial construction in 1967 and symbolically depict *The History of Medicine* in a pair of approximately 9 x 29 foot canvas panels adhered to the walls that flank the lobby. Mark previously did extensive conservation work for the murals in 2006, and generations of Austin residents have enjoyed seeing the murals as they pass by them during visits to their doctors in the building. The fate of the murals remains unknown as of this time.

Regional Reporter:
Kenneth Grant

Vicki Cassman (1957 - 2020)

Textile conservator Vicki Cassman’s life began in Berkeley, CA on March 2, 1957 and ended due to metastatic breast cancer in Santa Cruz, CA on August 6, 2020. Throughout her 63 years she should be remembered for her intelligence, humanity, and generosity.

Vicki began her career in conservation as an undergraduate art history student at the University of California- Davis. In 1977-78 she left to study Scandinavian design and earned a Diploma in weaving from the Textil Institutet in Borås, Sweden. When she returned, she began an internship with former UC Davis Lab textile conservators, Carmela Simmons and Nancy Sloper from 1979-1982. After completing a BA in 1981, she began a graduate degree in textile science. Her MS (1984) thesis was on the effect on color of accelerated aging processes on mordanted natural dyes.

In 1985 she completed the Winterthur University of Delaware Art Conservation Program with a MS and specialization in textiles, had summer projects in

northern Chile, and completed a third-year internship at the Textile Conservation Center at Hampton Court, England. In 1997 She was awarded a PhD in Archeology from Arizona State University with a dissertation based on the textiles of the Chinchorro mummies of northern Chile.

I met Vicki in 1985 when she worked at the Arizona Historical Society in Tucson. Her project was to develop a textile condition survey that was computer based. After her Chilean husband began graduate studies at Arizona State University they moved to Phoenix. She began her own doctoral degree classes and started a private practice for textile conservation [1987-1998].

Among her clients in Arizona, California, Nevada, New Mexico, Utah, Washington were the Arizona State Museum (Tucson, AZ), De Young Museum of Art (San Francisco, CA), Arizona State University (Tempe, AZ), Autry Museum of the American West (Los Angeles, CA), Los Angeles County Museum of Art,



photo Evan Krape

Museums of New Mexico (Santa Fe, NM), Museum of People and Culture (Provo UT), and the National Park Service.

In 1993-4 she taught at University of Nevada, Las Vegas (UNLV) and continued her textile research in Chile. At UNLV she began working on curation standards for human remains. In 1996-98 she was the textile conservator (part-time) at the Asian Art Museum in San Francisco and finished writing her dissertation. From 1999–2006 she was an assistant professor at UNLV where she created and taught at least five different classes for the anthropology department. She also served as a master's degree committee member for 18 graduate students. In Las Vegas, she assisted the Lied Discovery Children's Museum, the Nevada State Museum, and the Las Vegas Natural History Museum.

Vicki and I began working together on several projects involving textiles and human remains soon after we met, and this continued throughout her life. There were several early projects in Arizona and Utah. From 1998 to 2011 we collaborated on the condition assessment of the remains known as Kennewick Man for the US Army Corps of Engineers. This project required us to come to the Burke Museum in Seattle several times a year while numerous researchers conducted their studies and bi-annual condition assessments were needed. We received commendation awards from the US government in 2000 and 2005.

In 2007 we were invited to develop a conservation plan for condition, exhibition, travel, and storage for the remains known as Lucy with Ron Harvey in Ethiopia, and later that year Vicki and I worked together on a new Chinchorro mummy project in Chile focused on the woven mat wrappings. Together, we professionally wrote and presented many times about these projects. In 1999 (Las Vegas) and 2013 (Seattle) we presented on the Kennewick project at the WAAC annual meetings. In 2003 Vicki received the Kress Publication Award for our book: *Human Remains: Guide for Museums and Academic Institutions*.

After accepting the offer to teach at the University of Delaware [2006-2018], she became associate professor and the

director of undergraduate studies in the art conservation department. She also oversaw the program for international studies and arranged internships. After the UD began its Iraqi Cultural Heritage Project partnership, Vicki became actively involved as a valuable advisor and instructor [2010- 2018].

Vicki was an outstanding teacher and mentor; her students and colleagues adored her. She described her teaching methodology as “activity based” and she was a strong advocate for preventive conservation. She was honored for her devotion to conservation education with the UD Mentor Award and the UD College of Arts and Science Service Award in 2012. In addition to her many undergraduates, she served on 5 PhD committees (4 as chair). In 2014, AIC awarded her with the Sheldon and Carolyn Keck Award for her sustained record of excellence in the education and training of conservation professionals.

Her knowledge, skills, experience, and ability to teach in Spanish led to many invitations to speak in Chile, Bolivia, Peru, and Mexico, to assist with APOYO projects, and to be an article reviewer for *JAIC*, *Latin American Antiquity*, and the Chilean archaeology journal *Cungará*.

Throughout her career, Vicki authored at least 30 peer-reviewed articles, over 9 *Newsletter* articles, greater than 8 research reports, delivered more than 25 professional presentations, and made countless community and university presentations. We co-authored over 20 of these in addition to the many internal, interim, or final reports on the various projects we did together. *WAAC Newsletter* articles appeared in 1990, 1992, and 2018. Vicki also wrote successful grant proposals and received funding from the NEH, NPS, NAGPRA grants, Fulbright Commission, US Department of State, and foundations (Kress, Mellon, Getty) for her work.

Vicki was a Professional Associate of the AIC and was chair of the Textile Specialty Group in 1996-7. In 2019 she was awarded the AIC Textile Specialty Group Achievement Award for her research and mentorship. She also participated in the Textiles Society of America and the Society of American Archaeology.

Vicki's extreme generosity and passion made her a special friend for many. She maintained lifelong relationships with classmates from Sweden, UC Davis, WUDPAC, and ASU; colleagues and friends in Chile; her former students; and co-workers from the many places she worked. She often shared her home with those in need, welcomed relatives, and always stepped up when someone asked.

Vicki helped her former husband complete his graduate studies in the US, raised a wonderful son, and dutifully cared for her aging mother. When her cancer returned in 2018, she continued her numerous academic obligations to UD students. After returning to the west, she settled in Santa Cruz, California where she was assisted by dearest friends. Over the past two years our time zones were similar, and we could talk often, especially as I walked to work. We had a long rewarding friendship and she is profoundly missed.

Nancy Odegaard

As a final tribute, Vicki would be eternally grateful if you would vote and inspire others to as well, to ensure a new Administration is in place next January. In lieu of flowers, she would be honored if you would please donate to a climate change fighting organization or health care charity like Partners in Health, gifts that would keep giving in very meaningful ways.

