



2015 WAAC Annual Meeting

**Asilomar Conference Grounds and State Park
Pacific Grove, Monterey, CA
September 29 — October 2, 2015**



Program

Table of Contents

Conference Overview	4
Schedule of Presentations and Events	5
Abstracts and Author Biographies	9
Conference Logistics	33
Angels Project	35
Tour of Monterey Museum of Art	36

Thank you to our generous 2015 sponsors:

The logo for LACMA (Los Angeles County Museum of Art) features the word "LACMA" in a bold, red, sans-serif font. The letters "L" and "A" are underlined with short red horizontal bars.The logo for DIETL INTERNATIONAL consists of the word "DIETL" in a large, white, serif font, with "INTERNATIONAL" in a smaller, white, sans-serif font below it, all set against a solid red rectangular background.The logo for ARTEX Fine Art Services features a stylized black and white geometric design of three overlapping shapes above the text "ARTEX Fine Art Services" and the website "www.artexfas.com".

ARTEX Fine Art Services
www.artexfas.com



TRU VUE[®]

The logo for the American Institute of Conservation of Historic and Artistic Works (AIC) features the letters "AIC" in a large, purple, serif font, with the full name in a smaller, white, sans-serif font to the right, all on a dark grey background.

AIC AMERICAN INSTITUTE OF CONSERVATION OF HISTORIC AND ARTISTIC WORKS

The logo for Golden Artist Colors features the word "GOLDEN" in a large, bold, white, sans-serif font, with "ARTIST COLORS" in a smaller, white, sans-serif font below it, all on a black background.

GOLDEN
ARTIST COLORS[®]

The logo for GE City features the letters "GE" in a large, white, sans-serif font, with "CITY" in a smaller, white, sans-serif font below it, all on a black background.

GE
CITY

CONFERENCE OVERVIEW

		Tuesday 9/29	Wednesday 9/30	Thursday 10/1	Friday 10/2
Pre-Conference Events					
Morning	Angel's Project: Carmel Mission Basilica Museum with pre-project tour (9:30am-4pm)	Included breakfast (7:30-9am)	Included breakfast (7:30-9am)	Included breakfast (7:30-9am)	
		Conference program commences	Conference Program	Conference Program followed by box lunch pickup	
Afternoon		Included lunch (12-1pm)	Included lunch (12-1pm)	Boxed lunch Pickup 12-1pm)	
		Conference Program	Conference Program	Behind-the-Scenes Tour of Monterey Museum of Art (3-4:30pm)	
Evening	Included dinner (6-7pm)	Pre-dinner Cocktails (5-6:15pm)	Included dinner (6-7pm)	Music on Social Hall Deck	
	Bonfire with s'mores and hot cocoa (7:30-9:30pm)	Included dinner (6-7pm)	Movie Night with popcorn (8-10pm)		

SCHEDULE OF PRESENTATIONS and EVENTS

TUESDAY, SEPTEMBER 29, 2015

Carmel Mission Basilica Museum

9:30 am – 4 pm Angels Project (limited) (see page **XXX** for details)

Asilomar BBQ Area

7:30pm -9:30 pm Welcome Bonfire with s'mores and hot cocoa



WEDNESDAY, SEPTEMBER 30, 2015

Morning Session moderated by Catherine Coueignoux, President

Afternoon Session moderated by Susanne Friend, Board Member (as long as she works at the Beverley Hills Cheese Shop)

Fred Farr Forum

- 9:00 am Check In
- 9:30 am Catherine Coueignoux, WAAC President: Welcome
- 9:45 am **KEYNOTE** Seth Bergstein: *California Adobe: From Mission to Modern*
- 10:30 am BREAK
- 11:00 am Patty West: *The Conservation of Mission Art: Rewards and Challenges*
- 11:30 am Martijn Remmen: *3D Prints and Modern Archiving as an Adjunct to Conservation Techniques*
- 12 noon LUNCH BREAK
- 1:30 pm Rachel Burch: *Flexible Approaches to Preserving Wall Paintings at an Historic Site: Conservation of Historic Painted Surfaces at Mission San Juan Capistrano, Orange County, CA (2006-2015)*
- 2:00 pm Vincent Beltran: *On the Road: a Renewed Look at the Transport Environment*
- 2:30 pm Geneva Griswold: *The Herculaneum Figurative Scene Survey*
- 3:00 pm BREAK
- 3:30 pm Elma O'Donoghue: *Recent Treatments and Technical Examinations of Paintings from New Spain at LACMA*
- 4:00 pm Anne Getts: *Investigation and Display of an Inuit bird Skin Parka*
- 4:30 pm Pamela Rosser: *It Takes a (technological) Village: a Marriage of Traditional and Modern Conservation Methodologies to Reveal Invisible 18th Century Spanish Colonial Frescoes Found on the Sacristy Walls in the Alamo*

Surf and Sand

- 5:00 pm – 6:15 pm Cocktail Reception

THURSDAY, OCTOBER 1, 2015

Morning Session moderated by Sarah Melching, Member at Large
Afternoon Session moderated by Sue Ann Chui, Member at Large

Fred Farr Forum

- 9:00 am Doors open
- 9:30 am Irmak Güneş Yüceil: *The Conservation Project of Metal Icons and the Church Goods Collection of the Hagia Sophia Museum*
- 10:00 am Mark MacKenzie: *Holistic Environment Monitoring for Baseline Condition Assessment*
- 10:30 am BREAK
- 11:00 am Jena Hirschbein: *Readability and Reproducibility: an Exploration of Tool Impressions in Silver Worked Surfaces*
- 11:30 am Lesley Bone: *Matter Matters: a Nuanced Look at the Materials Used to Make Objects*
- 12 noon LUNCH BREAK
- 1:30 pm Mark Gilberg: *Fast and Furious: Operation, Maintenance and Repair of Chris Burden's Metropolis II at LACMA*
- 2:00 pm Karen Bonne: *Interpreting Reuse and Later Additions in the Paintings of James Ensor*
- 3:00 pm BREAK
- 3:30 pm Tracy Hudson: *Enhanced Understanding of a 19th Century Haida Tunic*
- 4:00 pm Arlen Heginbotham: *Evaluating Coatings for Copper Alloys: the Step-by-Step Approach*
- 4:30 pm TALKS END FOR THE DAY

Crocker Dining Hall

- 6:00 pm – 7:30 pm Extra festive dinner with vino

Fred Farr Forum

- 8:00 pm – 10:00 pm Movie Night with popcorn (now showing: Galaxy Quest)

FRIDAY, OCTOBER 2, 2015

Morning Session moderated by Teresa Moreno, Vice President

Fred Farr Forum

- 9:00 am Doors open
- 9:30 am Julie Wolfe: *Treatment of Barbara Hepworth's Figure for Landscape*
- 10:00 am Tammy Zavinski: *Using Magnets as a Conservation Tool: a New Look at Tension Drying Damaged Vellum Documents*
- 10:30 am BREAK
- 11:00 am Seth Irwin: *A Close Look: an Introduction and Overview to Buying a Stereomicroscope for Conservators*
- 11:30 am Debra Evans: *Bouquets to Art: Risk Management for an Annual Flower Invasion*
- 12 noon Catherine Coueignoux: BUSINESS MEETING
- 12:15 pm Teresa Moreno: CLOSING REMARKS

Monterey Museum of Art (la Mirada location: 720 Vía Mirada, Monterey, CA 93940)

- 3:00 pm – 4:30 pm John Rexine: Behind the Scenes Tour

ABSTRACTS and AUTHOR BIOGRAPHIES
(in alphabetical order by presenter)

Vincent Beltran, James Druzik, Kevin Marshall, Rita Gomez, Jerry Podany, Brian Considine, Julie Wolfe, and Foekje Boersma
Getty Conservation Institute and J. Paul Getty Museum (see below)

On the road: a Renewed Look at the Transportation Environment

Abstract

The Managing Collection Environments (MCE) initiative at the Getty Conservation Institute examines issues associated with the control and management of collection environments in museums, libraries, and archives. Due to an increasing understanding of the environmental requirements of cultural heritage objects and concerns for environmental and financial sustainability, this initiative uses scientific studies in both the laboratory and field to test practical solutions and an educational component to support and extend the research activities. While the MCE initiative is multi-faceted (e.g., epidemiological study combining object and climatic data, micro-/macro-scale mechanical testing of historic materials, direct tracing of object fracture), this presentation will focus on one of its components: the Transportation Environment Assessment (TEA), which looks at the conditions to which objects are exposed when traveling from venue to venue.

The increase in loans of objects between cultural heritage institutions has increased their exposure to the transportation environment. Though the length of travel for a loaned object is typically brief, the potential exists for exposure of the object to extreme shifts in temperature, relative humidity, shock, and vibration during transport that potentially increases its risk of damage. The packing case in which an object is housed obviously provides the primary buffer against the exterior environment during transport. While prior research has raised the level of packing worldwide – most prominently via the 1991 Art in Transit conference – the continued development of sensor technology (including the use of field data recorders from the Monterey-based Lansmont Corporation) makes this an opportune time to reassess the performance of packing cases currently in use. Though still in progress, this presentation will provide an update on the activities of the TEA project, including in-situ environmental monitoring of objects during transport, controlled testing of various packing case designs, and a description of our monitoring protocol.

Author Biographies

Vincent L. Beltran is an Assistant Scientist at The Getty Conservation Institute. In addition to his involvement in the study of the transportation environment, he has been an active participant in the examination of mechanical properties for historic materials, research on the effect of low oxygen-environments on light-induced color change, and assessments of environmental management systems in hot and humid climates, the last of which is summarized in a book titled “Environmental Management for Collections: Alternative Conservation Strategies for Hot and Humid Climates” co-authored with Shin Maekawa and Michael Henry.

James Druzik is a Senior Scientist at The Getty Conservation Institute. His research interests have focused on preventive conservation, ranging from the origin and fate of anthropogenic oxidant air pollutants and particulates in museum environments to the role of light as an agent of deterioration and the introduction of solid-state lighting in cultural institutions worldwide.

Kevin Marshall is the Head of the Preparation Department at the J. Paul Getty Museum, after serving as Lead Preparator at both the Getty Center and Villa. Named an Outstanding Alumnus at Midwestern State University in 2010, he is currently the acting Programs Chair for PACCIN, the Preparation, Art Handling, and Collections Care Information Network.

Rita Gomez is a Lead Preparator at the J. Paul Getty Museum, and has helped to advance the packing systems in use at the Getty today. She has lent her expertise to numerous projects including developing packing techniques for objects from Tutankhamen's Tomb and St. Catherine's Monastery in the Sinai Peninsula.

Jerry Podany is a Senior Conservator for Antiquities at the J. Paul Getty Museum. Recipient of the AIC's *Rutherford John Gettens Award* (recognizing outstanding service to the profession) and the Engineering Research Institute's *Heritage Innovation Prize*, his current research interests have focused on the development of seismic mitigation for museum collections.

Brian Considine is a Senior Conservator for Decorative Arts and Sculpture at the J. Paul Getty Museum. Recent projects include the installation of the Fran and Ray Stark Collection and technical studies for the Baroque Furniture and Gilt Bronzes catalogue. Named a Chevalier in France's Order of Arts and Letters, he has co-translated four books on marquetry and co-authored "Conserving Outdoor Sculpture".

Julie Wolfe is a Conservator for Decorative Arts and Sculpture at the J. Paul Getty Museum, where her research has focused on fill materials for marble sculptures, electrochemical cleaning of metal objects, and conservation techniques for outdoor sculpture. She has co-authored the book "Conserving Outdoor Sculpture" and is currently working on a book on Lichtenstein outdoor sculptures.

Foekje Boersma is a Senior Project Specialist at the Getty Conservation Institute and the project manager for the Managing Collection Environments initiative. Trained as a textile conservator, her research has largely focused on preventive conservation and she has developed numerous preventive conservation projects for the Dutch National Archives and the GCI.

Seth Bergstein (KEYNOTE SPEAKER)

Past Consultants, LLC

California Adobe: from Mission to Modern

Abstract

Steeped in lore and developed for practicality, adobe has shaped California building construction since the arrival of the Spanish Missionaries in 1769. Adobe construction in California architecture began with the application of Spanish construction precedents to the rugged, remote and arid California landscape. Yet, this simple earthen construction method would become a symbol of the romance of California and influence construction practices well into the Modern movement. In Carmel and the surrounding hillsides, Hugh Comstock would depart from his Storybook cottages and develop the Post-adobe construction method for his Mid-century ranch houses. This lecture will survey the development and conservation of adobe buildings in California by focusing on Monterey County's rich stock of extant adobe buildings – from the Carmel Mission to Monterey Modern.

Author Biography

While inspecting the foundation of an innocent brown-shingled building as a geotechnical engineer, *Seth Bergstein* stumbled upon the woodsy architecture of Bernard Maybeck and the First Bay Traditon. What began as a passion for Craftsman architecture grew into a wholesale career change, a Masters in historic preservation from Cornell University and a fascinating career evaluating, researching and writing about California architecture of nearly every type found in this Golden State. From lighthouses to railroad trestles, adobes to Eichlers, Seth has probably seen, researched and written about it. Seth opened PAST Consultants, LLC in 2004 and now resides in Pacific Grove where his firm specializes in architectural history, conservation and preservation planning for a variety of public and private clients.

Lesley Bone

Fine Arts Museums of San Francisco

Matter Matters: a Nuanced Look at the Materials Used to Make Objects***Abstract***

Recently my involvement in two very different projects made me realize that some cultures choice of materials, for making objects, are much less straight forward that I had appreciated and are sometimes far from our own thought process for choosing materials to make objects.

This talk will discuss firstly the choice of materials of non-western cultures with reference in particular to a diverse group of objects from the African sub continent from a wide variety of traditional cultures that were made to use as tools for legislation, healing and religious supplication.

In many of the traditional African cultures where animism was one of the prevailing belief systems the reasons why certain materials were chosen to make specific objects were complex and involved not only the aptness of the material for the particular job but careful observation of how the material related to its environment or sometimes because of the name of the material itself but many times the evaluation of the “life spirit” of the material, be it a rock, a tree branch or a colored earth, was of prime importance.

The second project involved working on a French period room from the 18th century, where my review of contemporary documentation of materials used to make painted paneling brought to light my own simplistic view of materials and was a cautionary tale in my over simplification of analytical results.

Author Biography

After attaining a BA Hons in 3 dimensional design with a specialization in ceramics *Lesley Bone* started her career in conservation at the British Museum in the ceramics and glass department simultaneously studying for the Museum’s Association certificate in archeological and ethnographic conservation which she attained in 1982.

At the Fine Arts Museums of San Francisco she has worked, over the past 30 years, on wide range of projects from the conservation of series of Teotihuacan murals, seismic mitigation systems, assisted with a couple of Getty training programs in Latin America, partaken in the logistics of two museum moves, has been the conservator for Stanford Memorial Church since 1990. Parenthetically she also helped found the first Charter school in California and developed their art curriculum.

Most recently she coordinated and worked on a French 18th Period Room at the Legion of Honor whilst simultaneously working on a collection of Africa Art from sub Saharan Africa, which was on exhibition at the de Young earlier this year. Both projects will be referenced to in her presentation.

Karen Bonne

Royal Museum of Fine Arts, Antwerp

Interpreting Reuse and Later Additions in the Paintings of James Ensor

Abstract

A lot has been written about The Entry of Christ into Brussels, 1888, probably the most famous painting of the Belgian artist James Ensor, currently in the collection of the Getty Museum in Los Angeles. However, most of his other works did not get any attention at all and a lot of questions still remain unanswered. In 2013, the Royal Museum of Fine Arts in Antwerp launched an Ensor Research Project, to try to get a better insight in the genesis and material history of the works. Although the project is still in its early stages, there are some preliminary results that show recurrent patterns.

This talk will focus mainly on the reuse of canvas paintings and later additions and how to interpret these in terms of conservation. Distinguishing the hand of the painter from the one of a conservator proves to be problematic in some cases, especially in 19th and 20th century paintings. The use of technologies such as macro XRF-scanning can help to unravel a bit of the mystery.

Author Biography

Karen Bonne got her Masters degree in conservation at the Royal Academy of Fine Arts Antwerp, Belgium in 2010. Subsequently she conducted a study on 19th and 20th Century Painters Palettes at the same institute. After finishing her internship at the Royal Institute for Cultural Heritage (KIK/IRPA) in 2012, she was engaged by the Royal Museum of Fine Arts Antwerp for the material and technical part of the Ensor Research Project, which is still ongoing. Currently she is also working as a paintings conservator at KIK/IRPA.

Rachel Burch and Debra May
May Painting Conservation

Flexible Approaches to Preserving Wall Paintings at an Historic Site: Conservation of Historic Painted Surfaces at Mission San Juan Capistrano, Orange County, CA (2006-2015)

Abstract

This paper describes some of the methods and approaches we have used to conserve a number of painted interior schemes at Mission San Juan Capistrano over the past decade. Our interventions have ranged from the protective covering of 18th century original limewash finishes, through conservation of early 20th century historic finishes, to the restoration of later 20th century repainting of historic schemes.

Founded in 1776, the Mission has been subject to multiple changes in fortune over the last 240 years. At an historic site with a history of continuous rebuilding and architectural modification, and many phases of restoration efforts dating back to the 1920s, conservation decision-making can be particularly challenging as surviving original material is often fragmentary and its authenticity already significantly compromised. Our work there has therefore had to meet the Mission's needs for adaptive reuse and presentation of rooms to the public, while ensuring the preservation of the historic paint and plaster layers that do still survive.

Author Biographies

Rachel Burch is a wall painting conservator based in Los Angeles, who has been working alongside Debra May at May Painting Conservation, Inc since 2006. Their main focus is the conservation of in situ and detached mural paintings and historic painted architectural finishes. She has a BA in Archaeology and a postgraduate diploma (MA) in the Conservation of Wall Paintings from the Courtauld Institute (CWPD) in London, UK. She is a Professional Associate of AIC.

Rachel Burch
May Painting Conservation, Inc.
r.a.burch@icloud.com (310) 384 8804 direct cell

Debra May is a paintings conservator specializing in the conservation of murals and historic painted architectural finishes, who has been in private practice in Los Angeles since 2000, and is the Owner of May Painting Conservation, Inc.

She has a BA in Biology and an MFA from the Massachusetts School of Art. She is a Professional Associate of AIC.

Debra May
May Painting Conservation, Inc.
debra_may@earthlink.net (323) 350-5917 direct cell

Debra Evans

Fine Arts Museums of San Francisco

Bouquets to Art: Risk Management for an Annual Flower Invasion

Abstract

Every year for the past 31 years, up to 140 floral designers have been invited to pay tribute to artworks in the Fine Arts Museums of San Francisco's Bouquets to Art week, the largest event of its kind in America. Teams of florists install outlandish and remarkable displays, which bring in record breaking numbers of visitors, providing the institution with its biggest fundraiser of the year. The event also provides a big potential for insect entry and physical damage to artworks. This talk presents the story of the conservation department's collaboration in management of the risks of this extravaganza. FAMSF conservators have developed guidelines and installation aids that help to prevent ingress of harmful insects and protect works of art during a week of unusual activity.

Author Biography

Debra Evans is head of paper conservation at the Fine Arts Museums of San Francisco. She has worked every one of the last 31 Bouquets to Art events at her museum.

Anne Getts

Fine Arts Museums of San Francisco

Investigation and Display of an Inuit Bird Skin Parka

Abstract

This presentation will focus on the investigation and display of an Inuit bird skin parka from the early twentieth century, which was chosen as one of eleven objects for a conservation-themed focus exhibition, *Featherwork: A Conservator's Approach*, at the de Young Museum in San Francisco.

The parka was examined closely using a variety of techniques including x-ray fluorescence spectroscopy, x-radiography, microscopy, and fiber identification. In addition, species identification was pursued with a visit to the ornithology collection at the California Academy of Sciences, related examples researched in collections worldwide, and contemporary sources consulted regarding the production of similar garments. When taken together, the information gleaned from these diverse sources combines to produce a comprehensive look at the object's construction and materials, as well as contextualizing it within the evolving arctic traditions of bird skin and related clothing.

Due to the fragility of the garment, a number of display options were considered – a process that led to the construction of a custom interior metal armature to support the parka. An interior silk lining was fabricated and the parka was then padded with bags of virgin polystyrene beads – a material that is both lightweight and malleable, allowing it to conform to the interior topography of the garment.

Author Biography

Anne Getts is the Andrew W. Mellon Assistant Conservator in Textiles at the Fine Arts Museums of San Francisco. She holds an M.S. in art conservation from Wintherthur/University of Delaware with a focus on textiles and an additional concentration in preventive conservation. Prior to FAMSF, she was the Andrew W. Mellon Fellow in textiles conservation at the Los Angeles County Museum of Art, and completed advanced internships at the Victoria and Albert Museum and the Philadelphia Museum of Art. Additionally she holds B.A. degrees in Chemistry, Biochemistry, and Art History from the University of Colorado.

CONTACT INFO: agetts@famsf.org

Mark Gilberg and Alison Walker

Los Angeles County Museum of Art and Conservator in Private Practice

Fast and Furious: Operation, Maintenance and Repair of Chris Burden's Metropolis II at LACMA

Abstract

Chris Burden's Metropolis II is an intense kinetic sculpture, modeled after a fast paced, frenetic modern city. Steel beams form an eclectic grid interwoven with an elaborate system of 18 roadways, including one six lane freeway, and HO scale train tracks. Miniature cars speed through the city at 240 scale miles per hour; every hour, the equivalent of approximately 100,000 cars circulates through the dense network of buildings. According to Burden, "The noise, the continuous flow of the trains, and the speeding toy cars produce in the viewer the stress of living in a dynamic, active and bustling 21st century city." In this paper the authors will discuss the on-going exhibition of this unique contemporary sculpture focusing on specific maintenance and repair issues - foreseen and unforeseen - that illustrate many of the problems inherent to the acquisition of kinetic works of art. LACMA's overall philosophy and approach to its operation and maintenance will be discussed in light of the artist and owner's expectations and the demands of the museum's exhibition program.

Author Biographies

Alison Walker: Otis College of Art and Design— BFA 2001 (emphasis sculpture); University of California at Riverside - MFA 2009 (emphasis sculpture). From 1999 – 2006, worked as a fabricator for Carlson & Company, an art fabrication facility in San Fernando, California. Her work there focused on the metal-based fabrication and surface finishing of works by Jeff Koons, John McCracken, Ellsworth Kelly, Claes Oldenburg / Coosje van Bruggen in addition to others. From 2009 – 2012, worked at CB Studio (the studio of the artist Chris Burden) as a fabricator. Her focus was on the construction, disassembly, packing, moving and reassembly of Metropolis II. Since 2012, she has been the primary operator of Metropolis II as well as its principal engineer and conservator. Her work has focused on the preservation and maintenance of existing components as well as the repair and replacement of worn and/or unusable elements. In addition to her professional work, Alison actively maintains her own studio practice.

Mark Gilberg received his BS and MS degree in inorganic chemistry from Stanford University and his PhD in archaeological conservation from the University of London Institute of Archaeology. In 1983 he joined the Canadian Conservation Institute as a conservation scientist and in 1987 he was appointed scientific officer in the Materials Conservation Division of the Australian Museum, Sydney, Australia. From 1994-2003 Dr. Gilberg was Research Director at the National Center for Preservation Technology and Training, and office of the National Park Service based in Natchitoches, Louisiana, which focuses on the application of science and technology to historic preservation. In 2005 he was appointed Director of the Conservation Center at the Los Angeles County Museum of Art. His research interests include the biodeterioration of cultural materials with particular emphasis on museum pest control.

Geneva Griswold and Leslie Rainer
Fine Arts Museums of San Francisco and Getty Conservation Institute

The Herculaneum Figurative Scene Survey

Abstract

Excavations at the archaeological site of Herculaneum, located twelve kilometers southeast of Naples, Italy, began in the eighteenth-century and revealed exceptional Roman wall paintings. Of particular significance are the walls decorated with centrally-located figurative scenes and architectural or floral elements painted on monochrome backgrounds. Each hand-painted figurative scene is unique, depicting mythological figures, architectural landscapes, or still life compositions. This paper will present findings of a Figurative Scene Survey, developed and undertaken by the Getty Conservation Institute (GCI) in collaboration with the Herculaneum Conservation Project (HCP) and the Superintendency of Pompeii, Herculaneum and Stabiae (SSPES), to approximate the number of in-situ figurative scenes across Herculaneum and to document these in terms of location, imagery, technique of execution, and condition. The second phase of the survey included ex-situ figurative scenes from Herculaneum housed in the collection of the National Archaeological Museum of Naples (MANN). Observations based on comparisons between the scenes and their condition will be discussed. Survey results assist the field team to better understand the technique of execution and condition of the figurative scenes of the tablinum of the House of the Bicentenary, and to contextualize these within the larger body of painted scenes across the site as part of a GCI Field Project addressing the conservation of the tablinum.

Author Biographies

Geneva Griswold is the Andrew W. Mellon Fellow in Objects Conservation at the de Young/ Fine Arts Museums of San Francisco. She received M.A. degrees from the Courtauld Institute of Art in 2008 and the UCLA/Getty Program on the Conservation of Archaeological and Ethnographic Materials in 2014.

Leslie Rainer is a wall paintings conservator and a senior project specialist at the Getty Conservation Institute. She is the GCI's project manager for the conservation of the tablinum of the House of the Bicentenary, and has worked both privately and for GCI on wall paintings conservation projects internationally and in and around Los Angeles. She has been a member of WAAC since 1995, and served as Member-at-Large for one term.

Arlen Heginbotham and Julie Wolfe, Vincent Beltran, Alessa Gambardella, Ruven Pillay, and Michael Schilling
J. Paul Getty Museum, Getty Conservation Institute

Evaluating Coatings for Copper Alloys: the Step-by-Step Approach

Abstract

This paper will present an overview of ongoing coatings research at the J. Paul Getty Museum, focusing on transparent coatings for both indoor and outdoor copper alloys. Our approach has been to take incremental steps in testing various properties of coatings, with the understanding that choosing an appropriate coating requires understanding and evaluating the relative importance of many different coating properties. We will discuss three individual studies: one completed, and two ongoing. While some results will be presented, the discussion will focus on different analytical methodologies and some practical lessons we have learned along the way about how to study coatings.

The focus of the presentation will be on a completed experiment that was designed to test indoor coatings for their ability to protect brass against atmospheric pollutants, as well as to evaluate the aesthetic qualities of the coatings. This section of the presentation will concentrate on 1) the pros and cons of colorimetry as a proxy measure for corrosion, 2) the use of a flatbed scanner with Nip2 software to generate reliable and precise color measurements of test coupons, and 3) the (im)practicalities of evaluating subjective appearance in an objective manner.

Further considerations in experimental design will be discussed in the context of an ongoing study of waxes commonly used on outdoor bronze sculpture. Of particular interest, this study offers an unusual opportunity to compare natural outdoor aging with accelerated aging, and consider the significant differences. Finally, we present an ongoing study of transparent coatings for outdoor bronze sculpture, including an evaluation of several in-house formulations developed based on the published composition of Inccralac®. In this context, we will discuss challenges in measuring and controlling for the effects of coating thickness, as well as our preliminary investigations into the use of electrochemical impedance spectroscopy as a tool for coating evaluation.

Author Biographies

Arlen Heginbotham received his A.B. in East Asian Studies from Stanford University and his M.A. in Art Conservation from Buffalo State College. He is currently Associate Conservator of Decorative Arts and Sculpture at the Getty Museum where he is currently writing technical essays for catalogs of the Museum's collections of French furniture. Arlen's research interests include the history and analysis of 17th century East Asian export lacquer, the history of metallurgy, the use of X-ray fluorescence spectroscopy as a tool for authenticating and interpreting gilded bronzes, microscopic and chemical wood identification, and immunochemical analysis of art materials.

Julie Wolfe: See individual entry

Vincent Beltran: See individual entry

Alessa Gambardella: Alessa Gambardella recently completed the Postdoctoral Fellowship in Conservation Science (2013-2015) at the Getty Conservation Institute (GCI). Her time at the GCI involved collaborating with conservators of the J. Paul Getty Museum on technical analyses and questions regarding the materials of works of art. Prior to arriving at the GCI, she received her Ph.D. in Analytical Chemistry at The University of North Carolina at Chapel Hill (UNC). She has also held internships at the Metropolitan Museum of Art and the Library of Congress. Currently, she is a postdoctoral fellow at the Rijksmuseum Amsterdam.

Ruven Pillay: none provided

Michael R. Schilling, who began his career at the Getty Conservation Institute in 1983, is a Senior Scientist and head of the Materials Characterization group. His group studies a broad range of traditional and contemporary museum objects, and participates in field projects at cultural heritage sites. The group teaches workshops about their analytical methodologies to scientists and art conservators around the world, and collaborates in numerous graduate research projects. Michael earned his B. S. (1983) and M.S. (1989) degrees in chemistry from California State Polytechnic University, Pomona.

Tracy Hudson

Conservator in Private Practice

Enhanced Understanding of a 19th Century Haida Tunic***Abstract***

This presentation explores the conservation of a 19th century Haida tunic. The case study demonstrates how understanding the making of the textile informs both conservation decisions and appreciation of the object's significance. The textile piece, from the collection of the UBC Museum of Anthropology, was prepared for loan to the Haida Gwaii Museum for the Gina Suuda tl'l Xasii ("came to tell something") exhibition of Haida historical and contemporary art in 2014. This project was part of an 8-week internship, and the intern was given unlimited time to research and work on the Haida garment. The freedom to work in depth led to a thorough and enhanced exploration of the piece on the technical level, which elucidated certain aspects of its story that were not evident to curators.

The tunic is a rare example of a garment made from cut up pieces of Chilkat woven blankets. The textiles known as Chilkat blankets are ceremonial capes used for dance, potlatch, and funerals amongst several different bands of the northern Pacific Coast of North America. There is mention in historical literature of the cutting of blankets, and of patchwork garments, but few examples are seen and known today.

The conservation task was merely to clean and stabilize the piece for travel and display in the loan exhibition, but the unique aspects of this garment compelled further study. Detailed examination of the piece, in comparison with traditional Chilkat blanket styles and weaving methods, revealed that pieces from several different weavings, not just one weaving, were used to construct the tunic. This information is important to the contextual understanding of the garment, and the value and status it would have had in its original community.

Engagement with this garment on the physical and technical levels, combined with cultural and historical research and consultation with curators allowed for enrichment of understanding, not only for the museum but also for the original community. This example demonstrates how a conservator can expand knowledge through material investigation, and share this expanded view with all those who have an interest in the value and significance of a given textile piece.

Author Biography

Tracy Hudson has been researching, collecting, and creating textiles for the last 25 years. Her focus is on pre-industrial techniques of fiber processing and cloth making, and the living traditions that maintain such processes. She recently completed an MSc in Conservation Studies through UCL in Qatar, and even more recently moved back to the US, and lives in Port Townsend, WA.

CONTACT INFO: thnomad@yahoo.com

Seth Irwin

University of Hawai'i at Mānoa Hamilton Library

A Close Look: an Introduction and Overview to Buying a Stereomicroscope for Conservators

Abstract

Of all the tools and equipment used by conservators, the stereomicroscope is one of those few instruments that can be found in virtually every conservation studio and lab. Used for both treatment and research, and employed in virtually every area of conservation from paintings to paper, it has become one of those integral instruments that many conservators find they cannot live without in order to complete their daily work. Of all the instruments in our labs, purchasing a stereomicroscope often comes with an expectedly high price tag and an expectation that it is a significant investment not to be taken lightly. Choosing which system to go with can be a complicated and often intimidating decision. The conservator not only has to choose the most appropriate scope, but also an appropriate stand, illuminator, and possibly even a camera as well. The wrong choice can not only hurt monetarily, but can make getting work completed a miserable experience. The increasingly complicated and intertwined world of microscope optical corporations and suppliers can leave many conservators with 'shoppers' anxiety on deciding what system to go with and what the options are. While we are all very skilled in our areas, the world of microscope optics is generally not an area most conservator's keep up with. The aim of this talk is to touch on the most common scope designs and other important components such as stands, illuminators, and cameras. The objective, to give a practical and broad guide into navigating the often stressful and anxiety driven purchase of a stereomicroscope.

Author Biography

Seth Irwin holds a master's degree in art conservation specializing in paper conservation from Queen's University in Ontario. He also holds a BFA in Photography from Pratt Institute in Brooklyn New York, with a focus on early photographic processing. Prior to moving to Hawai'i in 2012, he worked in Boston Massachusetts on a rare book conservation project with the Peabody Essex Museum of Salem Massachusetts. From 2009 to 2011, Seth worked with small museums and other cultural institutions throughout the state of Alaska. As a member of the American Institute for Conservation he is a member of the Photographic Materials Specialty Group and the Book and Paper Specialty Group. He has published papers with the American Institute of Conservation, International Preservation News, and E-Conservation Magazine. Seth Irwin is employed as the Paper Conservator for the University of Hawai'i at Mānoa Hamilton Library.

Mark MacKenzie

Museum of New Mexico System

Holistic Environment Monitoring for Baseline Condition Assessment

Abstract

Recent Project and Innovative Advancements Within the Museum of New Mexico System:

A small self-contained environmental monitor has been under development for the past year. Unlike most current environmental monitors used in museum artifact conservation, this monitor has greatly expanded sensing and recording abilities while maintaining a relatively small footprint and cost. While it should be of general use within museums, a current project (presented at 2015 AIC Conference, (1)) requires the collection of holistic environmental data for sensitive artwork on display. This new monitor records Rh, Temp, visible light (Lux and Ft-Candles), infrared radiation ($\mu\text{Watts}/\text{cm}^2$), ultra-violet radiation (UV A & UV C, in $\mu\text{Watts}/\text{cm}^2$), and calculates Lux Hours, total infrared and ultra-violet radiation. This unit is built upon one of a number of readily available small micro-computers, uses a small organic LED screen, multiple sensors, real time clock, and writes data to a reusable SD (small digital) flash card or micro SD card for remote or in vitrine use or directly to a host computer.

As the monitor continues to be developed and refined, the presenter seeks feedback and input from conservators as well as others. This session will include a presentation on the monitor followed by an open forum.

(1) 2015 “The Use of Hyperspectral Imaging to Assess the Effects of Display and Storage Conditions Upon Photographic Images in the Museums of New Mexico”; Mark MacKenzie, Eric Hansen. Paper presented at the 43rd Annual Conference of the American Institute for Conservation of Historic and Artistic Works

Author Biography

Holding degrees in Anthropology/Archaeology from Trent University, Peterborough, Ontario and a Master’s of Art Conservation from Queen’s University, Kingston, Ontario, *Mark MacKenzie* carried out fieldwork throughout Central and portions of Northern Canada, Belize, Andean Peru and the Southwest U.S.A. As Chief Conservator for the Museum of New Mexico System (MNM System), Mark manages the conservation, research and analysis projects for the four museums and eight historic sites comprising the MNM System. With the addition of a second laboratory including a textile and large 2D objects’ focus, the conservation unit comprises two “bench” conservation laboratories, and scientific analysis and conservation imaging laboratories.

CONTACT INFO:

mark.mackenzie@state.nm.us

cell phone: 505-231-6263

Elma O'Donoghue, Joe Fronek, and Virginia Rasmussen
Los Angeles County Museum of Art

Recent Treatments and Technical Examinations of Paintings from New Spain at LACMA

Abstract

Since 2000, LACMA's collection of Mexican and South American paintings and decorative arts has grown considerably to include masterpieces from the early 17th century up to contemporary times. This presentation will share some recent conservation treatments and analysis carried out on new acquisitions of 17th and 18th century paintings that might be of interest to conservators specializing in works from this period and culture. The treatments go hand in hand with LACMA's ongoing investigation into colonial painting techniques in New Spain, the powerful Viceroyalty that once stretched from California to Chile.

The focus will be on a large, unlined canvas painting of the Virgin of Guadalupe, painted by Manuel de Arellano in 1691 that required an unusual cleaning approach. Also discussed will be the cleaning and removal of wax linings from 2 paintings of a set of 6 that feature Ecuadorean racial types in indigenous costume. Painted by Vicente Albán in the 1770s these lovely works exhibited typical problems with inherent pigment changes and the removal of overzealous repaints. And of course the year wouldn't be complete without the discovery of a missing masterpiece, Miguel Cabrera's "From Spaniard and Morisca, Albino"! This painting, hitherto believed to be lost, was found here in Los Angeles and is the 6th of 16th from his famous and only set of Casta paintings. It is also the only one of the set to have retained its original format; that of a scroll painting suspended from decorative wooden elements.

An important aspect of these treatments was the interaction between curatorial and conservation on issues of aesthetics and the degree to which damages and patina are accepted as an inherent and valuable part of the history of a painting.

With exhibition deadlines looming, LACMA's Objects and Textile conservators, art handlers, designers, outside conservators and curators collaborated and advised, not just on critical stages of the treatments, but on interpretation and the authentic and safe display of these beautiful works of art.

Author Biographies

Elma O'Donoghue is from Ireland but obtained her MA in Conservation and Art History at New York University's Institute of Fine Art in 1995. Elma has had Painting Conservation fellowships at LACMA and the Getty Museum. She also worked for several months at GCI creating paint mock-ups for analysis. Since 1998 she has worked in the Painting Conservation department at LACMA where she is currently the Associate Painting Conservator.

Virginia Rasmussen obtained her MS in Painting Conservation at Winterthur, The University of Delaware in 1986. Jini has has NEA Internships and fellowships at LACMA and was hired there

as assistant Conservator in 1990. Jini currently has the position of Full Painting Conservator at LACMA.

Joseph Fronek obtained his MA in Conservation and Art History at New York University's Institute of Fine Art in 1981. He has had Painting Conservation fellowships at both the Metropolitan Museum of Art in New York and the Doerner Institute in Munich. Joe was chief conservator at the Archer Huntington Art Gallery, University of Texas from 1982 until 1986. He has been Head of Painting Conservation at LACMA since 1986.

Martijn Remmen and Klaas Remmen
Conservators in Private Practice, Antwerp

3D Prints and Modern Archiving as an Adjunct to Conservation Techniques

Abstract

Historic engineering, militaria and industrial heritage are in general mass produced utilities. In case of a restoration campaign of such heritage, they are often treated in a way that can be best described as maintenance rather than conservation of historical data and material.

In this case study the conservation treatment of a second world war German EM 4M R40 rangefinder is described. For documentation and museology purposes the object was measured by hand and 3D drawn in Inventor. These digital models were printed on scale 1/10 in ABS using SLS and painted by hand to clarify the archaeological remains of the rangefinder to the museum visitor.

Historical technical data on this type of object is often not existing or very hard to find, making physical objects one of the few remaining sources. The approach of this case resulted in the ultimate conservation of historical material and information so it could still be used in future research, while the implementation of 3D prints and documentation made the disposition complete.

Author Biographies

Martijn Remmen studied conservation techniques at the University of Antwerp, where he got his Masters in 2011. Since then he has worked as a self employed conservator for museums, private owners, and the Flemish and local government. Since 2011 he has been a student in Monumental Care at the same university, during which time he has done an Erasmus internship at the Università Degli Studio di Genova in Italy. From the start he shared his professional activities and workshop with his twin brother *Klaas Remmen*, who did the same conservation studies but with specialization in metals, whereas Martijn studied wood.

Pamela Jary Rosser, Dennis A. Baltuskonis, and Michelle M. Bushey
The Alamo; Fine Art Conservation Services, LLC;, and Trinity University

It Takes a (technological) Village: a Marriage of Traditional and Modern Conservation Methodologies to Reveal Invisible 18th Century Spanish Colonial Frescoes Found on the Sacristy Walls in the Alamo

Abstract

A combination of modern scientific, coupled with more traditional conservation methodologies, has been successfully employed to discover and document 18th century colonial mission artwork. This abstract reports on the implications of recent technical and scientific discoveries regarding the interpretation of early 1700's Spanish frescoes and how three conservation specialties joined together to make the invisible- once again visible. Traditional conservation cleaning techniques first uncovered the existence of Spanish colonial era frescoes on the interior walls of the Sacristy in the Alamo Shrine, San Antonio, TX in 2000. The stencil designs discovered encompass the entire room; at wainscot level, frieze band above entry doors and along the arches of walls. However, the traditional conservation cleaning methods did not determine all of the early 18th century design elements. Some stencil patterns were inconclusive, other designs remained hidden. Some of the other fresco designs and pigments were only visible with UV lamps. Two major technological advancements, Multi-spectral imaging (MSI) and portable X-ray fluorescence (XRF) analysis were then enlisted to gain further insights into the nature of the designs (uncovered through traditional methods). The ability to capture digital images in distinct, (relatively narrow), wavebands of the electromagnetic spectrum, (MSI) proved indispensable in elucidating fresco design nuances, e.g. the use of "pouncing", and even the existence of significant design features which could only be visualized under UV illumination. These discoveries when further combined with XRF analysis verified the existence of the designs and suggests the sophisticated use of pigments of red and yellow ochre, earth green, copper green (likely verdigris), vermilion, black, possible lead white and most unusual copper leaf. The extensive decoration, which includes the use of precious materials, suggests the source of their manufacture in both the Old and New worlds.

Author Biographies

Pamela Jary Rosser is the conservator at the Alamo in San Antonio, TX. She has been a practicing conservator for over 25yrs, specializing in Spanish Colonial finishes. Prior to working at the Alamo, Pam was a partner with Restoration Associates Limited, traveling around the southern portions of the United States preserving and restoring various exterior and interior finishes of historic buildings. She graduated from Univ. of Incarnate Word and is a Professional Associate of the American Institute for Conservation of Historic and Artistic Works. Pam currently serves of the San Antonio World Heritage Advisory Committee.

Dennis Baltuskonis is a professional art conservator in private practice, San Antonio, TX. He holds an M.S. in Chemistry from Texas A&M University. Combining his fine art training with science he entered the fine art conservation field in 1980. He has since inspired students who have also entered careers in conservation. Dennis works with numerous Municipalities,

galleries, museums and private art collectors throughout South Texas and abroad. He currently resides in San Antonio, TX with his wife Pamela, an art historian and professional photographer. His expert advice is still available at DAB.conservation@sbcglobal.net.

Michelle Bushey is a Professor of Chemistry at Trinity University in San Antonio, Texas. She earned her bachelor's degree at Oberlin College and then spent two years in the Kenya as a US Peace Corps volunteer before completing her Ph.D. in Chemistry at the University of North Carolina – Chapel Hill. She joined the faculty at Trinity in 1990. Her primary research interests have been in the area of small scale separations. Michelle is currently on a two year leave of absence from Trinity while she serves as a Program Director at the National Science Foundation in the Division of Chemistry.

Patty West and Teen Conlon
South Coast Fine Arts Conservation Center, Inc

The Conservation of Mission Art: Rewards and Challenges

Abstract

Introduced to their first Mission project in 1980 by noted Historian and Mission scholar Dr. Norman Neurerberg, South Coast Fine Arts has since completed work at 18 of the California Missions. Over the span of 35 years the studio has worked on the preservation of paintings, polychrome and sandstone sculptures, wall paintings, altars, tabernacles, a Rererdos, and even the old crypts in a mausoleum.

The conservation of art at the Missions has been rewarding because of the historical nature of the Missions themselves. However, along with the rewards of working on this important part of California history, there have been many challenges. From changing politics within the Mission system, the on going challenge of funding for each project, natural disasters past and present and most importantly reversing the many destructive restorations previously done.

The presentation will address these Rewards and Challenges and will include several Before, During and After photos illustrating our journey of discovery and the uncovering of the original art of the California Missions.

Author Biographies

Patty West is the owner of South Coast Fine Arts Conservation Center, Inc. located in Santa Barbara, California. Patty has been a conservator in private practice for 35 years. She is a Professional Associate of AIC, a long standing member of WAAC and a member of CMSA (California Mission Studies Association). SCFACC specializes in paintings and objects with painted surfaces. Clients include several museums, auction houses, art dealers and private collectors in California and across the country. The studio has completed the conservation of artwork in several historic structures in Santa Barbara, California along with the art of 18 of the California Missions.

Teen Conlon, associate conservator, has been with South Coast fine Arts for the past 10 years. Along with her expertise in painting conservation, she brings a wealth of knowledge with 18 years of experience in furniture and antique restoration.

Julie Wolfe, Christina Simms, Herant Khanjian, and Arlen Heginbotham
J. Paul Getty Museum

Treatment of Barbara Hepworth's Figure for Landscape

Abstract

Barbara Hepworth (1903-1975) is considered one of Britain's most notable Modern sculptors. The J. Paul Getty Museum owns the final cast of the seven editions of *Figure for Landscape*, 1960 by Hepworth. The sculpture was donated to the Museum in 2005 by the Ray Stark Revocable Trust in good condition and despite regular maintenance, the large-scale bronze required treatment due to failing coatings and incipient corrosion. The surface became mottled from outdoor exposure and previous restoration campaigns, making it unclear how the original surface appeared. The latter was a concern, as Hepworth was known to be particular about the color and texture of her sculptures.

The paper will discuss our approach to the project and include details about an extensive technical examination of the sculpture and our better understand about the fabrication of the object, previous restoration history, and current condition. The treatment followed a step-by-step process with periodic analysis to understand the coating removal process. Carbon dioxide blasting and solvent cleaning removed old wax and Inctalac coatings which exposed a well preserved original patina overall and dramatically improved its appearance. The treatment of *Figure for Landscape* is the most recent work done at the Getty Museum as part of a 5-year plan to restore acrylic coatings on all fifteen of the outdoor bronzes in the collection

Author Biographies

Julie Wolfe has a B.F.A. in art history from the University of Illinois in Champaign-Urbana. She obtained an M.A. from Buffalo State College specializing in objects conservation, and advanced training at the Harvard University Art Museums. Her conservation work prior to the Getty includes the Harvard-Cornell excavation in Sardis, Turkey, the Williamstown Art Conservation Center, and the Solomon R. Guggenheim Museum in New York. She is currently a Conservator at the J. Paul Getty Museum in Decorative Arts and Sculpture Conservation where she has worked for over 14 years. Her research has focused on fill materials for marble sculptures, the electrochemical cleaning of metal objects, and more recently, conservation techniques for outdoor sculpture. The Getty Museum acquired an outdoor sculpture collection in 2005, and she took a lead role in planning for its long-term stewardship worked closely with the living artists, and initiated research on materials and techniques for ongoing maintenance. Along with her department colleagues, she co-authored a book in 2010 called "Conserving Outdoor Sculpture: The Stark Collection at the Getty Center". She is currently writing a book on Roy Lichtenstein's outdoor sculpture: the artist's materials and techniques.

Christina Simms: none provided

Herant Khanjian: non provided

Arlen Heginbotham: see individual entry

Irmak Güneş Yüceil and Tuğçe PAMUK

Directorate of Central and Regional Laboratory for Conservation and Restoration, Istanbul

The Conservation Project of Metal Icons and the Church Goods Collection of the Hagia Sophia Museum

Abstract

The Hagia Sophia Museum has a very special collection which belongs to a Slavic-Orthodox ethnic community who originally settled in Caucasia until the beginning of 1700's. A group of them took part in the Bulavin Rebellion in opposition to reforms of Peter the Great. After their defeat the Don Cossacks left their residential area and took refuge to the Ottoman rule. They have lived in the Lake Manyas, Kocagöl and Akşehir districts for 300 years. After the establishment of the Russian Federative Soviet Republic, Cossacks who were living in Lake Manyas district turned back to Russia in 1927. By custom, the Cossacks could marry neither outsiders nor community members related by less than seven degrees of kinship. Because of this, Kocagöl residents returned to Russia in 1962 while residents of Akşehir choose to settle in the USA. Church goods and other items more than a century old required by custom to be left behind were registered to the Hagia Sophia Museum's inventory as cultural property.

Conservation of 475 metallic church goods consisting of icons, crosses, bone casings, chalices, plates, spoons, incensory, etc. has been carried out since 2013 under the authorization of Central Laboratory for Restoration and Conservation in Istanbul. The conservation process is handled in three parts: investigation, planning and practice. The investigation step involves identifying the general condition of the collection and storage environment; examination of various stamps on the objects; and the differentiation among surface layers which require removal and those which should be kept. Function and techniques of manufacture are also studied. Analytical investigations consist of visual examination of the objects by digital microscopes; determination of elemental compositions of both original surfaces and degradation products by XRF, XRD, and Raman Spectroscopy.

Four remarkable issues encountered during the examination and treatment of four objects are addressed in this study. The micro-climatic environment of storage is also discussed in accordance with ICP-OES and IC analysis of the water samples collected from the storage area. This project is being carried out by conservators at the Central Laboratory for Restoration and Conservation in Istanbul, in collaboration with art historians of the Hagia Sophia Museum and physicists from the Turkish Atomic Authority.

Author Biography

Irmak Güneş Yüceil works at the Directorate of Central and Regional Laboratory for Conservation and Restoration in Istanbul.

CONTACT INFO: irmak.yuceil@kultur.gov.tr - igyuceil@gmail.com

Topkapi Sarayı 1.avlu Bab-I Humayun Cad. No:9 Sultanahmet/ ISTANBUL
+905465424647

Tammy Zavinski

California State Library

Using Magnets as a Conservation Tool: a New Look at tension Drying Damaged Vellum Documents

Abstract

It is the responsibility of the conservator to develop innovative treatment methods when existing methods may compromise the natural history of an object. In this light, how might magnets be used as a tool when objects have unique characteristics which prohibit current conservation treatment methods? Vellum documents in particular present challenges when they exhibit a variety of damage, planar distortion, adhered objects and media which require humidification and drying methods that allow the conservator the ability to manipulate the document itself while controlling external factors. This paper examines the treatment of a vellum document which necessitated alternatives to current methods for humidifying and tension drying while retaining elements of its unique natural history.

Author Biography

Tammy Zavinski is currently a Sr. Librarian with the California State Library and a conservator in private practice in Northern California. She has worked for Etherington Conservation Services in North Carolina and the P&O Heritage Collection in Victoria, London, UK. She completed her postgraduate training in Paper Conservation at the University of the Arts, London-Camberwell College of Arts and specializes in the conservation of works on paper and vellum.

CONFERENCE LOGISTICS

Asilomar (www.visitasilomar.com)

Asilomar Conference Grounds
800 Asilomar Ave
Pacific Grove, CA 93950
(888) 635-5310

Asilomar Conference Grounds and State Park is a beautiful, ocean-side retreat at the western tip of the Monterey Peninsula. The sounds and smells of the ocean, a two-minute walk away, will refresh your senses. Everything, from conference hall to rooms to dining, is within walking distance (though Asilomar provides a jitney for those who need a little extra help). There is even a heated pool as well as bikes for rent.

Crocker Dining Hall serves fresh, sustainable food that can be modified to account for any dietary needs or restrictions. Mealtimes are tightly scheduled (see below) but there is a takeaway option.

Pheobe's Café, in the Social Hall, is open from 6am-10pm daily. Wine and beer are available for sale at both the Dining Hall and the café but must be consumed on site. (If you happen to buy alcohol for your rooms, make sure to bring a corkscrew!)

The **Social Hall** is a central location where guests can spend time together with a drink. There are pool tables, games, and comfy leather armchairs.

Free Wifi is available. Asilomar encourages disconnecting to reconnect, so there are no TVs, refrigerators, or microwaves in the rooms (though you can rent a fridge for an extra fee). Coffeemakers and tea/coffee are provided. Children are welcome!

NOTE: Any attendees who choose to stay off-site will be responsible for a daily facility and food charge of up to \$90 PER DAY.

NOTE: There is no option for paying for room only. Attendees who choose to go off-site for meals will still be responsible for Asilomar food fees.

Getting There (see address above for GPS):

Asilomar is not an urban location! If you think you'll want to leave the grounds to explore the area, or even go to a grocery store, a car will be necessary. There is (free) parking on the grounds.

From San Francisco Airport (SFO)

- Drive: About 1 hour 50 minutes
- Monterey Airbus to the Monterey Shuttle Station (438 Calle Principal, Monterey)
 - \$45 with online reservation; \$50 otherwise (<http://www.montereyairbus.com/>)
 - 12 minute ride from Shuttle Station to Asilomar via taxi (see below) or Uber

From San Jose Airport (SJC)

- Drive: About 1 hour 25 minutes
- Monterey Airbus to to the Monterey Shuttle Station (438 Calle Principal, Monterey)
 - \$35 with online reservation; \$40 otherwise (<http://www.montereyairbus.com/>)
 - 12 minute ride from Shuttle Station to Asilomar via taxi (see below) or Uber

Monterey Tax Companies:

- Salinas Yellow Cab Co.: (831) 443-1234
- Cab 33: (831) 373-5200
- Monterey Yellow Cab: (831) 333-1234
- Associated Taxi: (831) 277-8294

Weather/Dress

As Asilomar is right on the beach, conditions will vary widely. The weather should be lovely—either sunny or overcast, with temperatures ranging from high 60s--mid 70s during the day and going down to the mid-low 50s at night. Layers are encouraged so that fresh ocean breezes stay pleasant! The rule is to expect the unexpected...

Ideas for Exploration

There is so much to do in the area, and something for everyone. More information is available at Asilomar Reception and on the meeting website (<http://cool.conservation-us.org/waac/meeting>).

ANGELS PROJECT

WAAC Coordinators: Anne Getts, Geneva Griswold

Sponsored by FAIC

Lunch sponsored by Tru Vue

In 2015, the WAAC Angels Project will undertake the survey of a group of objects at the Carmel Mission Basilica Museum in Carmel, CA. The Carmel Mission, founded in 1771, is one of the twenty-one original California missions founded by the Franciscans in the 18th century. The founder of the missions, Father Junipero Serra, used the Carmel Mission as his home base. The Carmel Mission is a national historic landmark with a functioning parish and a museum. It attracts thousands of visitors a year. This year will be particularly special, as Pope Francis will be canonizing Father Serra the very same week as the Angels Project.

The museum collection of about 1500 objects encompasses a range of artifacts documenting this unique early period of California history. The collection includes the oldest adobe house in California, period vestments, furniture, tools, paintings, and religious sculptures. The library contains 900 volumes with vellum and leather bindings from the 16th through 18th centuries and includes Father Serra's bibles.

A 2016 renovation to introduce climate control and enable better displays, the creation of a collections manager position, and the Angels Project converge in a fortuitous way. Taking advantage of this unique opportunity, the project will closely examine a part of the collection while it is being moved and stored during the renovation.

The Angels survey of a selection of small figural sculptures will focus on materials, techniques, condition, and treatment possibilities, with minor first aid carried out where necessary. These objects, most of them gifts to the Mission, are considered important within the collection. The figures are mostly carved and decorated wood and wax, with a rich variety of finishes and associated textiles.

This survey will provide the Mission with three valuable outcomes. First, the Mission's, and ultimately the public's, understanding of these objects will be increased. The new collections manager will have a better foundation for further study, redisplay, and future conservation. This knowledge is also likely to positively impact future fundraising for conservation treatments of these objects. Second, the approach taken by the Angel conservators to looking at and understanding these objects will aid the Mission as it examines the rest of its objects both during and after the renovation. Third, the materials the Angels Project will leave behind at the Mission will form the foundation for a collections care kit that can be used across the collection as a whole.

BEHIND-THE-SCENES TOUR OF MONTEREY MUSEUM OF ART

Gifted by the Monterey Museum of Art

Tour led by John Rexine, Registrar

The Monterey Museum of Art focuses on American and California art, from its early period to the present day. The MMA's La Mirada building has at its heart an old adobe building from the Mexican Period. Its second building, on Pacific Street, is built around a converted mortuary. Each building has undergone very different changes over time which present unique challenges to its collections. John Rexine, the MMA Registrar (and so much more), will lead a small group through La Mirada and Pacific Street (time permitting). He will weave a fascinating tale of the Museum's history and describe the complications he faces in caring for its collections. Discussion among the group will be an integral part of the tour.