

## Experience

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### ARTS AND CULTURAL HERITAGE CONSULTANT– Full Time

[Private Practice](#) – Oakland, California

2023-Present

- Advising businesses that serve the art and heritage communities to improve their audience reach and build sustainable growth.
  - Includes reviewing website content for [SmallCorp](#), a display case and frame fabricator, as part of their platform redesign.
- Costume and textile care and handling workshops.
  - Most recently for staff working with the Lucas Museum of Narrative Art collections.
- Available for collections assessments (Approved Assessor for the American Institute for Conservation Collections Assessment Program).

### PRESIDENT– Full Time

[Conserv Solutions, Inc.](#) – Birmingham, Alabama

2022

*An innovative environmental monitoring platform dedicated to heritage and art collections care.*

- Led the sales team, developing and implementing strategies.
- Led the marketing team, developing strategies including content development and sponsorships.
- Managed sales and marketing teams.
- Developed strategic partnerships.
- Enhanced company credibility in the art conservation field through the development of various initiatives.

### MUSEUM & CONSERVATION LIAISON– Full Time

[Tru Vue, Inc.](#) – McCook, Illinois

2015-2021

*A glass and acrylic manufacturer specializing in glazing for fine art framing and display cases.*

- Developed and managed relationships with channel partners and end users including distributors, corporate and private collections, artists and fabricators.
- Communicated the “voice of the customer” to company stakeholders to develop products and enhance customer relationships.
- Worked with manufacturing operations, quality control, and IT teams to better support customer relationships and marketing initiatives.
- Served as consultant and technical point of contact to help address product application challenges.

### PRINCIPAL– Full Time

Larochette Textile Conservation – Los Angeles, California

2005-2015

*A private practice dedicated to the conservation of textiles. The studio followed the Codes of Ethics and Guidelines for Practice as defined by the American Institute for the Conservation (AIC), of which Yadin is a Professional Associate. Clients included museums and private collectors throughout the United States. Among them: The J. Paul Getty Museum, The Los Angeles County Museum of Art, and the Fine Arts Museums of San Francisco.*

- Was responsible for conservation projects at multiple venues, managing assistants and volunteers.
- Mentored pre-program interns.
- Taught textile handling and surface cleaning workshops.
- Conducted collection surveys for various organizations.
- Conducted outreach through lectures, articles, and other avenues.
- Collaborated with other conservators in private practice on select projects.
- Oversaw textile installations at various institutions.

CONSERVATOR – 4 weeks Full Time  
Textile Museum of Oaxaca (*Museo Textil de Oaxaca*) – Oaxaca City, Mexico 2008  
*Served as resident conservator.*

- Prepared numerous textiles for exhibition, including historic, indigenous, and contemporary.

ANDREW W. MELLON FELLOW– Full Time  
Los Angeles County Museum of Art – Los Angeles, California 2004-2005  
*Served as Fellow post-graduate intern in the textile conservation laboratory. Funded by the Andrew W. Mellon Foundation.*

- Assisted with textile installations, both in the museum and at borrowing institutions.
- Served as courier.
- Assisted with anoxic and low temperature treatments.
- Conducted conservation treatments on various flat textiles and costumes.

CONSERVATION INTERN – 4 weeks Full Time  
National Museum of History (*Museo Histórico Nacional*) – Santiago, Chile 2004  
*Served as graduate intern. Funded by the Rosenberg Fund and the Winterthur/University of Delaware Program in Art Conservation.*

- Conducted analysis of, and prepared treatment proposal for, the flag over which Chile swore its independence from Spain in 1818. The flag had recently been returned after being taken from the museum in 1980 by the Revolutionary Leftist Movement (*Movimiento de Izquierda Revolucionario, or MIR*) in protest against Augusto Pinochet, the country's right-wing dictator at the time.

CONSERVATION INTERN – 4 weeks Full Time  
Fashion and Textile Museum (*Museo de la Moda y Textil*) – Santiago, Chile 2003-2004  
*Served as graduate intern. Funded by the Rosenberg Fund and the Winterthur/University of Delaware Program in Art Conservation.*

- Conducted analysis of the construction of a 19<sup>th</sup> century dress and learned to use silk screen techniques to compensate for losses.

CONSERVATION INTERN – 16 weeks Full Time  
National Museums of Scotland– Edinburgh, Scotland 2003  
*Served as graduate intern. Funded by the Kress Foundation and the Winterthur/University of Delaware Program in Art Conservation.*

- Conducted treatments of various indigenous costumes of eastern Canada for exhibition.

CONSERVATION ASSISTANT – Full Time  
Fine Arts Museums of San Francisco– San Francisco, California 1997-2001  
*Served as assistant to conservators in the Textile Conservation Laboratory. Funded by the Fine Arts Museums of San Francisco and the Textile Arts Council.*

- Assisted with the 2 year-long conservation treatment of a 16<sup>th</sup> century tapestry.
- Assisted with various costume conservation treatments.
- Assisted with the re-housing of the costume collection.
- Assisted on private conservation projects, including building a mannequin for a cosmonaut suit.
- Prepared textiles for digital photography project.
- Assisted with packing textiles for collection move (due to new building construction).
- Assisted with packing laboratory for temporary site move.

RESTORER AND RESTORATION SUPERVISOR– Full and Part Time Claremont Rug Company– Oakland, California	1992-1996
<ul style="list-style-type: none"> <li>• Conducted and oversaw repairs on high end antique hand-woven carpets.</li> <li>• Conducted sales as gallery representative.</li> </ul>	
INTERN AND SENIOR PREPARATOR– Part Time Phoebe Hearst Museum of Anthropology, University of California– Berkeley, California	1993-1994
<ul style="list-style-type: none"> <li>• Made mounts for basket hat collection.</li> <li>• Assisted with re-housing pre-Columbian ceramic collection.</li> <li>• Assisted with installations.</li> </ul>	
WEAVER- Full and Part Time Lurie-Larochette Tapestries– Berkeley, California	1988-1997
<ul style="list-style-type: none"> <li>• Wove various commissions.</li> <li>• Handled office administration.</li> <li>• Edited correspondence and articles for publication.</li> </ul>	

## Education

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Master of Science Certificate in Art Conservation Specializing in Textiles with a Concentration in Preventive Conservation Winterthur/University of Delaware Program in Art Conservation	2004
Courses in Organic Chemistry Merritt Community College, Oakland, California	2000
Courses in General Chemistry Laney Community College, Oakland, California	1996
Bachelor of Art Art History with Honors and Distinction in General Scholarship University of California, Berkeley	1994
Course in French Tapestry Weaving Gobelins Tapestry Works ( <i>Manufacture Nationale des Gobelins</i> ), Paris, France	1989
Apprenticeship in French Tapestry Weaving Lurie-Larochette Tapestries, Berkeley California	1982-1988

## Professional Development Workshops

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Sustainability Training with Lorraine Finch- Online. March 19 and 26, 2024	
Design Thinking Course, Coursera – March-April 2020. Online.	
Leadership Workshop at the Winterthur/University of Delaware Program in Art Conservation – April 18-21, 2016. Participated as guest speaker, Winterthur, Delaware	
Weaving Partnership Workshop: Sharing the Loom and Techniques – January 20-26, 2013. Instructor: Marcela Mendoza, Location: Teotitlán, Mexico	

Textile Wet-Cleaning, North American Textile Conservation Conference– November 8-11, 2011  
Served as assistant to instructor Richard Wolbers. Location: Oaxaca City, Mexico

Pre-Columbian Four Selvage Tapestry Weaving Techniques – February 8-13, 2008  
Instructor: Susan Maffei, Location: El Tuito, Mexico

## Languages

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English: Native/Bilingual  
Spanish: Native/Bilingual  
French: Elementary Proficiency

## Affiliations

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American Institute of Conservation Sustainability Committee, Co-Chair as of May 2024	2023-Present
American Institute for Conservation, Collections Assessment Program, Approved Assessor	2023-Present
American Institute of Conservation, Professional Associate	2005-Present
National Committee of Textile Conservation ( <i>Comité Nacional de Conservación Textil</i> )*	2003-Present
National Endowment for the Humanities Preservation Assistance Grant Reviewer	2021 & 2023
North American Textile Conservation Conference, Board Member	2011-2015
Western Association for Art Conservation (Member-at-Large 2014-2015)	1998-Present

\*Serving as liaison between the National Committee of Textile Conservation and AIC Textile Specialty Group since 2003.

## Publications

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### Book:

Larochette, Yadin and J.P. Larochette. 2020. [Anatomy of a Tapestry: Techniques, Materials, Care](#). Atglen, PA: Schiffer Publishing

### Articles:

Larochette, Yadin. 2021. "[Preserving Frank Lloyd Wright's Asian Screens](#)". *The Whirling Arrow*. Scottsdale, AZ: The Frank Lloyd Wright Foundation.

Larochette, Yadin and Gwen Spicer. 2021. "[A Close Look at Cleaning Cloths](#)". *QuickVue*. McCook, IL: Tru Vue, Inc.

Larochette, Yadin and Gwen Spicer. 2021. "[The Potential Use of Magnetic Cleaning Devices for Glass and Acrylic Display Cases](#)". *AIC News*, Vol. 46(2). Washington, DC: American Institute for Conservation. 34-36.

Larochette, Yadin and Dr. Jennifer Booth. 2018. "[Museums and Contract Framers: Thoughts on Communication](#)". *QuickVue*. McCook, IL: Tru Vue, Inc.

Larochette, Yadin. 2016. "[Weaving Tapestry: A Family Tradition](#)". Los Angeles: The Getty.

Larochette, Yadin. 2013. "Merging Disciplines: Preparing A Matisse Serigraph for Display". [American Institute for the Conservation of Historic and Artistic Works Textile Specialty Group Postprints](#). Conference held in Indianapolis, Indiana, May 2013.

Larochette, Yadin. 2012. "[Wolber's World: A Review of a Textile Wet-Cleaning Workshop Held in Oaxaca, Mexico](#)". *Western Association for Art Conservation Newsletter*, Vol 34(1)

Larochette, Yadin. 2005. "Conservation Training on Three Continents: One Student's Exposure to Different Treatment and Documentation Practices" [American Institute for the Conservation of Historic and Artistic Works Textile Specialty Group Postprints](#). Conference held in Minneapolis, Minnesota, June 2005.

Larochette, Yadin. 2004 "Determining the Efficacy of Cyclododecane as a Barrier for a Reduction Bleaching Treatment of a Silk Embroidered Linen Napkin" [American Institute for the Conservation of Historic and Artistic Works Textile Specialty Group Postprints](#). Conference held in Portland, Oregon, June 2004.

## Presentations

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"Art Conservation: What is it and Why is it Important?". [Virtual Networkers](#). Online. February 27, 2024.

"[Reading Craft: Anatomy of a Tapestry](#)". Craft in America. Online. October 15, 2020.

"[Looking at Glazing: Finding the Best Solution for Your Works of Art and Historic Artifacts](#)". Foundation for the Advancement of Conservation's Connecting to Collections Care Network. Online. March 25, 2020

"Glazing Properties". Canadian Conservation Institute, Ottawa, Canada. September 30, 2019.

"Determining Glazing for Fine Art Framing and Display Cases". Co-led round table discussion with fine art framer Chris Barnett of Sterling Art Services. ArtLinx conference. Berkeley, California. July 20, 2019.

"[The Physicality of Tapestry](#)". In conjunction with the exhibit *Once Upon a Tapestry: Woven Tales of Helen and Dido*. The Norton Simon Museum. Pasadena, California. January 25, 2019.

"How Outreach Can Reach Back: One Conservator's Transition from Connecting Threads to Connecting People". Keynote lecturer at the Winterthur/University of Delaware Program in Art Conservation's 40 Anniversary Celebration. Winterthur, Delaware. August 26, 2017.

"On Collaboration". American Institute for Conservation of Historic and Artistic Works. Conservators in Private Practice. Montreal, Canada. May 2016.

"[Acrylic Glazing and its Multiple Applications](#)". International Mountmaker's Forum, Cleveland Museum of Art, Cleveland, Ohio. May 4, 2016.

"[Artist at Work: Tapestry Weaving](#)". Weekly weaving demonstrations and lectures in conjunction with the exhibit *Woven Gold: Tapestries of Louis XIV*. The Getty. Los Angeles, California. February through March 2016.

"*Cristales de Acrílico y Vidrio para Enmarcación*". Universidad de Museo Social de Argentina. Buenos Aires, Argentina. July 2015.

"Conservation Training on Three Continents: One Student's Exposure to Different Treatment and Documentation Practices". American Institute for the Conservation of Historic and Artistic Works Textile Specialty Group. Conference held in Minneapolis, Minnesota. June 2005.

"*Educación en Conservación del Patrimonio Cultural sobre Tres Continentes: Las Perspectivas de una Alumna sobre Practicas Distintas*". National School of Conservation Manuel del Castillo Negrete (*Escuela Nacional de Conservación y Museografía Manuel del Castillo Negrete*). Mexico City, Mexico. Presented in Spanish. November 2005.

"Determining the Efficacy of Cyclododecane as a Barrier for a Reduction Bleaching Treatment of a Silk Embroidered Linen Napkin". American Institute for the Conservation of Historic and Artistic Works Textile Specialty Group. Conference held in Portland, Oregon. June 2004.

"Determining the Efficacy of Cyclododecane as a Barrier for a Reduction Bleaching Treatment of a Silk Embroidered Linen Napkin". Association of North American Graduate Programs in Conservation. The Conservation Center, Institute of Fine Arts, New York University. New York City. April 25, 2003.