

Regional News

Alaska

In February, **Ellen Carrlee** delivered a lecture titled, “-ING: Agents and Activation in Alaska” to **Reinhard Bek**’s conservation students at New York University. Ellen hosted **Coral Chernoff** (Alutiiq, Northern Cheyenne, Assiniboiné) in April for gut study, a sinew workshop, and a recorded public lecture on processing natural materials.

Ellen recently opened an exhibit she co-curated with contemporary artist **Sonya Kelliher Combs** (Iñupiaq/Athabaskan), titled *Visceral: Verity Legacy Identity. Alaska Native Gut Knowledge and Perseverance*, at the Alaska State Museum. A catalog is forthcoming. In May she joined **Kelly McHugh** and **Samantha Alderson** for a virtual talk through the UCLA/Getty Conservation Conversations series about conservation collaboration with Indigenous communities.

This past winter and spring, **Stephanie Black** treated a large loan of cultural belongings and artwork for the exhibition *Ghhuunayukata / To Keep Them Warm: The Alaska Native Parka*, opening at the Museum of International Folk Art in Santa Fe, NM. **Meghan Abercrombie**, WUDPAC third year conservation fellow, arrived at the Anchorage Museum in February, just in time to work on this loan as well. Stephanie traveled to Santa Fe to help mount the nine loaned parkas.

She was also busy this spring assessing and treating 60+ collection items selected to go on display in the museum’s *All Aboard* exhibition commemorating the Alaska Railroad’s centennial. She is now spending time catching up on documentation, mentoring Meghan, getting ready for site work in Quinhagak, AK this summer, and prepping for the upcoming fall exhibition schedule.

Meghan has been helping the museum take gut samples for Ellen Carrlee’s research and treating a large loon skin bag. She will join Stephanie and **Monica Shah** in Quinhagak this summer, helping the culture center there and conserving recently exposed ancestral items. Monica continues to focus on artists and community members.

She hosted **Elaine Kingeekuk**, gut artist, elder, and cultural bearer, as part of the Polar Lab: Collective series that brings Indigenous artists and scholars into collections. She will be welcoming Haida artist **Eric Hamar** later in May and **Golga Oscar** for a week in June. A highlight of the spring was processing bear intestine with Ellen Carrlee and **Sven Haakanson, Jr.** and attending Carlee’s exhibition *Visceral: Verity Legacy Identity* at the Alaska State Museum.

Regional reporter
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Arizona

Arizona State Museum (ASM) conservation staff and interns participated in a May Day event hosted by **Fleur van der Woude** at the University of Arizona Special Collections. Local conservators, conservation interns, and interested students presented on emergency preparedness and took part in tabletop exercises. It was a successful event, and they hope to continue these collaborative May Day events next year. ASM conservation staff and interns held a silver cleaning workshop in March which was well received.

Gina Watkinson has been working on repatriation and several out-going loans. Gina looks forward to working on several traveling exhibits to tribal museums and cultural centers this summer.

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Internet

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

Deadline

Contributions for the May Newsletter should be received by the Editor before **August 5, 2023**.

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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Annual Meeting Houston Nov. 6 - 8

Silent Auction

Another meeting means another chance to share books, tools, materials, and miscellaneous treasures in our Silent Auction.

Start now to look for things to bring. Maybe put a box in the corner of the studio and add things as you come across them. A tool you never use may be the perfect find for someone else and may even become the object of a fierce bidding war.

Besides strictly conservation items, we also welcome art / craft creations and interesting objets.

because every event is better with a little shopping

Nancy Odegaard received the Honorary Membership award at the AIC 51st annual meeting in Jacksonville. Nancy's book *A Visual Dictionary of Decorative and Domestic Arts* is published and now available.

Marilen Pool with assistance from **Meghan McFarlane** continues to work on the treatment of barkcloths from the Pacific Islands. They have begun to reach out to artists.

Alyssa Rina is working on the survey and treatment of archeological ceramics from the Point of Pines site. Alyssa received the George Stout scholarship to attend the AIC annual meeting in-person.

Lauren Conway is treating two archaeological mat fragments and was featured on ASM's Facebook page. She also worked on the micro-excavation of an archaeological ceramic bowl and treated a historic coiled basket. Alyssa and Lauren will both be ending their internships at ASM and graduating this summer.

Regional reporter
Gina Watkinson

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Hawaii

At the end of last year **Sasha Drosdick** oversaw the installation of a fifty-foot high sculpture by British-Indian contemporary artist Anish Kapoor. After installing the sculpture, all ninety-seven of the sculpture's one-meter wide spheres were stripped of their protective polyethylene wrapping and cleaned to reveal their mirror-polished finish. Cleaning was performed by Sasha's team members at RLA Conservation and the sculpture's lead fabricator. With the ocean and Hulopoe beach as its backdrop, the sculpture reflects the sea, sky, and the recently built Lānaʻi Ocean Theater. The marine location combined with the island's famous iron-rich soil has created an excellent opportunity for studying highly-polished stainless steel in a tropical setting.

Dawne Steele Pullman was the returning paintings conservator for Art Basel Hong Kong. Finally, after three years of isolation, China lifted its COVID travel restrictions for international visitors, and the 2023 fair saw high attendance, as well as the return of many galleries and artworks, showing how vibrant the Asian art scene is. As Hong Kong gets

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back on its feet, its art scene seems ever expanding. Recently in her studio, Dawne has worked on paintings by both Eastern and Western artists, such as Lee Ufan, Victor Vasarely, Zao Wou-Ki, George Chinnery, Yayoi Kusama, and Georgiou Apostolos.

Rie and Larry Pace continue to keep busy with the steady arrival of new paintings. They are continually amazed at the variety of art that is on the Hawaiian islands, particularly those that were brought from all over the world since the 19th century.

Thor Minnick completed extensive surface preparation and gilding of five large bronze “Murti” statues for Kadavul Hindu Temple on the island of Kauai. Also recently completed was a six-month long treatment of Queen Liliuokalani’s Chinese dragon settee for Washington Place, Honolulu.

Regional reporter
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Los Angeles

Ellen Pearlstein and **Glenn Wharton** received a \$350,000 NEH grant to support their initiative of embedding sustainability in cultural heritage conservation education. The initiative includes research, analysis, and dissemination of data on barriers against integrating sustainability in conservation and its educational institutions, including museums and private practices. Ellen and Glenn welcome thoughts from WAAC members about this project. Barriers to integrating sustainability measures in the workplace, anyone? They hope to learn about problems conservators face when trying to green their practices.

In March, Getty manuscripts conservator **Nancy Turner** presented the Brodsky Lecture in Book Conservation for 2023 at Syracuse University Library titled “Materials of the Illuminator’s Art: Medieval Recipes, Modern Identifications, and the Preservation of Pigments, Dyes, and Metals in Medieval Manuscripts,” which included a hands-on workshop on close looking and pigment making.

In May, Getty associate conservator of photographs **Sarah Freeman** participated in a weeklong program on the conservation of contemporary photography at the University of Amsterdam Graduate Program in Conservation of Cultural Heritage, Photographs Specialty. Sarah presented on the care and handling of large format photographs for display at the museum along with a hands-on workshop focusing on local repairs of face mounted photographs.

Susanne Gänsicke of antiquities conservation at the Getty Villa is pleased to announce a two-day international symposium “The *Mensa Isiaca* Under Review: Technical Study and New Interpretations,” organized by the Museo Egizio, the J. Paul Getty Museum, and the Getty Conservation Institute. The symposium will be held in Turin on July 17–18, 2023, and will also be live streamed. Bringing together archaeologists, art historians, conservators, scientists, and artists, the symposium will explore current thinking regarding material, historical, technological, and cultural aspects of the *Mensa Isiaca*, a bronze table (1st cent. BCE – 1st cent. CE) decorated with elaborate polychrome metal inlays of Egyptian-style figures and pseudo-hieroglyphs. Information regarding how to register, along with a full program for the symposium is forthcoming.

Marie Svoboda is co-editing with **Caroline Cartwright** papers presented at the APPEAR conference (Allard Pierson, Amsterdam) last October, in preparation for the second volume of *Mummy Portraits of Roman Egypt: Emerging Research from the APPEAR Project*, due to be published next year.

Jessie Arista presented a paper on behalf of Antiquities Conservation at the 7th Forbes Symposium on Scientific Research in the Field of Asian Art, held June 9–11, 2023 at the Freer Gallery of Art in Washington, D.C. The paper is a technical study entitled “Parthian Silver Rhyta in the Collection of the J. Paul Getty Museum: New Insights on Composition and Construction.”

Catherine Mclean is one of two 2023 Sheldon and Caroline Keck Award recipients. Additionally, she received the 2023 AIC Textile Specialty Group Achievement Award for her publishing, community outreach, and mentoring.

Laura Maccarelli was appointed as the Andrew W. Mellon head scientist at LACMA’s Conservation Center in July 2022. **Celena Gilmore** was appointed as the assistant director of LACMA’s Conservation Center, in January 2023. **Ashley A Freeman** joined LACMA’s Conservation Center as the Andrew W. Mellon postdoctoral fellow from February 2022– June 2023.

LACMA paintings conservator **Elma O’Donoghue** is working on Ernst Ludwig Kirchner’s *Two Nudes in a Room*, 1914/1924. The painting is executed on a blue and white striped mattress cover that the artist stitched together to make a canvas. Her treatment will include the consolidation of matte paint and tear repairs. She is also finishing her treatment of Gerrit Berckheyde’s *Nieuwezijds Voorburgwal with the Flower and Tree Market in Amsterdam* (circa 1675) and is about to start conservation work on Adam Pynacker’s *View of a Harbor in Schiedam* (1650–1653). Both of these Dutch paintings are part of the Mr. & Mrs. Edward William Carter gift to LACMA. They will be included in the *World Made Wondrous* exhibition, opening in September 2023.

Paper conservators at LACMA will be hosting **Ashley Stanford**, a graduate student from the Winterthur/University of Delaware program in art conservation. Ashley will be in the paper lab for eight weeks this summer, working closely with **Elsa Thyss** on the treatment of photographs slated for the opening installation of the new Zumthor Building.

Alexa Machnik has filled the Mellon fellowship in paper conservation position. Alexa is currently the Mellon fellow in library and archive conservation at the Conservation Center, Institute of Fine Arts, New York University. She will be at LACMA for two years and brings welcome skills and experience in Japanese paintings conservation as well as book conservation.

Natural History Museum of LA County conservators **Tania Collas** and **Marina Gibbons** worked on a new installation at the La Brea Tar Pits, part of their family of museums. The installation highlights fossil excavation, preparation, and research at the Tar Pits, including hip dysplasia in a saber-tooth cat specimen.

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Marina also prepared and installed a custom invisible form for the gothic gown worn by Christina Ricci as Wednesday Addams in the 1993 film *Addams Family Values*. The gown will be displayed in the *Becoming Los Angeles* exhibition until the beginning of November 2023. In addition, Marina recently completed the treatment of a giraffe skull.

Sophie Hunter and **Rio Lopez** have been working on treatments for upcoming exhibitions at the Academy Museum of Motion Pictures. Highlights include Rio Lopez's treatment of an original costume from the 1982 film *Tron*, constructed from various plastics and foam with an overall cellulose nitrate coating. Sophie has been repairing a pair of highly degraded cellulose acetate eyeglasses once worn by actor Mink Stole in the 1972 film *Pink Flamingos*.

Getty post-baccalaureate conservation intern **Pilar Brooks** has been treating a movie prop from the 1985 horror film, *The Stuff*. It is a flexible PVC, badly torn, and leaching plasticizer. Academy Museum conservation technician **Kaylie Sagara** has been working closely with costume specialist **Melinda Kerstein** to dress and make invisible mounts for over thirty five costumes going on display in the upcoming exhibition *John Waters: Pope of Trash*, opening September 2023.

Rebecca Ploeger is wrapping up her six-month sabbatical from Buffalo State University at the Academy, where she has been researching and surveying polymers in the collection. Her findings have been exciting and informative, especially regarding the comparison of FTIR spectra of highly degraded materials.

Regional reporter
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New Mexico

Maureen Russell recently completed work for an exhibition titled *La Cartoneria Mexicana/The Mexican Art of Paper and Paste*. It is the first exhibition to focus exclusively on the colorful folk-art tradition of paper mache. The exhibit will display more than one hundred historic sculptures from the Museum of International Folk Art's (MoI-

FA) permanent collection, most of which were collected by Alexander Girard and have never been displayed.

Maureen also treated wood carvings in the exhibit *With the Grain*, featuring sculptures by Patrocinio Barela (1900-1964). *With the Grain* focuses on the story of wood carving in northern New Mexico and the relationship wood carvers have with the materials they use to form their art.

Madeleine Neiman, **Larry Humetewa**, and **Angela Duckwall** completed treatments on several seal gut and fur parkas for *Ghhiunayukata / To Keep Them Warm*, an exhibition at MoIFA focusing on twenty parkas from both MoIFA and the Anchorage Museum collections and representing six Alaska Native communities. Additionally, Madeleine served as the Objects Specialty Group program chair for the recent AIC annual meeting in Jacksonville.

Brad Epley began work on a 1909 mural cycle by Carl Lotave in the Palace of the Governors and, along with the other Department of Cultural Affairs conservators, is undertaking treatments in preparation for the opening of the New Mexico Museum of Art Vlam Contemporary in late September 2023.

Lois Olcott Price continues to work as a volunteer in the Indian Arts Collection at the School for Advanced Research and to provide conservation themed talks for organizations like the Renesan Institute for Lifelong Learning.

Bettina Raphael is currently volunteering once a week at the Museum of Spanish Colonial Art providing collection care and conservation advice.

Regional reporter
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Pacific Northwest

Seattle Art Museum's (SAM) conservation team hosted **Stephen Koob** and an international attendee group for a week-long, intensive glass conservation workshop, organized in partnership with International Academic Projects.

Intern **Jennifer Beetem** worked energetically on many projects, including a comprehensive survey of a large composite work on paper by William Cordova. **Caitlyn Fong** wrapped up her Mellon-funded internship. In her almost two-year position, Caitlyn brought so much to SAM, and it will be exciting to follow her progress as she commences her studies at WUDPAC.

Nicholas Dorman and **Geneva Griswold** taught in the UW Museology program and are grateful to all the guest speakers for their class. SAM is also delighted to welcome **Tanya Uyeda** as the first senior conservator of East Asian paintings. Tanya joined SAM in late March and is busy setting up her studio at the Seattle Asian Art Museum.

Regional reporter
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Rocky Mountain Region

Thanks to a transformative anonymous gift, the Avenir Conservation Center at the Denver Museum of Nature & Science (DMNS) is actively expanding staffing and resources to realize their mission: to develop a facility that generates collaborative and innovative research and collections care; to serve as a resource for other institutions and individuals; and to mentor a new generation of conservators and museum professionals from diverse and wide-reaching backgrounds. They are committed to collaboration within the museum and the larger community and to engaging people historically underrepresented in the conservation and museum professions.

Casey Mallinckrodt became head conservator at the DMNS in October 2022.

Objects conservator **Megan Salas** continued to serve as the project director for an Institute of Museum and Library Services (IMLS) grant Northwest Coast Collection: Building Bridges and Detailed Conservation Survey. Objects conservator **Katy Kaspari** joined the team in January 2023 as the IMLS project conservator. The project is focused on several hundred belongings in the museum's Northwest Coast collec-

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tion with collaborations and consultations with community members being central components of the process.

In March 2023, the DMNS welcomed nine Kwakwaka'wakw visitors from Kingcome Inlet, British Columbia to participate in this work. A textile conservator will join the team in the coming months as they initiate a textile conservation program and in-depth conservation-curatorial explorations of the collections. Among other exciting initiatives, they are developing internship and fellowship opportunities.

The Avenir Conservation Center is hosting a Modular Cleaning Program (MCP) workshop with **Chris Stavroudis** October 2-6. The lab work will focus on objects and organic materials. There will be no cost to attend, except for the take-away kit. Please contact Casey Mallinckrodt to join.

Judy Greenfield continues to treat the Salgo collection of Oceanic/New Guinea objects from the University of Wyoming, Laramie. This is an ongoing project predominantly based on carved wood.

Over the last 5 months, it has been “all hands-on deck” for the Conservation and Technical Studies department (CATS) at the Denver Art Museum (DAM). The conservation team has been prepping the arts of Africa, arts of Oceania, and modern and contemporary collections for the reinstallation of the third and fourth floors of the Hamilton Building. The conservators involved include **Sarah Melching** (paper and photography), **Gina Laurin** and **Aaron Burgess** (objects), **Pam Skiles** and **Yasuko Ogino** (paintings), **Kate Moomaw** (modern and contemporary), and **Allison McCloskey** (textiles). Also, of great assistance were **Anaka Asokan**, Mellon Foundation fellow in textile conservation, **Céline Wachsmuth**, third-year graduate intern from the UCLA/Getty's Master Program in the Conservation of Cultural Heritage (objects), and conservation assistant **Anna Piwowar**. Mount makers **Spencer Alred** and **Manda Remmen** fabricated approximately 120 custom mounts for the project. The newly designed galleries opened May 14th in time for the 2023 AAM conference based in Denver.

Julie Parker continues to work with numerous private collections and regional institutions on a variety of projects; includ-

ing recent onsite repairs to the scale model *Big Sweep* by Claes Oldenburg and Coosje van Bruggen located in the Art Hotel, right across the plaza from the full-scale *Big Sweep* at the Denver Art Museum.

Regional reporter
Julie Parker

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San Diego

Balboa Art Conservation Center (BACC) has received one million dollars from the Mellon Foundation, the nation's largest supporter of the arts and humanities. This funding will support BACC in its mission to become a sustainable and radically inclusive art conservation nonprofit as it reaches its 50th anniversary milestone in 2025. This will include investing in organizational infrastructure, inclusive programming staff, community led conservation projects, and expanding its service to include objects and preventive conservation, two areas that will ensure that its impact reaches a broader, more diverse audience. As part of this funding, BACC will be hiring a number of new team members in the coming months. Be on the lookout for job opportunities!

BACC team members have recently been elected to new positions within AIC. Associate paintings conservator and program manager **Bianca Garcia** has been elected to the nominating committee for the Board of Trustees. Kress conservation fellow **Anabelle Camp** has been elected vice chair of the Textile Specialty Group.

Regional reporter
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San Francisco

The Fine Arts Museums of San Francisco has welcomed many new faces since its last update. **Cyntia Karnes** is the new head of paper conservation. Cyntia moved to San Francisco in March from Toronto and has held positions at the Art Gallery of Ontario and the Library of Congress, among other institutions. The FAMSF gives a huge thanks to **Julie Goldman** for helping in the

paper lab for five months after **Victoria Binder** left to take the helm at the Getty. **Linda Lin** joined the team in February as objects conservator, relocating from Honolulu where she was the conservator for the Shangri La Museum of Islamic Art, Culture, and Design. **Isaac Messina** started as assistant paintings conservator in October, coming from a fellowship at the Brooklyn Museum. **Abigail Rodriguez** started as a post-graduate fellow in objects conservation last September, after completing the Winterthur/University of Delaware graduate program and her third-year internship at the Hirshhorn Museum. For a little while longer the museum also has with them **Sarah Flores**, an undergraduate at the Escuela de Conservación y Restauración de Occidente in Guadalajara, Jalisco, México. Sarah is fulfilling the internship requirement for her degree through a four-month placement in the textile conservation department.

At SFO Museum, conservator **Alisa Eagleston-Cieslewicz** and registrar **Claire Tsai** completed the cleaning of *Topograph I & II* by Kendall Buster. Located on the ceiling of SFO's Terminal 2 lobby, the large sculpture consists of over fifty individual sections. Each large section was deinstalled at night by Claire, working with a team from Atthowe Fine Art Services. They were then cleaned by Alisa during the day and reinstalled the following night while a new section was being deinstalled.

Regional reporter
Alisa Eagleston-Cieslewicz

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Texas

Lyzanne Gann, **Cristiana Acerbi Gi-natta**, **Kim Crozier-Mitsche**, and **Kathleen Kiefer** recently treated and installed the first rotation of objects for the newly rehabilitated and reinterpreted Juanita J. Craft Civil Rights House in South Dallas. Juanita Craft was one of Dallas' most significant Civil Rights figures. She was a former Democratic Precinct Chair, the first Black woman in Texas history to be deputized as a poll tax collector, and an NAACP leader, starting 182 rural NAACP chapters. Craft was a tireless advocate for desegregation, the right to vote, equal pay for

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Black Americans, equality in health care, neighborhood improvement, and other civil rights concerns such as nascent LGBTQ+ efforts. Craft's modest home, a one-story frame bungalow built in 1930, became a meeting place for neighborhood African American youth, whom she mentored, believing their generation would shape the future of the civil rights struggle. Jimmy Carter, Supreme Court Justice Thurgood Marshall, Duke Ellington, and Louis Armstrong all visited Craft's home.

Rehabilitation of the house was funded in part by a grant from the National Park Service African American Civil Rights Historic Preservation Fund. **Andy Chen** and **Waqas Jawaaid** of Isometric Studio, a New York-based design and architecture firm, created the excellent exhibition and graphic design with Gann Preservation advising on case construction and lighting standards. **Cristiana Ginatta** of Arte Viva advised on environmental monitoring equipment and protocols.

2023 has been a busy year for Whitten & Proctor Fine Art Conservation. January started with a work trip to Hawaii for **Rob Proctor** and **Jill Whitten**; then a trip out west to scout out the new Museum of The Big Bend where the W&P team installed a 7' x 23' oil on canvas mural by Clint Baermann saved from a building in Georgetown, Texas. This spring also included a three-day varnish workshop at the Art Institute of Chicago, work on an iconic Rauschenberg, and condition checks on three large Joan Mitchells back from a year of travel. Jill and Rob are off to Maasricht for back-to-back varnish workshops at Stichting Restauratie Atelier Limbourg with **René de la Rie**. Rob will travel to Argentina and the Straus Center at Harvard for workshops as part of the Getty Conserving Canvas Initiative, focusing on the use of suction platens and tear repairs.

The Preservation and Conservation Division at the Harry Ransom Center has gained a number of new colleagues. In fall 2022, **Heather Hamilton** returned to the Ransom Center as paper conservator, and **Kaeley Ferguson**, in her third year at Winterthur (WUDPAC), joined the team as a graduate intern in book conservation. **Maris Green**, an undergraduate art history student at the University of Texas, was hired in January as a part-time preservation technician after volunteering in the paper lab with **Rachel**

Mochon for six months. In her senior year, Maris is completing her organic chemistry coursework in preparation to apply to graduate conservation programs. She enjoys competing on the UT Austin Weightlifting Team.

Finally, preservation technicians **Chloe Gise**, **Brianna Warren**, and **Anna Maupin**, presented "Thinking Inside the Box: Computerized Mat Cutting for Collection Housing" to the Preservation Care Network at AIC's annual meeting in May. Their presentation covered the incredible custom housings they design and build using a computerized mat cutter (CMC) machine in preparation to move the Center's 49 million collection items for a future building renovation.

COVID-19 has brought challenges and changes in many of our lives. In the case of **Cristiana Acerbi Ginatta**, it gave her the time to apply for and achieve Professional Associate status with AIC, as well as the motivation to start thinking about an ambitious and intimidating project: building her own painting conservation studio in Dallas. After months of planning, pages and pages of applications for financing and permitting, and even more months of construction, the new studio is finally ready.

Abby Schleicher, Andrew W. Mellon fellow in paper conservation at the Menil Collection, recently completed examination and treatment of a large collection of graphite drawings for the exhibition *Hyperreal: Gray Foy*. Foy, most prolific from the 1940-70s, created such extraordinarily meticulous drawings that the museum is offering magnifying glasses to the public for viewing. She also worked on preparations for the exhibitions *The Curatorial Imagination of Walter Hopps* and *Si Lewen*, both shows full of powerful imagery and important stories.

WAAC secretary **Rachel Mochon** and WAAC president **Jan Burandt** attended the WAAC mid-year board meeting in Los Angeles in April. Jan has been busy planning the November meeting with help from **Per Knutås** and **Brianna Vargas** regarding the generous sponsorship by the Museum of Fine Arts Houston.

Regional Reporter
Jan Burandt

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WAAC Publications

Handling Guide for Anthropology Collections

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

Price: \$10.00

(\$8.00 copy for orders >10 copies)

Back Issues of WAAC Newsletter

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

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