

Alaska

Helen Alten accepted the position of director at the Sheldon Museum and Cultural Center in Haines, Alaska. Northern States Conservation Center will emphasize their online training courses, www.museumclasses.org. Helen has reduced her teaching load, but will still be teaching some online courses each year. **Brad Bredehoff** has been promoted to general manager to oversee operations of Northern States Conservation Center in Minneapolis.

Ellen Carrlee has been leading the packing team for the Alaska State Museum's approximately 40,000 items that must be moved to a new storage vault through a tunnel made of shipping containers during a 6-week window this spring. Info about the packing/ rehousing/ storage support techniques are detailed with dozens of images at <http://ellencarrlee.wordpress.com/>.

Scott Carrlee has been busy working on an IMLS funded professional development project that brings museum professionals from around the state to Juneau to help the Alaska State Museum prepare its collections for the move to a new storage building. When the project is complete 30 museum professionals from 15 institutions will have participated in this mentored training project.

Monica Shah was happy to welcome a new conservator to the Anchorage Museum Collections Department, **Sarah Owens**. Sarah recently finished a post-graduate conservation fellowship at the National Museum of the American Indian, where she worked on a variety of projects, and completed research on Yup'ik fur parkas, consulting with Yup'ik skin sewers. Prior to her work at NMAI, she has worked at the Historic Royal Palaces, National Museums of Scotland, and Metropolitan Museum of Art. She obtained her graduate degree in textile conservation from the University of Southampton (UK).

Regional Reporter:
Ellen Carrlee

Arizona

Martha Winslow Grimm is deep into costume made for the movies. She is treating a collection of Judy Garland costumes. While it does not include those ruby red slippers, the sparkly shoes will be in the *Hollywood Costume* exhibit opening in March at the Phoenix Art Museum, which originated at London's Victoria and Albert Museum. She is organizing a Costume Society regional meeting in April which will include a symposium about creating costume for Hollywood movies.

Marilen Pool continues to work on the Basketry Project at the Arizona State Museum, moving from ethnographic to archaeological perishable collections in the new year. Marilen has also started working as a consultant on a three year grant with the Tucson Museum of Art on a storage upgrade project for their object collections. For the last few months Marilen has been conserving a collection of ceramic stations of the cross for the Franciscan Renewal Center in Scottsdale, AZ along with a variety of other objects for private clients.

Dana Senge and **Maggie Hill-Kipling** completed an extensive survey and identification of plastics in the National Park Service storage repository. Dana happily traveled to Edinburgh Scotland to attend the ICOM Metals 2013 conference. **Brynn Bender** and Dana worked at Bandelier National Monument, a park with natural disaster risks too great for collection storage, to pack and transport collections to

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Internet

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

Deadline

Contributions for the January Newsletter should be received by the Editor before **April 4, 2014**.

Western Association for Art Conservation

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

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Regional News, continued

Tucson as well as prepare evacuation transport boxes for items on exhibit. Dana, Maggie, and **Audrey Harrison** skillfully rehoused over one-thousand historic textile items, which actually created much needed empty shelves for incoming collections. **Bailey Kinskey** treated ceramics, and **Paige Hoskins** treated basketry in the lab.

Nancy Odegaard, Jae Anderson, Werner Zimmt, Martina Dawley, and Joy Farley successfully removed arsenic from three Navajo textiles. Nancy and a team from the University of Arizona recently completed a project in cultural conservation with faculty from the University of Kabul in Afghanistan. Nancy will be teaching two courses in the Care and Management of Archaeological Repository Collections in Erbil, Iraq. **Christina Biscalca** received a grant to use Vis-NIR spectroscopy as part of a technical the study of Hohokam pallets.

Brunella Santarelli continues to research the use of lead in early Basketmaker pottery designs. **Elyse Canosa** continues to research reversible epoxies. **Crista Pack** is working on the basketry collections doing surveys, treatments, and designing storage solutions. **Gina Watkinson** completed her master's degree in American Indian Studies (basketry topic) with a graduate Certificate in Heritage Conservation from the Drachman Institute. **Madeleine Nieman** is working on a wide variety of objects including the difficult treatment of a folded and fused oilcloth with a painting on the back. **Katie Belton** is working on a large ceramic vessel that was completely covered in aged masking tape. Many lab members, students, and volunteers continue to work on the new visible vault for the basketry collections.

Teresa Moreno has been working closely with ASM's Curator of Photographic Collections researching the needs of the museum's more than 525,000 photographic prints, negatives, and transparencies to make much needed improvements to the collections' storage environment. She continues to work preparing objects for exhibition and loan. Most recently she has done condition assessments on select photogravures by Edward Curtis which are being displayed in a three-part installation at ASM in a new exhibit titled *Curtis Reframed*.

Teresa is also advising on the development of new permanent and temporary exhibits to highlight ASM's collections both at ASM and in other locations on the campus. One such exhibit is being developed for installation in the UA historic 'Old Main' building. Constructed in 1891 as the first UA building, it is undergoing historic preservation and will soon house the administrative offices of the UA President. Teresa is working with and advising colleagues from ASM, the UA Center for Creative Photography, the UA Flandrau Science Center, and the UA Libraries Special Collections on the environmental, lighting, and security needs for exhibiting collections in a historic building.

Last fall Teresa guest lectured in a UA class that focused on critical issues for museums in the 21st century and assisted UA graduate students with the analysis of objects which they selected for their own student curated exhibit case. Teresa continues to serve on the UA Faculty Senate and last fall began serving a two-year term on the UA Faculty Senate Executive Committee. Additionally, she continues her research on ASM's silver jewelry collection.

Regional Reporter:
Brynn Bender

A Correction

In the process of cutting and pasting together the parts of the remembrances of Victoria Blyth Hill in the last issue, I inadvertently put the wrong name on the first segment. It was actually by Nancy Thomas from LACMA. My apologies.

Regional News, continued

Hawaii

Kent Severson completed work on the openwork marble screens (or *jali*) that make up the pavilion on the roof of Doris Duke's bedroom at Shangri La in early August. With that, attention has turned to preparation of the rooms below, Doris Duke's bedroom, dressing, and bath rooms, known as the Mughal Suite, for presentation to the public in fall of 2014. Richly decorated with inlaid marble and *jali* screens, these spaces have never before been opened to the public. The design phase is nearly complete, including plans for new vitrines to highlight Doris Duke's collection of Mughal jewelry, enamels, and gem encrusted jade vessels, new LED lighting, and a selection of furniture and other collection items dating from the late 1930s. Electrical upgrades are wrapping up, as are the difficult repairs to the elaborate bronze frames around the sliding screen, glass, and marble pocket doors and windows.

Pre-program conservation intern **Liane Na'auao** was accepted to the Buffalo training program and left Shangri La in September; she is sorely missed. Kent is now assisted in treating objects for the exhibition by pre-program conservation interns **Kat Harada** and **Kayleen Roberts**, and by local conservation technician **Gilbert Martinez**, a recent addition to the Shangri La team. We have had site visits from some of our regular consultants, such as **Molly Lambert** and **Ann Svenson**, as well as a new visitor from L.A., **John Fidler**. We are grateful for their help in sorting out the difficulties of conservation in the challenging shoreline environment of Shangri La.

In Asia, **Dawne Steele Pullman** has finished extensive inpainting on a Lin Fengmian that was heavily damaged by a previous cleaning, addressed environmental damages on an Edward Seago painting, as well as stabilized a Sanyu. Back in the islands she has been working on paintings by Joan Mitchell, Vu Cao Dam, and Diane Hansen Young. She was also in the UK surveying a private collection of contemporary art.

Thor Minnick recently completed an extensive nine month treatment of a *koa* and *kou* wood desk made in the 1860s by Honolulu cabinet maker

Major T. Donnell for the Secretary of the Legislative Assembly of the Monarchy Period. He is presently working on an Italian rosewood, ivory, and ebony table from the 19th C. for Shangri La. He continues to find himself inundated by Hawaiian *umeke* (calabash) in need of help.

Rie and **Larry Pace** attended the AIC meeting in Indianapolis. In the fall they had a pre-program intern, **Josie Maldonado**, working for them. Prior to coming to Hawaii Josie had been an intern with **Beverly Perkins** at the Buffalo Bill Historical Center.

Regional Reporter:
D. Thor Minnick

Los Angeles

Decorative Arts and Sculpture Conservation at the J. Paul Getty Museum welcomes graduate intern **Briana Feston**. A 2011 graduate of the Conservation Center of the Institute of Fine Arts, NYU, Briana comes to the museum most recently from the Musée de Sèvres where she coordinated the conservation of scores of porcelains damaged during WWII. At the Getty, Briana is working on a range of projects with an emphasis on the treatment of outdoor bronzes. Also new to the department is conservation assistant **Rainen Knecht** who is on temporary contract to assist in the maintenance and treatment of outdoor sculpture.

Julie Wolfe is working on the use of carbon dioxide blasting for removal of outdoor bronze coatings for the museum's sculpture collection. The removal of 20-year-old Inralac and recoating of the bronzes will be a long-term project. Julie and her husband **Alan Phenix** of the Getty Conservation Institute will be visiting professors at the Conservation Center, IFA, NYU for the Spring quarter 2014. The subject of Alan's course will be solvents; Julie's course topic will be the conservation of public art.

Jan Dorscheid, the department's former intern, and **Arlen Heginbotham** completed a major treatment on an opulent

Parisian *Régulateur*, decorated in Boulle marquetry and gilt bronze, ca. 1744 by Jean Pierre Latz. The clock was on loan from the Cleveland Museum of Art and was conserved at the Getty in exchange for exhibition in the museum's galleries. The treatment took approximately six months and used several newly developed techniques for the removal of old varnishes and corrosion.

Tonny Beentjes, Head of Metal Conservation at the University of Amsterdam, was recently a visiting scholar in the department. While at the Getty, Tonny conducted research into 19th-century French bronze casting technology, with a concentration on foundry practices at the time of Auguste Rodin.

This spring **David Bourgarit**, head of the Metal Group at the Centre de Recherche et de Restauration des Musées de France will be a Getty Conservation Institute visiting scholar, collaborating with Decorative Arts Conservation on a database of 16th to 18th-century French bronze alloys.

David, Jane Bassett, and **Francesca Bower** are editors of the Archetype Publications volume *French Bronze Sculpture 16th – 18th Century: Materials and Techniques (Bronzes Français: Matériaux et Techniques de la Sculpture en bronze du XVI^{ème} au XVIII^{ème} siècle)* that will be released this month. Three WAAC members: **Jane**, **Arlen Heginbotham** and **John Griswold** have authored papers in the volume.

Jen Kim started as associate conservator at the Autry National Center. This past summer as supervising archaeological lab conservator, she also went back to Sardis, Turkey. She has also attended the 9th North American Textile Conservation Conference in San Francisco. The Autry assistant conservator **Ozge Gencay-Ustun** went to Antioch Turkey to join the Tell Atchana excavation team as a conservator. She worked in the Antakya Archaeological Museum for the opening of the Tell Atchana exhibit in the new museum.

In March 2013 Ozge also helped **Allison Lewis** and **Vanessa Muros** for the fourth successful workshop entitled: "Flaking, fragile, and fragmentary: safe lifting and

Regional News, continued

storage of delicate objects in the field.” They have been presenting the workshop at the annual meetings of the Society for California Archaeology since 2009. Previous three years **Molly Gleeson** and **Liz Werden** were also on board.

SCS finished two great projects to end a great 2013: the conservation/restoration of the historic plaster decorative facade on the exterior of the 1920s El Palacio Apartments in West Hollywood and the conservation of the Aztec Brewery interior, the first micro brewery in California, in El Cajon. The brewery was closed in the 1960s but the interior decor and bar was saved for the future. It is now being conserved and installed, after a few exhibitions in and around the San Diego area, in the Horton Plaza in San Diego. The SCS conservator, **Jill Hari**, just successfully finished conserving a damaged Yves Klein torso, with the help of research from expert Yves Klein scholars in Europe.

Rosa Lowinger & Associates was recently awarded public art conservation contracts with the San Diego Airport Authority, Arizona State University, and the cities of Kansas City, MO, and Olympia, Washington. Rosa is guest editing the vandalism-themed issue of *Change Over Time*, the University of Pennsylvania’s theoretical journal on built heritage.

LACMA recently received a \$150,000 IMLS grant to inventory the photography collection, update cataloging data, assess the condition and housing of objects, develop a digital interface for internal and external uses, develop protocols for public access, and invite public engagement with programs about conservation and collections management. An important aspect of the grant is making visible to the public the behind-the-scenes activities in both conservation and collections management. A space in the Art of the Americas plaza level will be used for this purpose.

The grant will hire two full-time fellows specializing in photographs conservation and a consultant, **Gawain Weaver**, who will help to design the survey tool, and oversee process identification. **Asti Sherring** completed a master of materials conservation at Melbourne University

in 2012 with an emphasis in paper and photographs conservation. She has been working on contract at the Art Gallery of New South Wales in Australia. **Laura Moeller** comes to LACMA from Chicago where she was a photograph conservation technician at the Chicago History Museum. They will join the team as the IMLS Fellows.

LACMA will also have a new Mellon fellow, **Peter Konarzewski**, a student from the program for Preservation and Conservation of Works of Art on Paper, Archival and Library Materials at the State Academy of Art and Design in Stuttgart, Germany. He will be concentrating on identification, exhibition, and storage of the color photographs in the collection. He will also conduct an analytical survey of the light sensitivity of LACMA’s digital prints.

In January **Antoinette Dwan** taught a two day workshop at the paper conservation lab at LACMA in stain reduction with ammonium citrate and sodium borohydride. The workshop was organized by **Janice Schopfer** and partially funded by **Peter Loughrey** of Los Angeles Modern Auctions.

Funded by a generous grant from the Ahmanson Foundation LACMA’s Conservation Center has purchased VIDISCO digital X-radiography equipment and a pulsed 270 kV X-ray source. The whole system is battery operated and portable. **Allison Akbaroff** and **Frank Preusser** have begun to develop SOPs for a variety of object types and spaces. They have generated X-radiographs of paintings and a silver object. They have also used the equipment to X-ray elements of the Watts Towers to assist in the design of conservation measures. Once all procedures have been developed, the system will replace the current film based radiography units.

Elma O’Donoghue treated a Lorser Feitelson in LACMA’s collection for the exhibition *4 Abstract Classicists* which opened last December.

Carolyn Tallent will be custodian of **Robin** (RH Conservation Engineering) **Hodgson’s** low mass hot suction table for the next year. Anyone who would like a demonstration is welcome to get in touch.

Regional Reporter:
Virginia Rasmussen

New Mexico

Susan Barger wanted to share the article “Idle Hands Do Good Work” by **Tom Sharpe** in the *New Mexican*. Here is a summary of the article: “Three National Park Service employees on furlough due to the federal government’s partial shutdown found something to do with their free time: slapping mud plaster on San Miguel Mission, a Santa Fe landmark known as the oldest church.”

Lauren Meyer, a conservator with the cultural resource program at the Santa Fe office of the National Park Service, filled cracks on the south side of the adobe structure’s second level. **George Protho**, an archaeologist, and **Rachel Adler**, a conservator with Bandelier National Monument, added new layers of plaster to the parapets. San Miguel Mission was first constructed in 1610, destroyed in 1640, rebuilt in 1645, destroyed again in the Pueblo Revolt in 1680, and rebuilt again in 1710. Today it is one of Santa Fe’s most popular tourist attractions.

With the help from a grant from the *Save America’s Treasures* organization, Cornerstones began a three-year rehabilitation project in 2010. **Jake Barrow**, program director at Cornerstone’s Community Partnerships worked alongside with chief plasterer **Don Sean**, regular volunteer **Candy McKinley**, as well as Meyer, Protho and Adler. Cornerstones also has projects underway on La Sala (Galisteo) and the trading post at Santo Domingo Pueblo (Kewa Pueblo).

Silvia Marinas-Feliner, in cooperation with **Stephanie Taylor** of the NMSU Art Gallery, recently created a new exhibition *Conserving Tradition: Caring for the NMSU Retablo Collection* at the University Art Gallery which celebrates two NMSU treasures: the university’s renowned collection of 19th-century Mexican devotional paintings called “retablos” and the Museum Conservation Program for undergraduate students (the program also serves many graduate

Regional News, continued

students in programs such as anthropology and history). The exhibition showed both the retablos from the NMSU collection and the conservation work done by the students.

Also, this past year a group of ten students from the NMSU Museum Conservation Program participated in the annual restoration of the bronze sculpture *The Traders*. In addition to this, two of Silvia Marinas-Feliner's students, **Maria Marin** and **Whitney Jacobs**, restored a bronze sculpture by Glenn Goodacre titled *Tonita*, 1998. **Garry Carruthers**, the NMSU President, hired the Conservation Program Lab to restore it during the spring semester.

NMSU Museum Conservation Program student, **Lyndy Bush**, worked as an intern at the Smithsonian Institute, National Museum of Natural History (Botany Department). She was restoring their 1,000 herbarium specimens that are dried on paper that had been damaged after hurricane Sandy. She worked under **Catherine Hawks**, conservator for the National Museum of Natural History and **Lisa Palmer**. She was also awarded \$1,500 from the *Stockman Scholarship*. **Cassandra Canada**, another Marinas-Feliner student, also got a summer internship at the Smithsonian Institution, National Air and Space Museum. She also attended the Annual Meeting and Museum Expo by the American Alliance of Museums in Baltimore, at an invitation from the Smithsonian.

Regional Reporter:
Silvia Marinas-Feliner

Rocky Mountain Region

Beverly Perkins, chief conservator at the Center of the West in Cody, Wyoming has been promoted to Director of the Museum Services Division. Bev will be supervising the registration and collections staff and facilitating the use of the Center's collections.

The conservation lab of the Center of the West hosted three interns this past

autumn. **Grace Walters** carried out over 60 treatments and designed archival and accessible housing for 15th-18th-century English and American manuscripts on vellum with wax seals. **Abby Brown** worked on many interesting projects including a 15th-century French tapestry. **Yacoub Soleman**, an Egyptian conservation student, spent the autumn working on the repair of many books.

Judy Greenfield has recently completed various treatments including: cleaning and repairing an inlaid marble tabletop belonging to History Colorado Center and disassembling and reassembling a Mayan bowl. In addition, **Stephanie Cashman**, a pre-program intern has been, under Bev's supervision, treating a large terra cotta sculpture and a miniature Chinese tableau of a court scene.

Hosted by the Denver Art Museum, **Gina Laurin** organized a two-day introductory workshop for learning to use the Bruker Tracer handheld XRF. **Bruce Kaiser** instructed museum staff, area conservators, and staff from the neighboring PaleoResearch Institute on use, application, and interpretation of this type of analysis.

Allison McCloskey and **Julie Benner** are working on a selection of quilts for an upcoming rotation in the textile art gallery. Stay tuned for upcoming blog posts on their efforts on the Denver Art Museum website.

Courtney (Von Stein) Murray has been diligently working on a range of objects with **Kate Moomaw** and Gina Laurin. Along with other museum staff, Courtney and Kate conducted an interview with Brazilian artist Ernesto Neto to inform the preservation of his interactive piece, *Walking in Venus Blue Cave*. Under the supervision of Gina, Courtney has been researching, analyzing, and treating two Ecuadoran polychrome wood figurines from the museum's New World collection.

Sarah Melching treated a range of graphic art output by Herbert Bayer now on view. In addition Sarah and **Caitlin Whaley** prepared a representation of graphic art posters from the American Institute for Graphic Arts (AIGA) collection for the politically-inspired exhibit, *Drawn to Action*.

Regional Reporter:
Paulette Reading

Pacific Northwest

Jack Thompson from Thompson Conservation Lab, conducted two CAP surveys: Oregon Maritime Museum in Portland and the Shasta Historical Society, in Redding, California. He visited the Glucksman Conservation Centre located in the Sir Duncan Rice Library at the University of Aberdeen, in Scotland, while on his way to a small village where his paternal ancestors farmed until 1883, when they emigrated to America. While there he donated a silver award won by his gr. grandfather in 1872 to the local museum. After 38 years in the business he has decided that it is time to begin winding things down. There are still a few projects to finish, but he's already begun donating items from his research library and long-term testing projects. The American Bookbinding Museum in San Francisco and the Cooperstown program in Buffalo, NY, have been recipients of large donations of materials. He hasn't yet gotten around to dealing with the 4,000+ volume research library and a collection of stuffed filing cabinets.

In July and August **J. Claire Dean** had the pleasure of working with UCLA Getty Program summer intern **Caitlin Mahony** at the Hibulb Cultural Center (HCC), and Caitlin's supervisor, **Ellen Pearlstein**, also joined them for a couple of weeks. Claire continues to develop conservation activities at the HCC and is especially busy coordinating a conference on the conservation of poles, posts, and canoes to be held at the HCC this coming July. Information and a call for papers will have been posted by the time this goes to press.

From **Alice Bear** Conservation of Works of Art on Paper: Intern **Josh Summer** was of great assistance in the preparation for the WAAC Angles Project at the Black Historical Society of Kit-sap County. **Alexandra Whedbee** and **Monica Cavagnaro** put in long hours of sewing for the completion of a 2 year Thangka restoration project. Archivist **James Ghormley** has recently joined the

Regional News, continued

staff to assist in processing the Washington Art Consortium survey the studio is completing for WAC's new Safeco Art Collection.

Things are still settling out after a major reorganization at the Royal BC Museum last year. The staff has been busy with new projects, programs, and priorities. **George Field** has been on the road with loans to Amsterdam, Montreal, and Vancouver. In Montreal he had the good fortune to oversee a maintenance run of the RBCM John Lennon's Rolls Royce at the Grand Prix track. George also travelled with an intern and **Jana Stefan** to Alert Bay, where they assisted after a devastating fire at the U'Mista Cultural Centre. It was a great learning experience in less than ideal conditions. We wish U'Mista the best as they continue with their collections salvage treatments.

The museum bid farewell to an amazing crop of interns this past summer. **Emily Turgeon-Brunet** joined the RBCM from Queen's University, spending most of her time in the Archives Lab. **Courtney Von Stein** joined the team from the Wintertur program, assisting in the Objects Lab. And the lab 'stole' **Salma Naili** from Collections Management to round out the team. Together they were a formidable force of enthusiasm and smiles, as well as a treasure trove of new ideas. Thanks for the great summer, ladies. During the fall **Stephanie Chipilski** joined RBCM from Fleming College. Stephanie is all over the museum, carrying out research and treatments, as well as blogging and travelling as a special guest of UNESCO.

Lisa Bengston wrapped up her public conservation project in the galleries, entertaining and educating visitors as she completed a complex and protracted treatment on an early 20th-century Chinese paper lantern. Fortunately the interns all helped out with the treatment and a plethora of volunteers took some of the pressure off by interpreting some of the work for the public. Based on survey results and anecdotal evidence, it was an extremely successful program. We hope to reprise it at the next opportunity.

Several conservators and interns travelled to Vancouver to update training and certification for XRF analysis. And a great time was had by all at the regular spring meeting of the Pacific Conserva-

tion Group. Thanks to **Carol Brynolfson** and the Vancouver Museum for their hospitality and planning work.

Kjerstin Mackie has taken over responsibilities for the museum's archaeology collection, initiating a massive rehousing project that will greatly enhance the preservation and accessibility of the artifacts. She and **Colleen Wilson** have expanded their expertise in silver threads to polish silver on display in the permanent gallery. It's a stretch, but they're doing an admirable job. Colleen has also completed an intriguing reconstruction of former Lieutenant Governor Thomas Robert McInnes' uniform, literally piecing it back together to solve an age old mystery.

Kay Garland is deep into cold storage, preparing materials and working with **Betty Walsh** to fine tune procedures for the first retrievals. Kay has also begun the dreaded process of identifying deteriorated Polyplank in collections storage areas in anticipation of replacement with Ethafoam.

During the summer, Betty Walsh condition reported 18 photographs from the Harold Mortimer- Lamb collection. Nine were identified by XRF as platinum prints. She performed minor treatments on 8 prints. The works will be exhibited at the Art Gallery of Greater Victoria. In October, she attended the workshop "Photographic Conservation for Book and Paper Conservators," delivered by **Gawain Weaver** and **Jennifer Olsen** in Pasadena, California.

Kasey Lee recently had the good fortune to complete some conservation treatments and even a week of de-installation and condition reporting as the *Race to the End of the Earth* exhibition was dismantled. A consolidation of committees and concerted attempt to decrease the number of meetings has been quite liberating.

The Royal BC Museum hosted the fall meeting of the Pacific Conservation Group in November. Presentations were most fascinating and the opportunity to network with our colleagues most enjoyable. Don't miss the next PCG meeting in Vancouver next spring!

Kristen Kern presented seven disaster preparedness workshops in September and October as part of the IMLS

funded Oregon Connecting to Collections program to train its MentorCorps participants and interested community members.

Regional Reporter:
Corine Landrieu
Landrieu Conservation

San Diego

No news reported.

Regional Reporter:
Frances Prichett

San Francisco Bay Area

Heida Shoemaker, private paper and photograph conservator working in Berkeley, returned from a trip to Mali, West Africa in October. She organized and taught a workshop on photograph conservation in the capital city of Bamako to the photography students at CFP (*Cadre de Promotion pour la Formation en Photographie*). The workshop included history and identification of photo processes, deterioration, environmental issues, storage, and exhibition. She combined the lectures with hands-on activities of process id, washing, tear repair, and mounting techniques. Heida also worked with the Malian photographer **Malick Sidibé**, whom she had met the previous year in Bamako. She developed and began the implementation of a project for cleaning a selection of his 2" x 2" negatives, and re-housing them in good-quality envelopes and boxes.

Elisabeth Cornu taught several exhibition conservation workshops in November 2013 in Buenos Aires, Argentina: one at the Museology Program of Universidad del Museo Social Argentina and a second one at the conservation training program of the Universidad de San Martin. In late January, Elisabeth will travel to Oran, Algeria for a preventive conservation consultancy at the Zabana National Museum of Algeria. In addition to sharing US conservation solutions, this will give her a chance to practice Arabic.

Regional News, continued

In August **Victoria Binder**, associate paper conservator at the Fine Arts Museums of San Francisco, traveled to Japan to participate in a three week course on Japanese paper conservation techniques organized by ICCROM and the National Research Institute for Cultural Properties, Tokyo. The course consisted of two weeks of lectures and hands on practicals in Tokyo and a study tour to Kyoto, Nagoya, and Mino visiting traditional craftsmen and conservation studios. Victoria has called it one of the highlights of her career to date.

Rowan Geiger left her position as head of conservation at SFO Museum to run her business, SF Art Conservation, full time. Before her departure, Rowan and **Alisa Eagleston-Cieslewicz** conserved objects for exhibits on the history of airline signage, the history of the zeppelin, Japanese toys, and the America's Cup yacht races. They also prepared works from the San Francisco Arts Commission collection for installation in the newly-renovated Boarding Area E at SFO. Rowan is currently supervising a variety of studio and outdoor projects, and SF Art Conservation will provide object treatment, consultation, project management, collection surveys, and maintenance for museums, collections, and private clients.

Martha Little has accepted a full-time position at the UC Berkeley Library Conservation lab. After 26 years in private practice this will be a big change, though she will have a small set-up in her new home in the East Bay and expects to continue to do the occasional freelance job. She will also be getting married in April.

The de Young was honored to be one of the hosts for the North American Textile Conservation Conference (NATCC). Not only were the talks presented at the museum, but Richard Wolbers' two-day cleaning workshop was held in the wet room of the Textile Conservation Lab. An informative and enjoyable time was had by all.

Regional Reporter:
Alisa Eagleston-Cieslewicz

Texas

Julie Unruh has returned from working with staff at the National Museum of Circulation in Constantine, Algeria, on a project to condition check, stabilize, number, and rehouse the Museum's 19,000 archaeological coins.

Sylvie Pénichon recently left her position as Conservator of Photographs at the Amon Carter Museum of American Art to join the Art Institute of Chicago as their newly appointed conservator in the Department of Photography. She succeeds **Doug Severson** who retired in July after successfully leading the program for 33 years.

Anne Zanikos conserved a mural painted by Porfirio Salinas on the dining room walls of a private home. The mural was extracted and treated to allow reconstruction of the room inside a gallery at the Witte Museum in San Antonio. In November, Anne presented on the conservation of paintings and frames at the Conference on Historic House Museums sponsored by the McFaddin-Ward House in Beaumont Texas.

Lindsey Reynolds, a San Antonio, TX high school senior, chose art conservation as her "Mentorship Course" topic and conducted an interview recently with **Mark van Gelder** about the field. Mark also has been working on the treatment of a newly acquired painting in the Texas State Capitol collection and a suite of four paintings in the Texas Governor's Mansion collection.

Regional Reporter:
Ken Grant

The Kecks

I am working on a biography of the late Sheldon and Caroline Keck and seek evidence of their influence (good or not-so-good, direct or indirect) on conservation developments in regions far west and south of New York. I would appreciate hearing from WAAC colleagues who have interesting anecdotes, correspondence, photos, clippings, etc. Thanks!

Jean Portell (jeandp@aol.com)

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. Paper-bound and printed on acid-free stock.

Price: \$8.85

(\$6.60 copy for orders >10 copies)

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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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