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## Western Association for Art Conservation

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**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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Individual Membership in WAAC costs \$40 per year (\$45 Canada, \$50 overseas) and entitles the member to receive the WAAC Newsletter and the annual Membership Directory, attend the Annual Meeting, vote in elections, and stand for office. Institutional Membership costs \$45 per year (\$50 Canada, \$55 overseas) and entitles the institution to receive the WAAC Newsletter and Membership Directory. For membership or subscription, contact: Denise Migdail [secretary@waac-us.org](mailto:secretary@waac-us.org)

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## Regional News

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**Teresa Moreno**  
*column editor*

### **Alaska**

**Helen Alten** and the Sheldon Museum staff have completed cataloging, humidifying, and reshaping the oversized archival material stored in the museum's map cabinets, a project completed with a Museums Alaska Collections Management Grant. Now they are preparing for the next storage upgrade, changing the lower level exhibit gallery into an archives storage and research area. The project can move forward, despite not receiving an NEH Sustainability Grant, thanks to the generous donation of two sets of compactor shelving from the State of Alaska, donation of shipping by Alaska Marine Lines, and reduction in construction fees by Dawson Construction. The new storage area will quadruple the museum's archives space and allow the museum to accept an accession that doubles its holdings. Staffing for the project will come from the Texas A&M Internship Program, which places interns in small museums for six months.

Helen attended the AASLH meetings in Louisville, Kentucky in September and the Museums Alaska Meeting in Cordova in October. She is giving three presentations at the Museums Alaska Conference – one on conservation outreach projects that support small museums, one on preparing new collections for storage, and one on building community support for a small museum.

**Ellen Carrlee** hosted three graduate conservation interns this summer: **Anne-Marie Guérin** from Queen's, **Leah Bright** from Buffalo, and **Betsy Burr** from the UCLA/Getty program. Treatments included a Tsimshian totem pole, a 39-star flag, a Yup'ik kayak, a carved ivory tusk, sink mounts for archaeological textile and basketry fragments, and many mannequins. Ellen has also been collaborating with textile conservator **Beth Suzhay**, paper conservator **Karen Zukor**, paintings conservator **Gwen Manthey**, and the staff at **Paul Messier LLC** for preparation of artifacts in other specialties. Approximately 2,000 artifacts are being prepared for the opening of the new Alaska State Museum in May 2016.

**Scott Carrlee** organized a mannequin making week at the Alaska State Museum in early July that included several conservators (Helen Alten from the Sheldon Museum in Haines, **Sarah Owens** from the Anchorage Museum, Ellen and Scott Carrlee from Juneau) and the three conservation interns who were working with Ellen Carrlee this summer. In addition there were as many as twenty other participants such as mount makers, registrars, and volunteers who helped with the process. In the end the group was able to produce 12 finished mannequin forms and start 18 others. Scott will continue to push the process through to create mannequins for all the articles of clothing and regalia that will go on display when the new museum opens in May.

As part of this endeavor, Sarah Owens provided specialized textile conservation assistance with a Haida button blanket made in the 1970s by Selina Peratrovich for her daughter Delores Churchill. Sarah also advised mannequin makers on how to adjust problem areas that could cause pulling, tearing, or other damage to clothing over time. In addition to her work on the mannequin making at the State Museum, Sarah participated in a skin object preservation/conservation workshop in Kodiak. This was a collaborative project with the Alutiiq Museum and the Peabody Museum of Archaeology and Ethnology, where skin sewers gathered to demonstrate sewing techniques and stitches; conservators discussed the care of skin objects; and a squirrel skin parka was restored. More recently, Sarah has been preparing a variety of objects for three exhibitions opening this fall at the Anchorage Museum.

During the summer, **Monica Shah** traveled to Nome to help with an ivory carving workshop, part of the Material Traditions residency hosted by the Alaska State Museum. Carver **Jerome Saclamana** taught the class, and students were able to examine objects from the Carrie McClain Museum and Kawerak Cultural Center. The video for the residency and community class will soon be online. Monica

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## Regional News, continued

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also hosted the first two programs in the museum's new Urban Interventions series, which seeks to connect teens to the museum collections and empower youth through healthy expression. The first was a Skate Art project with at-risk teens and the second, Tupik Mi, is a project to revitalize cultural tattooing. In between programs, Monica has been assisting Sarah Owens in preparing collections for the Anchorage Museum's three fall exhibitions.

*Regional Reporter:*  
Ellen Carlee

### Arizona

The conservators at the Western Archeological and Conservation Center (WACC) have been busy conserving historical objects from Manzanar National Historic Site, pots from Joshua Tree National Park, and historic leather from Chiricahua National Monument. **Audrey Harrison** is beginning to focus on specialized storage mounts for large baskets stored at WACC, while **Maggie Hill-Kipling**, **Dana Senge**, and pre-program interns **Brenna Stonum** and **Sam Merrifield** continue work with the Grand Teton National Park ethnographic collection.

**Marilen Pool** recently completed the conservation treatment of a collection of Bolivian silver plaques at the Phoenix Art Museum and a Mexican lacquer tray for the Heard Museum. She continues working on the archaeological perishables collections at the Arizona State Museum. As part of that project she has been working with conservation scientist, **Christina Bisulca**, on the characterization of pine pitch, creosote lac, and plant gums found in the archaeological botanical and artifact collections.

**Nancy Odegaard** has returned to the Arizona State Museum from sabbatical leave. Since May she was a visiting fellow at ICCROM and visiting scholar

at the American Academy in Rome where she researched 19th-century ceramic restoration and lectured on basketry. In July-August, she completed a Fulbright Senior Specialist Award project in Colombia. A partnership with the University of Arizona, the Universidad Externado de Colombia, the Ministry of Culture, ApoyOline, and the collaboration with Amaparo Rueda involved teaching at five universities, a public lecture at the Gold Museum, and visits to thirty museums, twenty churches, nine archaeological and natural sites, and seventeen other cultural sites.

In September, she will present several sessions at the American Tribal Archives, Libraries and Museums Conference (ATALM) in Washington DC and will present a paper on the use of CO<sub>2</sub> cleaning for basketry and textiles at the *Ice Cold: Solid Carbon Dioxide Cleaning Symposium* also in Washington, DC. **Gina Watkinson** will co-present a lecture with Nancy on basketry and on working with tribal representatives at the ATALM conference.

**Teresa Moreno** continues to oversee the environmental monitoring program at ASM. Her work continues on the NEH SCHC funded planning and design for the museum's new climate controlled photo collections storage vault. Teresa is advising and providing guidelines for the environmental requirements and exhibition case design for ASM's new Basketry Interpretive Gallery that will open in early 2017. She is working with staff from ASM and the University of Arizona (UA) libraries in preparation for hosting the Folger Shakespeare Library traveling exhibit *First Folio! The Book that Gave Us Shakespeare* in February-March 2016.

In addition she has been busy conducting condition assessments and treatments, and making mounts for a number of objects for loans, including a small collection of Roman glass, ceramics, and bronzes for loan to the UA Museum of Art for an exhibit titled *Rome: The Legacy of an Eternal City*, and a Mexican Tehuana dress and several pieces of

jewelry for loan to the Heard Museum for their exhibit *Las Favoritas de Frida*.

During the summer Teresa lectured at the ASM Rock Art Ranch (RAR) archaeological field school near Winslow, AZ and conducted a two-day introductory workshop on archaeological conservation in the ASM conservation lab for ten RAR students funded by the NSF Research Experiences for Undergraduates program. Teresa continued to teach for the Balboa Art Conservation Center (BACC) as an instructor for their *Focus on Collections Care* workshop series. She taught the *Care of Metal Objects* workshop in San Jose in June, San Diego in August, and Eugene in September.

Also in September, in addition to attending this year's WAAC conference at Asilomar in Pacific Grove, California at the end of the month after which time she assumed her new role as WAAC President, Teresa participated in the Protecting Cultural Collections: Disaster Prevention, Preparedness, Response and Recovery Workshop put on by the Western States and Territories Preservation Assistance Service (WESTPAS) and taught by **Randy Silverman**, preservation librarian at the University of Utah Marriott Library.

**Brunella Santarelli** defended her dissertation in June and earned her PhD from the University of Arizona in Material Science and Engineering (MSE) with a concentration in Heritage Conservation Science. This fall she will begin a post-doctoral fellowship at the Metropolitan Museum of Art. **Elyse Canosa** will return to the UA and ASM in September from the Netherlands where she has been researching metal corrosion on daguerreotypes. She will continue her research towards her PhD in the MSE Heritage Conservation Science program.

*Regional Reporter:*  
Dana Senge

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## Regional News, continued

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### Hawaii

On August 31, **Lynn Ann Davis** retired as librarian and preservation department head for Hamilton Library, University of Hawai'i at Manoa. Many of us know Lynn from her work here with the library over the past 19 years and many people in Hawaii's museum, library, and archive community know Lynn from her past years with the Bishop Museum. Among many other initiatives (including creating the listserv for Hawaii's Connecting to Collections grant), Lynn has been a champion for disaster planning and response and is a founding trainer for the Western States and Territories Preservation Assistance Service (WESTPAS). Stay tuned for upcoming disaster response training this fall, as she continues to share her knowledge and experience.

**Seth Irwin**, paper conservator of the University of Hawaii at Manoa Library Preservation Department has ended work on the FEMA contract for treatment of photographs, prints, and books that were damaged when a tsunami hit Hulihee Palace in Kona on Hawaii Island in 2011.

**Dawne Steele Pullman** continues to treat paintings for clients in Hawaii and around the world. She attended a seminar for conservation of acrylic paintings at the Tate Modern this summer while working in private practice on a tempera painting by Hedda Sterne and stabile sculpture by Marcel Louis Bagniet. Before this she was in Burma with UNESCO and Memory of the World Committee-Asia Pacific (MOWCAP) as well as in discussion with conservators from India who were treating 11<sup>th</sup>-century temple wall paintings in Bagan.

**Kent Severson**, conservator at Shangri La, hosted two conservation interns this summer, **Colette Khanafarov** from UCLA's Conservation of Archaeological and Ethnographic Materials Training Program and **Emily Wroczynski** from the Winterthur/University of Delaware Program in Art Conservation. Colette researched the history of the mosaic tile decorations

on the dining room lanai and initiated a program of treatment.

Emily has been analyzing the wood, paint, and varnish layers of the ceilings in the foyer and the living room, as well as the doors at the passage from the living room to the mihrab room. She also found time to initiate a program of treatment that will continue in coming years. Shangri La thanks both of these interns for their hard work and contributions to the preservation of the collection.

**Thor Minnick** continues with treatment of Queen Lili'uokalani's furniture located in Washington Place. Recent items treated are a Chinese rosewood altar table and the Queen's koa sewing table. He has just completed French polishing an unusually large 19<sup>th</sup>-century koa circular table made by C. E. Williams and another smaller koa table made by John J. Halstead from the same period.

*Regional Reporter:*  
D. Thor Minnick

### Los Angeles

**Christina Fisher** has left LACMA's Watts Towers team to concentrate on her creative work and **Traci Lucero** joined the team as assistant conservator.

**Silviu Boariu** has been promoted to associate objects conservator at LACMA. **David Armadariz** has also been hired at LACMA as a new mount maker.

In August **Kamila Korbela-Dunigan** joined LACMA paintings conservation for a three-year position as assistant painting conservator, funded by a generous grant from the Ahmanson Foundation. Kamila received her degree from the State Academy of Fine Art and Design in Stuttgart. Kamila has held fellowships at the National Gallery of Denmark and the Balboa Conservation Center in San Diego. Among her other duties Kamila will be assisting with the project to publish a catalog of Old Master and 19<sup>th</sup>-

century paintings that have been given to LACMA by the Ahmanson Foundation.

**Elma O'Donoghue** presented a talk at WAAC's annual conference entitled "Recent Treatments and Analysis of Colonial Paintings at LACMA." **Joe Fronek** is currently restoring a painting in LACMA's collection that is an unusual example of painting on marble, *Saint Agnes Protected by an Angel* by 17<sup>th</sup>-century artist Alessandro Turchi.

**Elizabeth Shaeffer** will be staying on at LACMA for her second year as Andrew W. Mellon Fellow in textile conservation. In April she will be helping to install nearly 400 costumes and accessories for the exhibition *Reigning Men: Fashion in Menswear, 1715 - 2015*.

In fall of 2015 LACMA will open a new study center on the Art of the Americas plaza as a direct result of generous grants from the Institute of Museum and Library Services and the Frederick Roberts Foundation. The IMLS grant resulted in a more searchable database for photographic processes with the implementation of a naming convention.

The IMLS grant also resulted in the rehousing of the photographic collection in preparation for use in the new study center. Activities in the studio of the new study center will be viewable through a glass wall where conservators, scientists, and collections managers will be working on preservation, documentation, and treatment of the collection.

The paper conservation lab at LACMA is pleased to announce that **Sarah Newby** has joined the staff as collections administrator for the photography and prints and drawings collection and manager for the study center. The paper lab filled its senior technician position with **Adriana Breisch**, formerly of the Charles Schultz Museum. Both staff will play an active role in the study center and its programs for public outreach. The center itself will be a model for the development of a variety of study centers at LACMA that will make collections accessible for teaching and research purposes.

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## Regional News, continued

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This summer was busy for UCLA Library Preservation Services. In the Library Conservation Center, pre-program intern **Emma Guerard** traded her work at the Watts Towers for work on circulating collection materials for eight weeks. In AV preservation, post-graduate intern **Allie Whalen** a graduate of the NYU AV conservation program, worked on the S.A. Griffin Collection of neo-beat and punk poetry recorded in long-gone LA venues.

**Chela Metzger** served on five academic committees at the Winterthur/University of Delaware Program in Art Conservation to help usher ten new art conservation graduates into the world. **Dawn Aveline** has been serving on the UCLA Library strategic planning committee. Collection care coordinator **Maria Elena Gonzalez**, joined the team in July to help handle large scale risk management and environmental concerns for the various library locations. They are also very excited to have had a new fume hood installed into the conservation lab!

*Regional Reporter:*  
Virginia Rasmuss

### New Mexico

**Susan Barger** became the *Connecting to Collections Care Online Community* coordinator for the FAIC. This is the successor program to *Connection to Collections* and it is now sponsored by the FAIC with funding from IMLS.

The NMSU Museum Conservation Program received a donation of \$80,000 from **Candis Stern** to establish the Candis Stern Endowed Scholarship. This scholarship will help the museum conservation undergraduate students to do internships, go to workshops, or attend conferences outside Las Cruces, NM.

*Regional Reporter:*  
Silvia Marinas-Feliner

### Pacific Northwest

At the end of June, the Seattle Art Museum conservation department hosted a convening to consider the possibility of establishing a facility for the conservation of Asian paintings at the Seattle Asian Art Museum. Collections stewards from across the Western U.S. and Canada came to Seattle for two days to discuss the idea of creating a center that would serve the SAM collections and those of collecting institutions across the region. The meeting was funded by the Andrew W. Mellon Foundation and was part of SAM's ongoing Mellon-Funded Asia initiative, which also includes a conservation survey of SAM's Japanese paintings and other conservation and curatorial collaborations.

More recently, a set of Brussels tapestries from the museum's decorative arts collection were transported to Mechelen in Belgium for comprehensive conservation treatment at the De Wit Royal Tapestry Workshops. These spectacular tapestries from around 1700 depicting Asia, Africa, and America (unfortunately, Europe was absconded with before they came to SAM) have seldom been seen in the museum's galleries because of condition concerns, but after conservation they will be prominently featured in a global textile exhibition at the Asian Art Museum next spring.

A recent treatment highlight was the return of an important Japanese painting *Scenes from the Life of Gensei Sho-nin* following two years of conservation. The Nambokucho period painting depicts the life of the priest Gensei Sho-nin who can be spotted in various parts of the painting. The large hanging scroll features both landscape and a topographical view of the priest's temple complex, and in one little scene, one can see Gensei getting a tonsure. Treatment took place at Studio Sogendo and was made possible by the generosity of the Sumitomo Foundation.

Recently Alexander Calder's *Eagle* was re-painted at the Olympic Sculpture Park and sculptures and paintings by Judd, De Wain Valentine, Mary Corse, and other artists were treated by SAM's

conservators in preparation for a new installation in the downtown museum galleries.

SAM conservation intern **Jennifer Myers** recently completed treatment of an early acrylic painting by Peter Young.

In July **J. Claire Dean** fulfilled the goal of her Kickstarter project that raised enough funds to erect a temporary shelter over a historic story pole at the workshop of Lummi carver Felix Solomon. Among the volunteers who helped were graduate student **Lesley Day** and conservator **Ellen Pearlstein**, both from the UCLA/Getty conservation program. Lesley was also undertaking a summer internship with Claire at the Hibulb Cultural Center, Tulalip, Washington, and Ellen came to visit at just the right time to help with both projects.

Claire also became hooked on time lapse videos this summer - you can see a video of the shelter raising at the Kickstarter page (search for J. Claire Dean at the Kickstarter website), and videos of all three of them at work at the Hibulb Cultural Center on the Center's Facebook page.

**Corine Landrieu** of Landrieu Conservation has been busy this summer treating outdoor sculptures from the Washington State Arts Commission public art collection: *Reach*, an Alaskan yellow cedar sculpture by Lorna Jordan at the Edmonds Community College and *Four Corners*, a Forton bas-relief by Susan Points at the North Seattle Community College. She also worked on *Skip to My Lou*, a red cedar sculpture by Ursula Von Rydingsvaard located on the Microsoft campus and on a few projects in the studio, including a Chinese mid-20<sup>th</sup>-century lacquer screen.

Amidst the smoky haze that periodically covers the Willamette Valley, **Susan Lunas** has been busy repairing a box for an Asian parasol from the early 1920s. The silk, painted parasol is gorgeous! She is replacing spines on two books, one from 1660 and the other from 1758. In addition she is cleaning, washing, and removing paper tape from two pencil

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## Regional News, continued

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drawings from the 1850s.

*Regional Reporter:*  
Corine Landrieu

### Rocky Mountain Region

**Beverly Perkins**, Division Director of Museum Services at the Center of the West, is serving as the chair of the Buffalo Bill Art Show and finishing her duties as treasurer on the executive board of Heritage Preservation.

She finished the conservation on the Winchester 1873 that was discovered in Great Basin National Park just in time for the arrival of eight summer interns. Radiography on the Winchester revealed a cartridge lodged in the small tool chamber in the butt of the gun. Once the rusted door of the chamber was freed, the cartridge was removed and dated. According to the Winchester factory records stored at the Center of the West, the firearm left the factory in 1882 and the cartridge dates to circa 1900. These dates confirm that the Winchester could have been left resting against a tree 100 years ago.

The summer conservation interns in the lab at the Center of the West included four pre-program university graduates: **Nicole Schmidt**, **Allison Rosenthal**, **Perrine Le Saux**, and **Vanessa Omayor**.

As well as completing many conservation treatments, they designed and launched a project in conjunction with **Bruce Kaiser** to study the bronzes of Alexander Phimister Proctor. Two university students, **Dee Rudolph** and **Kevin Page**, joined two Cody High School students, **Effie Clark** and **Zeta Eirtree**, to survey and carry out condition reports on the Center's collection of Buffalo Bill's Wild West Show posters.

**Teresa Knutson** of Rocky Mountain Textile Conservation in Kalispell, Montana is treating three U.S. flags with 39, 41, and 42 stars for the Louis & Antoinette Hagener Museum of the Northern Plains Indian at Montana State

University-Northern. The flags are considered unofficial because they are from a nine day period in November of 1889 when several northwestern states were admitted to the union, including the state of Montana. The 41 star Montana flag is extremely rare because Washington was admitted three days after Montana.

WCCFA conservators, **Carmen Bria** and **Yasuko Ogino**, completed a condition survey of almost 200 paintings at the Utah Museum of Fine Art at the University of Utah in Salt Lake City in July. **Hays Shoop** recently finished a complicated treatment of a portrait of Brigham Young for the Utah Museum of Fine Art.

**Camilla Van Vooren** completed the treatment of an eleven-piece, 35 foot wide mural from the Historic Sheridan Inn in Sheridan, Wyoming with the assistance of summer intern, Winterthur Fellow, **Alexa Beller**. Alexa also assisted Yasuko on the filling and inpainting of two parts of a multi-piece mural from Wilson Elementary School in Oklahoma City. In addition, she assisted Camilla in a condition survey of twenty governors' portraits at the Colorado State Archives.

WCCFA won the 2015 Conservation/Preservation Project Award from the Oklahoma Museums Association for the removal, treatment, and re-installation of two Olinka Hrdy murals from the historic Oklahoma City Central High School Building which was recently renovated and is now the Oklahoma City University School of Law.

**Tara Hornung** is returning to her private practice in Colorado after spending the past year as contract conservator at the Smithsonian National Air and Space Museum. Tara completed over 100 treatments on space and aeronautical artifacts, including components of space suits and aircraft engines. This spring Tara was awarded Professional Associate status in AIC.

Under the supervision of **Kate Moomaw** at the Denver Art Museum, **Eddy Colloton**, a graduate student in the NYU Moving Image Archiving and Preservation (MIAP) program, completed

an eleven-week internship, cataloging and preserving dozens of born-digital objects in the American Institute for Graphic Arts (AIGA) design collection. Kate also worked with outdoor sculpture interns **Rachel Henderson** and **Nicole Feldman** who assisted with annual maintenance of eight outdoor sculptures on the museum's campus.

Towards its preservation, the interactive piece *Walking in Venus Blue Cave* (2001) by Brazilian artist Ernesto Neto, was re-fabricated in PreVIEW, a multi-disciplinary space that highlights textile art and related conservation activities. The project took place in the month of September and included two assistants from Neto's studio, Kate, **Allison McCloskey**, and Andrew W. Mellon Foundation textile fellow **Julie Benner**. The public was able to watch and periodically engage as the large-scale sewing and assembly project progressed.

Over the summer, a late 20<sup>th</sup>-century *Egungun* was collaboratively treated. The *Egungun* is a composite ceremonial mask used by the Yoruba people of West Africa in a dance honoring ancestors. It consists of a removable multi-layer cloth skirt and a wooden head piece. Allison and Julie, along with Rachel, performed wet cleaning of the skirt. **Gina Laurin** cleaned and stabilized the head piece. Gina also recently completed treatment on a 17<sup>th</sup>-century Mexican feather painting on copper depicting St. John the Evangelist.

**Pam Skiles** and **Courtney Murray** recently assisted with infrared examination of underdrawings covered by murals in the Denver State Capitol building. The drawings revealed ranged from a portrait of Abraham Lincoln to various intricate scroll-like representations.

Courtney has completed her Samuel H. Kress Foundation fellowship in objects conservation. Her project involved the research, analysis, and treatment of six 18<sup>th</sup>-century Ecuadorian polychrome Magi figurines. Mount-maker **Steve Osborne** and assistant **Nick Donaldson** fabricated custom mounts for safely uniting the three riders and their horses.

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## Regional News, continued

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Conservation assistant **Caitlin Whaley** completed exhaustive photo-documentation of the AIGA food and toiletry collection – noted for package design. In September, Courtney will commence treatment of this unorthodox range of materials.

In April, **Sarah Melching** participated in an artist interview workshop sponsored by Voices in Contemporary Art (VoCA, formerly INCCA-NA) at the Brooklyn Museum of Art. In June, she attended the convening at the Seattle Art Museum where conservation needs of Asian paintings in the western region of the U.S. were discussed and evaluated. Both the workshop and the convening were supported by the Andrew W. Mellon Foundation.

*Regional Reporter:*  
Julie Parker

### San Diego

No news.

*Regional Reporter:*  
Frances Prichett

### San Francisco Bay Area

The objects lab of the Fine Arts Museums of San Francisco is as busy as usual. **Geneva Griswold**, objects Mellon Fellow, and **Anne Getts**, textiles Mellon Assistant Conservator, have finished preparing and installing a show they co-curated on the science and conservation of feathers, called *Featherwork: A Conservator's Approach*. This small but exquisite show will be open alongside a larger exhibition of featherwork: *Royal Hawaiian Featherwork: Nā Hulu Ali'i*, which runs until February 28, 2015.

**Catherine Coueignoux**, associate objects conservator, spent many happy hours organizing the 41st annual WAAC conference, which was held in Monterey

Bay, CA, from September 29—October 2, 2015. By press time, those of you who were able to go will surely agree that it was a wonderful experience, and that the talks given by FAMSF conservators, including Geneva, Anne, head of objects conservation **Lesley Bone**, and head of paper conservation **Debra Evans**, were all stellar.

**Margaret (Meg) Geiss-Mooney**, textile/costume conservator in private practice, was appointed to the City of Petaluma Public Art Committee by the Petaluma city council earlier this year. She is the first professional conservator appointed to the PPAC.

**Mark Fenn** and **Colleen O'Shea** have completed treatment on four Korean lacquerware objects for the upcoming exhibition *Luminous: Mother-of-Pearl Lacquer from Korea*, scheduled for spring 2016 at the Asian Art Museum. Colleen graduates from the SUNY Buffalo State Program in Art Conservation in September. After graduation, she begins a year-long Mellon Fellowship at Historic New England.

**Shiho Sasaki** and **Kathy Gillis** participated in two Mellon-Foundation funded initiatives aimed at increasing resources for the treatment of Asian artworks in North America. They participated in the consortium at the Seattle Art Museum that was initiated to explore establishing a regional studio for the treatment of Asian paintings. At the Cleveland Museum of Art, many of the same professionals met to discuss initiatives to provide specialized training for emerging conservation professionals in the specialties of Asian materials.

Shiho and conservation technician **Courtney Helion** are exploring innovative ways to display large-scale contemporary works of art on paper for the museum's fall exhibit, *First Look*.

Courtney has also co-authored a poster with **Denise Migdail** for presentation at the North American Textile Conservation Conference in New York City in November 2015 on preparing museum quality mannequins.

Denise and Shiho have been consulting with contemporary living artists on appropriate hanging devices to assist in long-term preservation and best display practices for their artwork. A number of interviews with contemporary Asian artists are being conducted at the museum for better understanding of the long-term needs for their artworks.

*Regional Reporter:*  
Alisa Eagleston-Cieslewicz

### Texas

The Harry Ransom Center at the University of Texas at Austin currently has on view an exhibition entitled *Frank Reaugh: Landscapes of Texas and the American West*. Reaugh, a Dallas-based artist whose career spanned the late 19<sup>th</sup> and early 20<sup>th</sup> century, was known as the "Dean of Early Texas Art" and specialized in landscapes executed primarily in pastel. The companion book to the exhibition is entitled *Windows on the West: The Art of Frank Reaugh*. **Kenneth Grant** has an essay in the companion book entitled "Frank Reaugh as Inventor: Innovations for the Use of Pastels in Field Sketching." The essay outlines Reaugh's inventions with regard to pastel materials including hardness formulations and a unique palette of colors, as well as an ingeniously-designed patented lap easel to better adapt the pastel medium for field sketching. The exhibition is on view through November 29.

**Judith Hastings** at the Menil Collection contributes the following items: **Erin Stephenson**, the Andrew W. Mellon fellow in paintings conservation at the Menil for the past three years, was awarded the William R. Leisher Memorial Fellowship for Research and Treatment of Modern Paintings at the National Gallery in Washington, D.C. and will begin that appointment in October; the incoming fellow will be **Desi Peters**, a graduate of Institute of Fine Arts, New York University, whose most recent position was as a graduate intern at the Lunder Conservation Center, Smithsonian American Art Museum. They will miss Erin and wish her the very best in her new post, and they look

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## Regional News, continued

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forward to working with Desi in the fall.

**Kari Dodson**, who joined the Menil Collection conservation department as assistant objects conservator in August of 2014, has been managing two large outdoor sculpture projects, the first comprehensive conservation treatment of Mark di Suvero's *Bygones* since it was acquired in 1978 and the treatment and repainting of Tony Smith's *The Snake is Out* in advance of its installation at the University of Houston this fall.

This summer, **Anne Schaffer**, who just completed her second year at the Department of Art Conservation, Buffalo State College, worked with assistant paintings conservator Katrina Rush during an eight-week summer internship in paintings conservation. Anne will be starting her third-year internship at the Philadelphia Museum of Art in the fall.

On April 9-10, the Menil hosted a two day symposium, *Barnett Newman: The Late Paintings in Context*, around the exhibition *Barnett Newman: The Late Works*, co-curated by Menil chief conservator **Brad Epley** and curator **Michelle White**. The symposium presented perspectives on the material, aesthetic, and philosophical issues at the heart of the exhibition's presentation of Newman's late and unfinished paintings and will be available in the spring of 2016 on the Menil's website. **Cory Rogge**, the Andrew W. Mellon Research Scientist at the Museum of Fine Arts Houston and the Menil Collection, and Brad also presented their recent Newman research at the AIC meeting in Miami in May.

Construction of the Menil Drawing Institute is underway and in preparation, conservator of works of art on paper **Jan Burandt** has been surveying the collection's drawings and working with colleagues in collections management to strategize the move. Pre-program intern, **Grace Walters** has rehoused the entire collection of cased photographs and tintypes and completed the re-matting of several hundred photographs by Henri Cartier-Bresson.

*Regional Reporter:*  
Ken Grant

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Anna was frowning. "But today we think far beyond these old boundaries. We don't just think of being Scottish or Danish or whatever. Those are old-fashioned things. We think of being human."

The Duke smiles at her. "Of course, we think of our shared humanity; of course we do. But I must disagree with you about the rest. We have to have some meaningful sense of the local in order to understand what our shared humanity is. If you take that away from people – as is happening – then they don't know who they are and that means they won't care very much about others. You'll get a crude materialism, because the material is all that we will have in common. You'll get vast, anonymous societies where we are all strangers to one another. We get much of our humanity from the local, the immediate, the small-scale."

*From Sunshine on Scotland Street*  
by Alexander McCall Smith

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## WAAC Publications

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### 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.

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