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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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## Regional News

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*Randy Silverman*  
column editor

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### **Alaska**

**Helen Alten** and the Sheldon Museum staff installed compact storage donated by the Alaska State Historical Library into the lower level exhibit area at the start of December, turning it into the museum's new archives and research room. The Rasmuson Foundation provided \$25,000 to pay for Dawson Construction's removal of the units from Juneau and reinstallation in Haines. The reinstalled units were lubricated and move smoothly on their tracks.

A Museums Alaska Collections Management grant paid for a six-month intern from Texas Tech, **Amy Lowery**, who arrived December 28th to work with staff on moving the archives from the upper level to the new lower level storage area. Six, five-drawer steel lateral file cabinets were donated from Takshanuk Watershed Council for the new storage area. The Chilkat Valley Foundation donated \$1,200 for acid-free storage materials. By the end of January the museum's archives should be completely moved into the new units. Then the museum will commence bringing in the Alaska Indian Arts archives and objects, processing them through a freezer, cleaning and rehousing them prior to accessioning them into the main collection. This acquisition is estimated to double the museum's archival holdings.

The new archives storage and research area provides storage space for large objects which, to date, had been stored behind exhibit walls or in a heated shed. The extra storage space now provides the museum with the ability to take items off display. Other donors to the project include Alaska Marine Lines (shipping) and Dawson Construction (reduced overhead for work). Plus, the new storage area spawned other changes. The director's office is being upgraded with oak cabinets formerly used in the archives storage area. Staff is moving out of upstairs spaces to accommodate more exhibit spaces.

**Scott Carrlee** continues to make conservation-grade mannequins for the exhibits that will be installed in the new Alaska State Museum to open in May/June. To date, almost 50 mannequins have been constructed to support Native Alaskan artifacts, military uniforms, and various other textiles that help tell the story of Alaska. Scott is grateful to his conservation colleagues such as Helen Alten, **Sarah Owens**, and **Shelly Uhlir**, who generously contributed their knowhow to the project.

**Ellen Carrlee** is working on treatments for the new Alaska State Museum, including a collaborative Haida Canoe restoration by carver Steve Brown and an upcoming Chilkat Robe restoration and replica loom by Tlingit weaver Anna Brown Ehlers. In October she worked with the Cordova Museum to arrange a public workshop focused on the treatment of an Alutiiq gutskin parka and custom mannequin. The repairs and knowledge-sharing was done by Siberian Yupik skin sewer Elaine Kingeekuk, who has done similar work for National Museum of the American Indian (NMAI) and the Arctic Studies Center. Ellen is also troubleshooting ways to prevent potential artifact damage for artifacts slated to be displayed long-term in a Northwest Coast Clan house newly carved from Western Red Cedar.

*Regional Reporter:*  
Ellen Carrlee

### **Arizona**

**Marilen Pool** continues her work as Project Conservator at the Arizona State Museum (ASM) working on the treatment of the ethnographic basketry collections. She also continues to work on a variety of research projects on plant and insect resins found in archaeological collections with conservation scientist **Christina**

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## Regional News, continued

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**Bisulca.** In her private practice Marilen will be working on several sculptures in coming months as well as an intricate pair of Huron moose hair embroidered moccasins.

The conservation team at the Western Archeological and Conservation Center (WACC) has been working on conservation treatments for Chaco Culture National Historical Park in preparation for exhibit installation in 2017. Conservation technicians **Brenna Stonum** and **Amy Molnar** have treated 20 ceramic vessels to date, and are beginning treatments on the beautiful beads and pendants in the collection.

Conservation intern **Sam Merrifield** continues to learn about conservation of prehistoric textiles and is treating a large group of cotton textiles from Tonto National Monument.

**Maggie Hill Kipling** kicked off a survey of the prehistoric sandals in storage at WACC from multiple National Parks including examination of the sandals with UV to identify faded dye patterns.

**Audrey Harrison** continues treating ethnographic materials from Grand Teton National Park—a project that has been underway for a decade and is now, amazingly, almost completed.

The ASM conservation lab hosted Colombian curator **Alvaro Martes** and Tohono O'odham intern **Anthony Sweezy** during the fall 2015 semester. Alvaro and Anthony had the opportunity to participate in the Pottery Response Model and rehoused a collection of archaeological material. Marilen Pool and **Skyler Jenkins** were hired with IMLS funding to conserve and build supports for ASM's ethnographic baskets.

**Elyse Canosa** is working on repatriation projects at ASM while completing doctoral research on daguerreotype corrosion. Third year interns **Nicole Peters** (Buffalo State College) and **Betsy Burr** (UCLA/Getty) are also working on the basketry projects and archaeological textiles with **Gina Watkinson** and **Nancy Odegaard**. A second pottery treatment blitz was

recently completed by lab members with the help of graduate intern **Mary Vigliotti** (West Dean College). Elyse, Nicole, Betsy, and Mary worked with **Ron Harvey** (Tuckerbrook Conservation) at the Heard Museum on several outdoor sculptures.

Nancy and **Jaе Anderson** participated in the Collaborative Conservation meetings at the School of Advanced Research in Santa Fe. University of Arizona (UA) undergraduate **Yi Zhang** is working on storage upgrades and analysis for coin, metal, and jewelry items. **Wendy Lindsey** has joined the Heritage Conservation Science program at the UA and will be researching corn and tobacco residue detection methods in artifacts.

**Linda Morris** has been treating an increasing number of water-damaged paintings and paper artifacts in private practice as the result of leaking roofs caused by heavy rains. Part of a ceiling even collapsed in a historic house and flooded the floor, but, fortunately all the damage was treatable.

*Regional Reporter:*  
Dana Senge

### Hawaii

**Margaret Geiss Mooney**, textile conservator in private practice from the Bay Area, has joined the conservation team at the National Museum of Qatar. She is preparing a collection of Gulf regional costumes for exhibition in the new museum. She joins fellow Bay Area objects conservator, **Candis Griggs Hakim** who has been with the project for three years. Also on the team are objects conservators **Hiroko Kariya** (NYU), **Sue White** from Dublin, Ireland, and UCL-Qatar conservation intern **Narae Kim**. The National Museum of Qatar is looking for one more textile conservator who must be intrepid. Please send inquiries to **Valerie Free**, Chief Conservator.

The Doris Duke Charitable Foundation's Shangri La conservator **Kent Severson** reported that **Deborah Pope** retired as executive director at the end of December. Deborah will be replaced by **Konrad Ng** who will start at the beginning of March. Most recently, Dr. Ng has been serving as the director of the Smithsonian Institution's Asian Pacific American Center in Washington, D.C. and formerly worked with the Hawaii Museum's Association.

**Dawne Steele Pullman's** recent work in Hong Kong has been diverse, ranging from modern art to the first Western style paintings done in Asia. Treatments have included paintings by the Gutai group of artists as well as their contemporary, the Chinese artist T'ang Haywen. Dawne is currently involved in a treatment of the portrait of a Chinese ancestor painted in the Philippines in 1869 and last restored by the National Gallery in London in the 1960s. Also in the workshop is a landscape (2002) by Qiu Anxiong painted when he was studying in Germany; Qiu Anxiong has since become a conceptual video artist now living in Shanghai. Dawne recently completed the treatment of one of a pair of "China Trade" paintings depicting the ancient tea trade. These works were usually executed by unknown Chinese artists who were often apprenticed to traveling European artists, trained by ship artists on expedition, or possibly by talented Jesuit priests. Dawne is now back in Hawaii, at work on a piece by Polish Art Deco painter Tamara de Lempicke.

**Thor Minnick** recently completed treatment of a beautiful 19th-century Henry Weeks, Jr. koa wood dresser, another kou wood umeke (calabash), a pre-contact lava stone lamp from the island of Hawai'i, and a tall, 19th-century Chinese sang-de-boeuf glazed vase. He is presently treating a polychrome Bodhidharma for the Honolulu Diamond Sanga Zen Center that has suffered wood beetle and water damage, paint loss, and wear.

*Regional Reporter:*  
D. Thor Minnick

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## Regional News, continued

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### Los Angeles

LACMA painting conservators are busy with several projects. **Joe Fronck** is restoring a major work in the European collection, Alonso Cano's *Christ in Limbo*, in preparation for an exhibition later this year in Berlin. **Elma O'Donoghue** is treating a 1955 painting by Kenzo Okada that was at some point restretched, leaving the signature partially hidden.

**Miranda Dunn** is restoring an oil sketch by Jean-Hippolyte Flandrin, which was adhered to a board that was causing serious dishing. Miranda is also restoring a painting by Francis Wheatley. **Kamila Korbela** is treating a recent acquisition, a panel by Anton Raphael Mengs, *Salvator Mundi*.

In February LACMA painting conservators delivered lectures to students in the UCLA/LACMA art history practicum on paintings, a program funded by the Mellon Foundation. Sessions included a gallery walk-through and talks on infrared reflectography and X-radiography. As part of the LACMA series, private painting conservators **Susanne Friend** and **Linnaea Saunders** gave talks on supports/grounds and modern painting practices.

**Yadin Larochette** has switched gears and closed her private textile conservation practice to go into the big wide world of glazing as Tru Vue's new museum and conservation liaison. She hasn't abandoned textiles, however, and is giving presentations on tapestry at the Getty Center associated with the current exhibit *Woven Gold: Tapestries of Louis XIV*. The Tuesday "In Gallery" presentations are weaving demonstrations. The Sunday "In Studio" presentations will be more involved, in which she will be discussing a bit of history and process as well as providing demonstrations, and weaving samples will be on view.

The Antiquities Conservation Department at the Getty Villa welcomed the 2015-16 intern, **Ellie Ohara Anderson**. A graduate of the UCL program with a passion for antiquities,

she has been a great fit in the department, jumping on the fast track of preparing for upcoming exhibitions at the Villa. Ellie has been working on mosaics, and the technical study of a glass gem and will be assisting **Eduardo Sanchez** with deinstalling the *Ancient Luxury and the Roman Silver Treasure from Berthouville*, an exhibition currently at the Legion of Honor in San Francisco. **Susan Lansing Maish** and Eduardo Sanchez are responsible for the treatment and research of these artifacts when on view at the Getty Villa and for contributing to the beautiful exhibition catalog.

The well-received exhibition at the Getty Center, *Power and Pathos: Bronze Sculpture of the Hellenistic World*, recently deinstalled by **Jeffrey Maish**, was couriered by **Erik Risser** to its next venue at the National Gallery in Washington DC. This amazing and beautifully curated exhibition was the focus for 19th International Congress on Ancient Bronzes, hosted at the Getty Center in October 2015. Jeffrey is treating and studying a bronze putto from the Archaeological Museum of Florence, and Erik is beginning work on the long-term loan of antiquities from the Santa Barbara Museum of Art.

Eduardo Sanchez is preparing for an exhibition of mosaics (serious tonnage mostly from the Getty Collection): *Roman Mosaics, Across the Empire*, opening this March at the Getty Villa.

**Marie Svoboda** is co-organizing a meeting in London, with colleagues at the British Museum, to discuss developments in the APPEAR project (Ancient Panel Painting: Examination, Analysis, and Research) and to begin planning the related conference scheduled for the winter of 2017.

The Natural History Museum welcomes assistant conservator **Marina Gibbons**, a graduate from the dual Master's program in objects conservation at the Institute of Archaeology, University College London. Marina hit the ground running, assisting with the deinstallation of the traveling exhibit *Mummies: New Secrets from the Tombs* in January and moving on to help prepare Oceanic ethnographic artifacts for an exhibit loan.

**Sculpture Conservation Studio (SCS)** has been very engaged this year with the de-installation, conservation, and installation of 19 large tile panels for the 1<sup>st</sup> Street Charter School in East Los Angeles. This mural, designed and installed at the 1<sup>st</sup> Street Mercado in the '70s, turned out to be an important piece of art because it was created at the very beginning of the Chicano art movement in Los Angeles.

The community realized the importance of the entire mural (all 19 panels) and insisted the charter school save the work and install these panels on the facade of their new school that is being created in the 1<sup>st</sup> Street Mercado space. SCS is just finishing up the conservation work and will be installing the murals within the next few months.

It was just announced that the entire mural and one individual panel will become part of the Getty PST2017 exhibition between the Getty, Hammer Museum, and LACMA. It will be at LACMA for the exhibition and then go on to two venues in Mexico. SCS will soon begin the removal, conservation, and re-installation of 29 artworks at the Fulton Mall in Fresno. This is a major mall renovation project that is estimated to take all year to complete. The sculptures will be moved out of one location, stored, conserved, and then placed on the sidewalks along the mall. The sculptures have not been maintained in over 20 years, so this project will include a large amount of conservation work.

The Huntington Library, Art Collections, and Botanical Gardens welcomes **Kristi Westberg** as the new Dibner Book Conservator. Kristi was trained at West Dean and has come from the Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts.

The Facilities and Preservation departments have pioneered a multi-departmental team that also includes staff from Reader Services and Security to prepare for the heavy rains expected from El Nino. The team inspects for water leaks, notifies appropriate response staff, and stockpiles disaster supplies. With the campus comprised of multiple buildings covering a large area, the team supports those already working in this area.



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## Regional News, continued

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In December, Huntington paper conservators **Annie Wilker** and **Jessamy Gloor** attended a Korean papermaking workshop in Daeseung Hanji Village, in the province of Jeollabuk-do, South Korea. There they learned about Korean papermaking history and its revival, and pulled *Abelmoschus manihot* roots from the ground, stripped bark, beat pulp on a stone slab, and practiced common Korean paper formation techniques.

Paintings conservator **Christina Milton O'Connell** has been managing a condition survey of the art collections, including works of art on paper, paintings, textiles, sculpture, and decorative arts. The project is expected to be complete by 2017.

*Regional Reporter:*  
Virginia Rasmussen

### New Mexico

Conservation Solutions, Inc. (CSI) conservators recently completed projects that include: treatment of the United States Geological Survey (USGS) Lunar Training Vehicle "Grover" in Flagstaff, AZ; a condition survey conducted with a team of architects and engineers for the historic Transfer Warehouse in Telluride, CO; oversight for the replication of the 1920s cast stone fountain at The Breakers Hotel in Palm Beach, FL; assessment and conservation treatment of a glass tile mosaic at the Wellington Building in Ottawa, Ontario; and, a survey and assessment of the 1911 McMillan water treatment site and fountain in Washington, DC.

Current projects include: treatment of several Army Museum artifacts including cannon and tank barricades faced by soldiers during D-Day; laser cleaning the U.S. Capitol's northern exterior; conservation consultation on the Old Post Office building in Washington, DC; treatment of a bronze fountain at the National Gallery of Art; assessment and treatments of entrance gates, lanterns, and sculptures at the Ringling Museum in Sarasota, FL; and the treatment plans for the National War Memorial in Ottawa, Ontario. CSI conservators

will be presenting at the general session at AIC 2016 in Montreal (May 2016), APTNE in Newport RI (February 2016), and 13th International Congress on the Deterioration and Conservation of Stone in Scotland in September 2016.

**Silvia Marinas-Feliner** worked with the New Mexico State University (NMSU) Museum Conservation Program students to restore the outdoor bronze sculpture, *The Joy of Learning*, in October 2015. Depicting a cowboy reading to a child, the sculpture was created in 1988 by Grant Kinzer, former chair of the Entomology department at NMSU.

*Regional Reporter:*  
Silvia Marinas-Feliner, M.A.

### Pacific Northwest

Looking back at 2015, it was a hallmark year for Art and Antiquities Conservation, LLC. **Linda Roundhill** enjoyed collaborating with **Corine Landrieu** on a challenging modern art installation at the Seattle Art Museum (SAM). Linda began the epic task of treating a badly damaged Chinese bronze incense burner and completed an in-depth condition survey of selected regional Native American collections for Seattle's Burke Museum. While navigating through a record number of collectible porcelain pieces, she also completed work on a rare and pivotal cedar dugout canoe for the Stillaguamish Tribe, a project that proved very satisfying to her both professionally and spiritually. Art and Antiquities Conservation was also privileged to briefly host two delightful conservation students last summer—**Netanya Schiff**, who is now pursuing a graduate degree at University College London, and **Dorothy Cheng**, a recent graduate in metals conservation from the U.K.'s West Dean College.

**Heide Fernandez-Llamazares** recently joined the Washington State Arts Commission (ArtsWA) as project manager for its Art in Public Places to manage the development of its online collection database. Heidi will oversee the web portal's growth that

will eventually encompass all 4,500 publically sited artworks that constitute the entire state art collection. The inventory component of the project will generate good opportunities for pre-program conservation students to do fieldwork connected with the state art collection, including creating written and photographic condition reports. The positions will likely be part time and require travel around the state. Please contact Heide.Fernandez-Llamazares@arts.wa.gov if you are interested, or keep an eye on the ArtsWA website for position postings in February or March.

This fall, Corine Landrieu worked on two outdoor sculptures from the ArtsWA collection located at North Seattle Community College. One of the pieces was quite large and made from Forton, which presented some interesting technical challenges. In the studio, her recent projects include selected artifacts from an African art collection; artifacts from Japan, S.E. Asia, and Papua New Guinea; a reverse glass painting; an 18th-century polychrome candelabra; and a 5 ft. x 4 ft. carved wooden Dodo bird from a 1920s travelling circus. She also assessed and treated a selection of functional objects from a large private collection. Meanwhile, she moved her conservation studio from one end of her house to the other and gained better light and an improved overall setup.

**Lisa Duncan** is working on more photographs than works on paper these days, which is making her very happy. The work runs the whole gamut, from simple flattening to projects involving extensive stabilization, lining, and remounting.

The Royal BC Museum conservators continue to rove as **Kjerstin Mackie** visited Bogota, Colombia to return their gold that was borrowed last spring. Work on the *Gold Rush: El Dorado of BC*, exhibit is literally wrapping up as they prepare hundreds of artifacts for travel to the Canadian Museum of History this spring, with **George Field** and **Lisa Bengston** headed to Ottawa for the installation. Preparation, installation, and de-installation of this in-house exhibit proved to be a huge effort and all were involved, one way or another. Many thanks to **Jessica MacLean**,

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## Regional News, continued

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fall intern from Fleming College, and to contractors—**Rachel Stark**, **Barry Byers**, **Simone Vogel-Horridge**, and **Lorraine Butler**.

Lisa recently returned from a staff exchange program in Nanjing, China where she learned a great deal, including a fair bit of Mandarin. They are now on to preparing paleontology specimens for the big Mammoths exhibit this summer, the bulk of which will come from the Field Museum. **Kasey Lee** is deeply immersed in collections risk analysis and management for the third time in the past ten years.

*Regional Reporter:*  
Corine Landrieu

### Rocky Mountain Region

**Vanessa Ocana-Mayor** is currently working on rehousing a large collection of hats and textiles at the Centro de Textiles Tradicionales del Cusco in Peru. **Beverly Perkins** is supervising the project from Wyoming, and Hollinger Metal Edge has generously donated a large amount of materials to the project. **Bruce Kaiser** and Beverly Perkins are continuing to supervise **Allison Rosenthal** and **Perrine le Saux** in their work on the XRF project that focuses on the sculpture of Proctor. **Heather Haley** served as a conservation intern at the Center of the West in Cody, Wyoming.

Textile conservator **Julie Benner** is now working with **Paulette Reading** in her private practice in Denver. Paulette couldn't be more excited to have Julie's expertise and lovely company!

**Hays Shoop** travelled to Barrow, Alaska in November to treat an oversize painting, *Hunters of the North* (1983), by Lunda Hoyle Gill. He also recently completed the treatment of a life-size portrait of Will Rogers. **Camilla Van Vooren** returned to Colonial Williamsburg for three weeks in October to assist paintings conservator **Shelley Svoboda** with the treatment of paintings for an upcoming exhibition focusing on Federal era portraits in the American South from the Foundation's collections.

This past fall conservators **Victoria Montana Ryan** and **Kate Moomaw**, along with Denver artist **John McEnroe**, gave a presentation to public art administrators from around the state of Colorado. Topics covered included pre-acquisition considerations, sustainability and conservation of various media found in public art, and the importance of fostering collaboration between conservators, artists, and administrators.

It has been a busy fall for the Denver Art Museum (DAM). In September, **Kate Moomaw** and **Sarah Melching** attended "TechFocus III: Caring for Software-Based Art." The two-day symposium was hosted by the Guggenheim Museum. "TechFocus" was followed by the annual WAAC Conference in Pacific Grove, CA. **Gina Laurin**, **Pam Skiles**, and Sarah attended.

In October, **Darrin Alfred**, curator of Architecture Design and Graphics (ADG), Sarah, and Kate presented a paper at "FutureTalks 015" in Munich. "Exploding Sodas, Shrinking Fruit, and Yesterday's CD ROMs," chronicled the overall content and conservation of two sub-collections—food, liquid, and toiletry items, and electronic media—found in the AIGA Design Archives (formerly known as the American Institute for Graphic Arts).

**Courtney Murray** completed her Kress Fellowship at the end of September and immediately began work on a three-month project treating the food, liquid, and toiletry objects in DAM's AIGA Design Archives. (Noted for their packaging, these objects combine eye-catching aesthetics with innovative marketing. The contents, however, make these objects inherently unstable and potentially problematic within a museum storage environment.)

In January, Courtney began a survey of furniture and decorative arts in the ADG collection. The survey is generously funded by the IMLS and will include select designer interviews and material analysis. Kate has also been busy working on several contemporary works for the upcoming collection rotation, *Audacious*. Of note are, *Could Have Been a Revolution*, an assortment of highly

polished bronzes by Jude Tallichet and *We Can Make Rain But No One Came to Ask*, a video by Walid Raad.

**Pam Skiles** is busy preparing for the *Women of Abstract Expressionism* exhibit to open in June 2016. Works under her care include: *All Green* by Mary Abbott, c. 1954; *Bullfight* by Elaine de Kooning, 1959; and *Untitled (Apropos)* by Deborah Remington, 1953. Additionally, Pam assisted in organizing and thereafter attended the Clyfford Still Museum symposium *Abstract Expressionism: Time, Intention, Conservation, and Meaning*. The one-day symposium was held at the Getty Center in conjunction with Getty Conservation Institute in November.

**Emma Schmitt**, a graduate of the University of Glasgow Centre for Textile Conservation and Technical Art History, began work at DAM as the Mellon Foundation Fellow in textile conservation in October. **Allison McCloskey** and Emma both attended the North American Textile Conservation Conference in New York City in November. Throughout November and December the two did extensive structural repair and stabilization on a 17<sup>th</sup>-century tapestry depicting a scene from the life of Solomon, by Van Zeunen. The tapestry is currently on display. Allison and Emma are currently immersed in treatment and preparation of a collection of Japanese and French fashion garments from the 1980s. The exhibition is slated to open late this summer. And as part of the eventual display, they are becoming highly skilled at using the nonwoven polyester fabric, FOSSHAPE!

**Lauren Gottschlich**, from Winterthur/University of Delaware Program in Art Conservation (WUDPAC), began her graduate fellowship at DAM in September. Under Gina's supervision she has thus far assessed and treated 85 pieces of Ruskin ware for the exhibit *Artistry and Craftsmanship: Ruskin Pottery, Enamels, and Buttons*. Gina and Lauren have also worked on an exhibit of pre-Columbian ceramics for the exhibit *Grand Gestures*. Related to this collection, Lauren has begun research on three pre-Columbian objects: a carved wood fragment, an incensario, and a seated female figure.

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## Regional News, continued

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And, in October, **Nicole Feldman** began her pre-program work with the DAM conservation staff.

**Christopher McAfee** recently left his position as senior conservator of the Church History Department in the Church of Jesus Christ of Latter-Day Saints to become head conservator of the L. Tom Perry Special Collections in the Harold B. Lee Library at Brigham Young University.

*Regional Reporter:*  
Julie Parker

### San Diego

Carli Fine Art Conservation has been busy preparing modern sculpture for the San Diego Museum of Art's public art project "Art of the Open Air." The exhibition opens on the Plaza de Panama in Balboa Park on 2/11/16 and includes works by Joan Miro, Auguste Rodin, Tony Rosenthal, and Lynn Chadwick. In a 180 (and happily returning to her roots), **Sabrina Carli** is addressing conservation issues in the Egyptian antiquities collection of the San Diego Museum of Man. The project, which includes providing both remedial treatment and preventive care guidance, is being generously funded by the Ellen Browning Scripps Foundation and will include spotlight gallery talks and behind-the-scenes presentations.

*Regional Reporter:*  
Frances Prichett

### San Francisco Bay Area

**Katharine Untch**, principal at Conservation Strategies, had a fun summer and fall working on the *Corporate Goddesses* located outside the 23<sup>rd</sup> floor of 580 California Street, San Francisco. *The Goddesses*, by artist Muriel Castainis, are a dozen sculptures cast from fiber-reinforced plastic (FRP)

installed in the 1980s. With oversight by architectural conservator **Joshua Freedland** and his team at Wiss Janey Elstner Associates, Conservation Strategies partnered with Rainbow Waterproofing and Greene Restorations to treat all twelve sculptures. **Jessica Walitt** of Rainbow Waterproofing served as project manager.

The combined high level of expertise resulted in quality treatments that included full access from a two-person lift as well as climbing out on the ledge—all in compliance with OSHA safety standards. Katharine provided hands-on work along with Rainbow's foreman **Jose Herrera** and **Randy Greene**, a specialist in high end automotive and marine finishes. Katharine's research into FRP provided updated treatment methods and materials, and further investigation into water intrusion with Rainbow Waterproofing resulted in successful remediation. Conservation Strategies was also able to provide video of the sculptures with the aid of a drone videographer.

Other Conservation Strategies projects included: a major systems and maintenance upgrade of two historic fountains on San Francisco's Nob Hill and consulting on outdoor sculptures at wineries and municipalities as well as newly designed public artworks for San Francisco's Transbay Terminal, Hunters Point Shipyard, and General Hospital. Conservation Strategies wishes to thank all the talented people who have helped to make these projects successful.

The Fine Arts Museums of San Francisco (FAMSF) paper lab is hosting Winterthur/University of Delaware intern **Anisha Gupta** for the current year. **Heather Brown**, Mellon Fellow in paper conservation at the Fine Arts Museums, continues her research on Ed Ruscha's screenprints from the 1970s, which were made with food. She will present a poster on this topic in collaboration with LACMA's **Charlotte Eng** and **Laura Maccarelli** at the 2016 IIC Congress in Los Angeles.

Textile conservators at the FAMSF are working full tilt on condition reports and mounting over 100 costumes for the upcoming Oscar de la Renta

retrospective. **Anne Getts** and **Geneva Griswold**, Mellon-funded textile and objects conservators respectively, have the unique opportunity to work with the FAMSF Education Department to provide educational material directly to the public on the subject covered by their exhibition, *A Conservator's Approach to Featherwork*. An interactive gallery activity will be paired with the chance to examine various samples of feathers and to draw your own feather at the Family Art Table on Saturdays during January and February.

The conservation department at Oakland Museum of California underwent some big changes in 2015 as it said goodbye to long time colleague and advocate **John Burke**. John served as head of conservation, and then director of the Collections and Information Access Center during his long tenure. He retired in the spring of 2015.

The Oakland Museum of California also welcomes the addition of a new paintings conservator, **Stephanie Limoges**, who joined the conservation department in May of 2015. Stephanie comes from the Art Gallery of New South Wales in Sydney, Australia, where she worked for several years as both a frames and paintings conservator. She filled the position vacated by **Pam Skiles** who is now at the Denver Art Museum.

The department is busy preparing for a few major upcoming exhibitions: *Cannabis*; *The Black Panthers at 50*; and a retrospective of the work of photographer Dorothea Lange. Paper conservator **Peng-Peng Wang** is hard at work on the Dorothea Lange show as well as focusing on a vast rehousing project for the acetate negatives collection.

**Allison Lewis** has been working on pest mitigation and the museum's preventive conservation needs while treating objects for upcoming loans and exhibitions. **Julie Trospen** has been dividing her time between managing the department and preparing objects for gallery rotations and exhibitions.

At the SFO Museum, **Alisa Eagleston-Cieslewicz** and **Tegan Broderick** have been working on object treatments in



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## Regional News, continued

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preparation for several new exhibits including *Essential Style: Vintage and Antique Purses*, *The Allure of Art Nouveau: 1890-1914*, and *The Nations Game: The NFL from the Pro Football Hall of Fame*. They have also been diligently documenting, treating, and developing maintenance plans for several new and reinstalled San Francisco Arts Commission works that will be on permanent display in newly-renovated areas of the SFO Museum's Terminal 3.

*Regional Reporter:*  
Alisa Eagleston

### Texas

The Amon Carter Museum of American Art welcomed **Stacey Mei Kelly** in October 2015 to the lab for a two-year fellowship in paper conservation. Stacey graduated from Northumbria University in 2015, specializing in the conservation of works of art on paper. While at the Carter, Stacey will research the prints of Jose Posada, specifically identifying the dyes in Posada's papers. She will be attempting to establish a protocol for the efficient and safe removal of oxidized tapes and various other common treatment challenges. In addition to the research component of her fellowship, Stacey will be assisting in the lab and with all other museum functions related to conservation.

**Fernanda Valverde**, the Carter's conservator of photographs, will be teaching a class and workshop as part of the FAIC "Plastics Associated with Photographic Materials" symposium, March 14 - 18, 2016 at the Center for Creative Photography, Tucson, AZ.

**Jodie Utter**, the Carter's conservator of works on paper, has co-authored the recently published book, *Charles M. Russell, Watercolors 1887-1926*. This work includes the first technical study of artist Charles M. Russell's watercolor paintings and studio materials. Russell worked in bronze, wax and painted in oil and watercolors, and is thought to have produced approximately 3000 works in his lifetime, 1100 of those being

watercolors. A lecture and book signing are scheduled for March 24, 2016 at 6:30 PM in the Carter Museum's auditorium.

The Carter will be collaborating with the Edith O'Donnell Institute of Art History's new conservation science program at the University of Texas in Dallas. Ongoing research projects include the analysis and characterization of Morton C. Bradley's historical pigment collection and an investigation of the surface materials on 14 of Jose Posada's printing blocks.

In February the conservation lab hosted a FAIC workshop taught by Sarah Reidell on *The Use & Creation of Pre-Coated Repair Materials*.

*Regional Reporter:*  
Ken Grant

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## Membership

**Chris Stavroudis**  
*membership secretary*

WAAC welcomes the following new members and late renewals

Cynthia Albertson, Art Gallery of Western Australia, Lucia Bay, Susan Blakney, The Conservation Center (Chicago), Susan Costello, Samantha Fisher Li, Heather Galloway, Alaina Harmon, Mike Hascall, Christina Henderson, Kristine Jeffcoat, Gordon Lewis, Eri Ohara Anderson, Nancy Pollak, Barbara A. Ramsay, Paulette Reading, Nina Roth-Wells, Amber Schabdach, Kate Smith, Grace Walters, and Julie Wolfe.

The 2016 WAAC Membership Directory will be distributed to all members via email in late April or early May. If you do not have an email on record with WAAC please submit it to the WAAC Membership Secretary (even if you don't want it included in the Directory). The Directory will no longer be distributed in hard copy, only as a read-only pdf file.

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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.

**Price: \$10.00**

(\$8.00 copy for orders >10 copies)

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### 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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**Prices include shipping and handling.  
Make checks payable to WAAC  
drawn in US dollars on a US bank.**

**For information please contact the  
WAAC Secretary:**

Denise Migdail  
Asian Art Museum  
200 Larkin Street  
San Francisco, CA 94102-4734  
Phone: 415-581-3544  
secretary@waac-us.org

**Send prepaid orders to:**

Donna Williams  
WAAC Fulfillments  
Williams Art Conservation, Inc.  
6234 Afton Place  
Los Angeles, CA 90028  
fulfillments@waac-us.org