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**President's Letter, continued**

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Kent Severson. The Playhouse at Shangri La: A Case Study in Re-integration Using an Alternative Material.

Hays Shoop and Yasuko Ogino. Cold Never Bothered Us Anyway - An Arctic Conservation Adventure.

Samantha Springer. Putting the Wiki Platform to Work: Sharing Material Testing Results.

Bill Thomas. When is the Big One Coming? Securing Museum Artifacts for Storage and Display in an Earthquake Zone.

Jia-sun Tsang. Case Study: The Structural Conservation of a Painting Affected by Metal Soaps Formation.

Karen Zukor. The Challenge of Paper Engineering: Conserving 'The Map that Changed the World', William Smith's 1815 Geological Strata of Great Britain.

The meeting's realization was a result of many people's involvement. In addition to the best of speakers, WAAC is indebted to the generosity of Kirk Lively of Belfor USA and Yadin Larochette of Tru Vue. Their support made possible the succulent comestibles and reception in the picturesque Natural History Museum of Utah.

Our thanks also go to out-going members at large Seth Irwin and Christina O'Connell, and current MALs Jennifer McGlinchey Sexton and Samantha Springer, who helped solicit papers, moderate sessions, and lent their vision to board decisions. We welcome newly elected vice president Sue Ann Chui and incoming MALs Rowan Geiger and Trish Brewer. Sue Ann will be doing double duty, as Mark MacKenzie, the incumbent vice president, had to step down for personal reasons prior to the meeting. *Newsletter* editor Carolyn Tallent organized the lively and profitable Silent Auction, and treasurer Chris Stavroudis handled all registrations and accounting and reports that the Salt Lake City meeting came out "in the black."

Well done WAAC! My sincere thanks to everyone who helped make this meeting a success and my presidency so rewarding.

With warmest regards,  
Randy Silverman

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**Regional News**

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**Mark MacKenzie**  
*column editor*

**Alaska**

**Ellen Carrlee** is currently working on artifacts for the 100th anniversary of the sinking of the *SS Princess Sophia*, the worst maritime loss of life in Alaska or British Columbia, as all 343 on board perished. She recently completed maintenance of the Governor's totem pole as well as condition reporting and inventory of 50 large industrial items in the Alaska State Museum transportation collection on loan to museums in the Anchorage area.

**Scott Carrlee** is working on StoryCorps interviews for communities assisted by Alaska State Museum outreach as part of the 2017 IMLS National Medal for Museum and Library Service.

**Nicole Peters** just got back from Juneau where she spent a week conserving the Wooshketaan totem pole carved by Nathan Jackson in 1980. Nicole was recently in Sitka completing a condition assessment for four 19th-century carved and painted cedar house posts on display at Sitka National Historical Park and has been consulting for Klondike Gold Rush NHP in Skagway, AK with their excavation of an archaeological atlatl discovered along the Chilkoot Trail. Her upcoming projects

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**EDITOR**

Carolyn Tallent

**REGIONAL NEWS**

Mark MacKenzie

**HEALTH & SAFETY**

Chris Stavroudis

**ARTICLES YOU MAY HAVE MISSED**

Susanne Friend

**COPY EDITOR** Wendy Partridge

**Photocopying**

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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 **January 15, 2018**.

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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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Randy Silverman

## **VICE PRESIDENT**

Mark MacKenzie

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General Information

New Memberships

Publication Orders

Denise Migdail

## **TREASURER**

Payments

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## **MEMBERSHIP SECRETARY**

Change of Address

Chris Stavroudis

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Donna Williams

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

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## Regional News, continued

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include returning to the Anchorage Museum to further assist with the expansion projects and gallery renovations, providing conservation treatment for a fur and hide parka belonging to photographer Michio Hoshino, and assisting Klondike Gold Rush NHP in their efforts to relocate the Martin Itjen Streetcar for conservation treatment.

**Lisa Imamura** is finishing up projects at the Alaska State Museum before going to Philadelphia for a one year fellowship in preventive conservation at the Conservation Center for Art and Historic Artifacts. She most recently assisted with a treatment for the upcoming exhibit on the sinking of the *SS Princess Sophia*.

*Regional Reporter*

Ellen Carlee

## **Arizona**

**Marilen Pool** resumed working with the archaeological perishable collections this summer at the ASM. She will be resuming her PhD studies in Arid Land Resource Sciences at the U of A this fall. She recently completed a conservation survey for the Himdag Ki Museum for the Tohono O'odham and has been working on a collection of Latin American folk art for an upcoming exhibit at the Tucson Museum of Art. She is also continuing her research on indigenous insect and plant based adhesives.

Arizona State Museum lab members with the help of other interns and volunteers completed another pottery blitz for over 100 pottery vessels; continued work on the archaeological basketry collection; examined and packaged collections for a large repatriation project; and began conservation work for a new archaeology exhibition.

**Nancy Odegaard** taught a materials conservation class in the UA summer pre-session, co-authored six papers for peer reviewed journals, worked on the School of Advanced Research (SAR) sponsored Collaboration Guidelines for Museums and Communities. She also conducted the preliminary conservation authentication of the stolen de Kooning painting, *Woman Ocher*, that was returned to the UA Museum of Art after 32 years. **Wendy Lindsey** assisted Nancy with the de Kooning project.

**Gina Watkinson** completed an intensive UA dendrochronology class with field work. **Betsy Burr** began a research project on treatments for charred materials with an FAIC Take-A-Chance grant. **Leah Bright** finished her 3rd year internship and is off to the National Museum of American Indian. **Skyler Jenkins** was field conservator for the Villa Romana di Poggio Gramingnano site in Italy and leaves soon for the UCLA graduate program. **Susie Moreno** worked in the ASM lab in July, and she and Betsy Burr participated in the UPenn Tumacacori stabilization project with **Frank Matero** and **Alex Lim** in August.

The conservators and technicians at the Western Archeological and Conservation Center labs have wrapped up the conservation treatment of a 10.5 x 17 foot wooden map for Yellowstone. The piece was reinstalled in the Mammoth Hotel in August, much to the delight of many.

**Dana Senge** continued work with the Flagstaff area monuments and the Museum of Northern Arizona, focusing on a strategy and the implementation for methodical testing of a small percentage of their mammal and bird skin collections that could provide meaningful information to the whole.

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## Regional News, continued

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**Maggie Hill Kipling** and **Audrey Harrison** continued to treat ethnographic objects for Grand Teton National Park. This treatment project, to treat over 1300 objects, has been ongoing since 2005 providing an opportunity for development of ideas and treatment techniques. This upcoming year is the last year of the project, and while the last 100 objects are undergoing treatment, Audrey is also reviewing each piece again, sharing how the treatments have fared so treatment strategies and materials may be improved.

**Gregory Thomas**, dba Art Care, having limited his private practice to painting conservation consultation, will no longer be providing treatments. A 5 x 8 foot vacuum hot table is available for purchase as well as several other pieces of studio equipment and related materials. Call (808) 397-0900 or e-mail [artcare@mac.com](mailto:artcare@mac.com) if interested.

*Regional Reporter*  
Dana Senge

### Hawaii

Shangri La welcomes **Leslee Michelsen**, new curator of collections and exhibitions, who brings a host of conservation tasks in support of new installations and loans. September also marks the annual month-long closure for maintenance as well as some major construction work.

In July conservator **Kent Severson** travelled to the Iraqi Institute for Conservation of Antiquities and Heritage (IICAH) in Erbil to help train a team in safely lifting stone sculpture fragments as part of recovery efforts at the ancient site of Nimrud, largely destroyed by ISIS.

Paintings with unusual pasts that show up in the middle of the Pacific Ocean have been recent projects for **Dawne Steele Pullman** - a badly torn portrait by a

Polish architect/artist bought in Austria immediately after WWII and a small 18th -C. *Last Supper* by an unknown artist saved during the Mexican Revolution, folded (!) and pocketed before ending up in the US.

**Rie** and **Larry Pace** worked on five paintings that will be part of the soon to open show at the Honolulu Museum of Art, *Abstract Expressionism: Looking East from the Far West*. Two early 19th century paintings from the Shangri La collection and several paintings from historic sites on Maui, Kauai, and Big Island are in the studio for treatment.

A badly drywood termite eaten 19th-c. polychromed Balinese wadah kadutan (kris/keris holder) has been occupying **Thor Minnick's** time over the past month. The piece is extremely rare with only a few other known examples. He also extensively treated a Chippendale style water gilt mirror (mercury/tin), a mid 18th-c. English mahogany sideboard, and a pair of Verre de Nevers figurines.

*Regional Reporter*  
D. Thor Minnick

### Los Angeles

**Joe Fronck** is completing the restoration of LACMA's recent acquisition, an early 18th-c. work by Nicolás Correa, *The Imposition of the Chasuble on Saint Ildephonsus*. This rare example of enconchado (oil on canvas on wood, inlaid with shell), will be included in the exhibition *Painted in Mexico, 1700-1790*.

**Elma O'Donoghue** is finishing treatment on another recent acquisition, John Frederick Peto's *Daniel Webster (The Great Orator— Daniel Webster)* from 1904. The painting is in original state, unlined and on its original stretcher. The treatment included local reinforcement of weak tacking edges and flattening of distortions.

**Kamila Korbela** is treating Frank Stella's 1966 painting, *Bampur*. The painting is being surface cleaned and tests are underway to reduce spotty stains caused by old mold. Kamila consulted with **Charlotte Eng** and outside experts including **Jay Kreuger**, who came to LACMA to examine the painting. **Miranda Dunn** is completing her treatment of LACMA's 15th-c. Spanish panel by a follower of Andrés Marzal de Sas, *Saint Michael Fighting the Dragon*.

LACMA textile conservation has a new Mellon fellow, **Bermet Nishanova** (NYU '17), who started in September. **Amanda Burr** has joined LACMA's staff as the Mellon fellow in paper. She graduated with a Masters degree in art conservation from SUNY Buffalo State specializing in library and archives materials. LACMA will give Amanda a chance to delve into a wide range of materials from the encyclopedic collections. She will have the opportunity to experience a wide range of exhibition and treatment projects from the Robert Gore Rifkind Collection of German Expressionist graphics and books to an upcoming exhibition on 3-D photography.

**Mark Gilberg** is now project director overseeing the implementation of **Frank Pruesser's** plan for the long term preservation of the iconic landmark Watts Towers. **Janice Mae Schopfer** is now Interim Director of Conservation at LACMA.

**Soko Furuhashi** recently attended "Twentieth-Century Color Photographs: Contemporary Practice, Identification, and Preservation," held August 7-11, 2017 at the Getty Villa. Principal Instructors were **Sylvie Pénichon**, Senior Conservator, Department of Photography, The Art Institute of Chicago; **Tram Vo**, Project Specialist, Getty Conservation Institute, Los Angeles, and **Janka Krizanova**, Head of Conservation and Restoration Department, Academy of Fine Arts & Design, Bratislava, Slovakia.

**Tania Collas** and **Marina Gibbons** are gearing up for the installation of the temporary exhibition *Tattoo*, which

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## Regional News, continued

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opened at the Natural History Museum on November 19, 2017 in its only west coast appearance. Marina is currently treating archaeological and ethnographic artifacts from NHM's collections that will be featured in the exhibition as well. In addition, NHM will be displaying objects and art loaned from Los Angeles tattoo artists and collectors, including from the longest continuously operating tattoo shop in the United States.

*Regional Reporter*  
Virginia Rasmussen

### New Mexico

This summer three NMSU museum conservation program students went to three different museums to do internships. **Elena Mars** went to New York City to work under the direction of **John Saunders** for the restoration of the New York City's Monuments Project. The monuments restored were the following: Mozart; Thomas Moore; Von Webber; Washington Irving; Ludwig Van Beethoven; Edvard Grieg, Alfred Lincoln Seligman, Harriet Tubman, Carl Schurz, Woman's Health Protective Association, Lafayette and Washington, Brooklyn War, William Jay Gaynor, Abraham Lincoln, George Washington, Marquis de Lafayette, Independence Flagstaff, Slocum Disaster, Temperance Fountain, Samuel Sullivan Cox, Dvorak, Stuyvesant, Giuseppe Garibaldi, and the Washington Square Arch.

Museum conservation student **Brittany Wallace** went to Elvas (Minas Gerais), Brazil to work under the supervision of conservator **Carlos Magno de Araujo** in his conservation studio where she restored a 15th- to 16th-c. French paper-mache life size image of Christ. Magno is a well-known Brazilian conservator especially in the area of São João del Rei.

The third student **Hailey Jung** went to the Anchorage Museum in Alaska where she worked with the Native American collections as part of her research for her museum studies thesis.

Museums of New Mexico conservators, **Maureen Russell**, **Larry Humetewa**, and graduate intern **Sophie Hunter** recently completed treatments on over a hundred hand-carved wood artifacts for the Museum of International Folk Art exhibition, *No Idle Hands, The Myths and Meanings of Tramp Art*.

Along with textile conservator **Angela Duckwall**, they also treated dozens of elaborately beaded hide artifacts for the Museum of Indian Arts and Culture including moccasins, dolls, dresses, leggings, vests, and shirts. The exhibition is titled *Stepping Out: 10,000 Years of Walking the West*. They are also happy to announce that graduate third-year intern from the Buffalo conservation program, **Sophie Hunter** won a Kress grant and will remain for at least another year.

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

### Pacific Northwest

The Seattle Art Museum conservation staff has been focusing on activities in preparation for the imminent renovation of Seattle Asian Art Museum. **Marta Pinto Llorca** and the SAM conservation team partnered with Southwest Solutions to install extensive temporary high density storage facilities in-house to accommodate displaced storage during construction.

They were also delighted to receive a significant IMLS Museums for America grant which will support the final phase of storage upgrades at SAAM. In preparation for the move, SAM's conservators and collections care staff needed to box, evaluate, and prepare over 10,000 works of art. They could not have done all of this alone and are grateful to interns and contract colleagues including **Dorothy Cheng**, **Peter Malarkey**, **Jennifer Myers**, and **Lena Takamori** for their hard work.

SAM is especially delighted to announce that, thanks to a generous grant from the Andrew W. Mellon Foundation, Seattle Art Museum will establish a new studio dedicated to the comprehensive conservation and study of Asian paintings when the Seattle Asian Art Museum re-opens following construction in 2019. This grant follows a Mellon-funded planning process and the studio will be open for the study and conservation of works throughout the western U.S.

SAM will also partner with **Tami Lasseter Clare** and the new Mellon Foundation-supported science initiative at Portland State University to examine and document paintings passing through the studio. At SAM Downtown, **Elizabeth Brown** worked with a Hirshhorn team and **Julie Creahan** to prepare for *Yayoi Kusama: Infinity Mirrors* and to manage a team taking care of the sculptures and mirror rooms throughout the duration of the exhibition.

**Nicholas Dorman** and **Geneva Griswold** traveled to Italy to arrange a conservation project for the cleaning of Massimiliano Soldani Benzi's *Lamentation over the Dead Christ* in partnership with conservator **Ludovica Nicolai** and the Museo Nazionale del Bargello. Geneva will work with Ms. Nicolai in the Bargello galleries for part of the project. They are very grateful to the Samuel H. Kress Foundation and other private and foundation supporters for making this project possible.

SAM bid goodbye and congratulations to **Jennifer Myers** as she completed her SAM internship and began her studies at Winterthur/University of Delaware conservation program this fall. They welcomed **Lena Takamori** as the new intern in July.

**Jamie Hascall** has been busy building mounts for multiple private collections as well as building and repairing mounts for a traveling exhibition of Aboriginal Australian paintings on bark and hollowed logs. He is presently preparing the training curriculum for upcoming workshops at Mountmaking Focus Studio on the fundamentals of mountmaking, use of acrylics and other



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## Regional News, continued

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plastics for mountmaking, and basics of seismic stabilization. Open workshops are currently offered for November and December and future dates are being planned.

**Samantha Springer** has been working on public outreach projects with her colleagues in education and marketing at the Portland Art Museum (PAM). Her first post on the treatment of Lichtenstein's *Brushstrokes* launches a new series called SAM@PAM. The name stands for Science and Art Meet at the Portland Art Museum and is intended to inform the public about conservation work at PAM. Samantha now has a small, but dedicated, work space in the museum proper where she recently worked on the desalination of an Islamic tile with preprogram intern **Sydney Schaffer**.

She is also happy to share that space with third-year intern, **Mari Hagemeyer**, from the UCLA/Getty program for four months this fall. Mari is busy developing a methodology for collaborating with local native basket weavers, re-backing an Islamic tile mosaic, and helping Samantha catch up on a backlog of various smaller scale treatment projects. This has included modifying the mount for a suit of Samurai armor to go on view in conjunction with the LAIKA exhibition featuring puppets from the movie Kubo.

Samantha has enjoyed collaborating with other local conservators on projects including the treatment of a Gabriel Revel painting with **Nina Olsson** that necessitated a trip to the local hospital (OHSU) for x-radiography and mammography. Cleaning revealed a statuette in the background that appears to have been covered up by a previous restoration. The curator, **Dawson Carr**, has made the bold decision to leave the statuette visible, hoping to inspire more research into the artist and painting.

Finally, Samantha enjoyed seeing many of her colleagues in the Northwest in November when the museum will host a second informal conservation gathering for colleagues to mingle and share about their current work.

**Corine Landrieu** was busy this summer working on *Reach*, by Lorna Jordan, a large yellow cedar bridge sculpture located at Edmonds Community College. She also worked on a 19th-c. French statue *Our Lady of Seattle* for St James Cathedral, on a 1953 Carl Perkins electric guitar for MoPOP, and on a series of privately owned objects including a bell tapestry by Vibha Galhortra and August Rodin's *L'Age d'Airain* and *Eve*. After a few more outdoor sculpture maintenance projects in the late summer/early fall, she is getting ready to start work on a 1944 Mark V. diving suit for the Naval Undersea Museum.

*Regional reporter:*  
Corine Landrieu

### Rocky Mountains

The conservation lab at the Buffalo Bill Center of the West was full of great interns this summer! **Daniel Kaping**, third year Buffalo student was busy treating 9 outdoor bronzes, firearms, Plains Indian objects, AND he converted a camera to IR. **Leah Humenuck**, incoming West Dean student, worked on Buffalo Bill's daughter's photo album vanity, maps of the Buffalo Bill Wild West show, a Plains Indian bonnet, and many more works on paper.

**Alaggio Laurino**, pre-program student, worked on ceramics, Plains Indian objects, firearms, outdoor bronzes, and the tongue of a Thom Ross Annie Oakley sculpture. **Dee Rudolph**, ceramicist at Brigham Young University, Idaho conserved many ceramics and served as lab manager.

Highschool students, **Clair Pfister**, **Effie Clark**, and **Dorothy Shippen** provided support for many projects. **Kylie Twiest**, masters student at Slippery Rock University visited the lab and met with the interns. Second year Buffalo student **Kaitlyn Wright** helped with the maintenance of *The Scout* sculpture of Buffalo Bill. The lab also thanks

**J.J. Chen**, **Carmen Bria**, and **Kristin Cheronis** for their guidance this summer.

As part of "Vision 2021" the north building on the Denver Art Museum campus will undergo a major revitalization beginning in late 2017. Originally opened in 1971, the building was designed by Gio Ponti – his only building in the US. Noted for its mid-century tower-like design, Vision 2021 will preserve the building's original elements and add a welcome center, event spaces, expansion of galleries, and a new conservation lab. It is an exciting time, with an interim consolidation of spaces and a collection move being at the forefront of activities.

**Gina Laurin** along with mountmakers **Steve Osborne** and **Nick Donaldson** have been key point persons in the de-installation of large, complex objects from the Asian, Northwest Coast American Indian, and New World galleries. The entire conservation staff has been involved with advising and packing.

The staff has also been busy completing treatments for upcoming exhibitions including *Stampepe: Animals in Art*, and *Ganesha: The Playful Protector*. *Stampepe* which will open in two parts, is largely drawn from the museum's collection and focuses on themes and portrayals of animals in art. Every medium and culture is represented – from paintings to photographs and works on paper; textiles to wood; electronic media to metalwork and ceramic.

Since May, **Kate Moomaw** has been working on outdoor sculpture maintenance as well as the IMLS electronic media preservation grant with **Eddy Colloton**. Kate and **John Lukavic**, associate curator of native arts, published "Preserving a Trans-Customary Portal, Autoimmune Response: Weaving the Sacred Mountains" in the *VoCA Journal*. The piece focused on the conservation challenges of an electronic media artwork incorporating QR Codes by the Navajo artist Will R. Wilson.

Kate was also interviewed about the preservation of food elements in the installation *Fox Games* by **Sandy**

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## Regional News, continued

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**Skoglund** (1989) for the article “How Do You Conserve Art Made of Bologna, or Bubble Gum, or Soap?” by Jacoba Urist, *The Atlantic*, June 9, 2017.

**Sarah Melching** is pleased to join the AIC Board as specialty group liaison. The DAM conservation staff is delighted that **Nicole Feldman** has begun her formal conservation training at NYU. **Samantha Hunt** has succeeded Nicole as a conservation assistant.

**Conservation Solutions’** current projects include the assessment and treatment of various sculptures, lanterns, corbels and cornices, an historic pool, wooden doors and bronze grills and terracotta architectural elements at an iconic museum in South Florida; exterior laser cleaning of several iconic buildings in Washington DC; assessment and treatment of several space and aeronautical artifacts at locations along the East Coast; ongoing assessment, planning, and treatment of 1,500 historically significant maritime artifacts. New projects include the treatment of two Weinman sculptures from a museum in New York City; and the assessment and treatment of a historic bronze statue of George Washington in Virginia.

CSI was pleased to sponsor and exhibit at the 2017 APT-CAHP- Northern Trust Joint Conference in Ottawa, Ontario. CSI is continuing its expansion in the US and Canada and is actively recruiting conservation team members. Qualified conservators should email their CV and cover letter to [careers@conservationsolutionsinc.com](mailto:careers@conservationsolutionsinc.com).

**Nancy Fonicello** recently completed the conservation treatment of a bison hide tipi in the permanent collection of the Montana Historical Society of Helena, Montana. The tipi, fabricated from eight full sized bison hides, is estimated to date back to the mid-1800s and is one of only a handful of historic Northern Plains hide tipis still in existence. Nancy is currently working under contract on the conservation of Native American ethnographic objects for the National Museum of the United States Army and for the US Army Museum collections at Fort Sill, Oklahoma.

At the Denver Museum of Nature and Science **Julie Parker** is wrapping up her work on the IMLS Plains Nations clothing and accessories grant, while **Jessica Fletcher** continues conservation work on the IMLS American ethnology collection treatment grant.

Avenir Conservation Center Manager **Jude Southward** has a busy exhibition schedule including the recently opened *Nature’s Amazing Machines*, and upcoming exhibits *Alegbrijes* and *Ultimate Dinos*, where she was also assisted by Jessica and Julie. They are grateful to their wonderful conservation volunteers this summer including **Jill Mally, Lyndy Bush, Kathryn Ruesch, Pat Jerrell, Becky Hiett, and Meredith Sweeney** (a conservator from the undergraduate conservation program at Cardiff University in Wales).

**Hays Shoop** and **Yasuko Ogino** adventured north of the Arctic Circle to Utquagvik (aka Barrow) Alaska in mid May to treat six easel paintings in the collection of the Inupiat Heritage Center. The project, which has been in the works for years, became complicated when IHC finally found that it would not be economically feasible to ship the paintings to the Denver studio. The conservators, armed with the equipment they could reasonably ship by air (there are no roads) and what they could buy at the hardware store in Barrow were able to carry out the treatments on site, including the consolidation, infusion, and lining of a large scale canvas.

*Regional Reporter:*  
Julie Parker

### San Francisco

As of Sept 1st **Anne Getts** will be transitioning from an Andrew Mellon 3-year assistant textile conservator to a permanent position as associate textile conservator. This position has been funded by a private donor who has the

department’s deepest appreciation and thanks. After years of being a one-person lab, supported by dedicated volunteers and private-lab supported conservators, the de Young’s textile lab can now look forward to more skillfully meeting the exhibition and permanent collection needs of the 21st century.

The Bay Area Art Conservation Guild, in association with the Computer History Museum presented: “The Ghost In the Machine; Thoughts on Preserving Electronic Systems” on May 13th. The featured speakers were **John Burke** and **Nora Eibisch**. The event included a talk, tour, and time to enjoy refreshments supplied by the BAACG board.

**Margaret (Meg) Geiss-Mooney**, costume/textile conservator and collections care/management consultant, taught the textile/costume/fiber salvage portion of the FAIC Miami Heritage Responders webinar training series in August. She has been a member of the National Heritage Responders (formerly AIC-CERT) since 2011. Meg was also appointed to another term of the city of Petaluma Public Art Committee in June 2016.

The conservation center at the Asian Art Museum just completed a series of analyses funded by an education grant from the Andrew Mellon foundation. Over 70 objects were included, and over 100 analyses carried out. **Catherine Coueignoux** applied her recently acquired skills in lacquer analysis (from the Getty’s latest Recent Advances in Characterizing Asian Lacquers (RADICAL) workshop) to assist in this endeavor.

The conservation center has been awarded a grant from the Overseas Korean Cultural Heritage Foundation (OKCHF) for the re-mounting of two Korean Buddhist panel paintings into their original screen format.

**Kimi Taira** continues being active in the AIC Emerging Conservation Professionals Network (ECPN) acting as liaison with the Equity and Inclusion working group.

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## Regional News, continued

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**Denise Migdail** received a travel scholarship from AXA Art Asia to attend the IIC-Palace Museum Hong Kong Textile Symposium in November of this year.

The Asian Art Museum is gearing up for an expansion of the special exhibition galleries. The new gallery will expand exhibition space by more than 80,000 square feet and allow for display of some of the recent acquisitions in contemporary art. The expansion also will create an art terrace for events and outdoor sculpture. This is an exciting adventure, but challenging to add space to a building that has historic significance and is limited in the amount and nature of changes that can be carried out.

On the heels of the tribute to the 50<sup>th</sup> anniversary of the Summer of Love, *Flower Power*, and a ground breaking exhibit of Philippine art in the Tateuchi Gallery (the latter will be on view through March 11, 2018), the department is preparing for its next exhibition, *Couture Korea*, which runs from November 3, 2017 through February 4, 2018. This foray into fashion will allow the exploration of historic as well as contemporary Korean fashion and designers working today. Local textile conservator, **Beth Szuhay**, will join the exhibit team as a contract conservator to help assist with this exhibit.

*Regional Reporter*  
Alisa Eagleston

### Texas

In the wake of Hurricane Harvey, which recently devastated communities along the Texas Gulf Coast and beyond, TX-CERA, the Texas Cultural Emergency Response Alliance has been distributing information and news with regard to the safety and salvage of cultural collections to institutions and individuals across the affected area.

TX-CERA is an affiliation of institutions and persons interested in preserving the cultural heritage of Texas and is a part of the FAIC Alliance for Response

Network and the National Heritage Responders network of the AIC. As the flood waters recede and a fuller extent of the damage becomes known, the organization will distribute a roster of heritage and collections professionals in Texas, providing a clearinghouse of ready support to cultural institutions.

The paper conservation lab at the Harry Ransom Center hosted an intern over the spring and summer, **Manon Paya**, a fourth-year student from the Institut National du Patrimoine in Paris, France. Manon assisted staff conservators **Jane Boyd** and **Ken Grant** in the treatment of collection items for the Center's upcoming exhibition *Mexico Modern* which highlights the creative practice of artists and writers in Mexico in the first half of the 20th century.

In addition, Manon treated items as varied as illustrated manuscripts on optics by the 19th-century British astronomer Sir John Herschel, works by the American Yiddish author Isaac Bashevis Singer, and publicity posters from the Alfred Hitchcock thriller *North By Northwest*.

*Regional Reporter:*  
Ken Grant

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## Membership

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**WAAC Welcomes** the following new members and very late renewals:

Brent Baker, Lorraine Bigrigg, Emily Brzezinski, Darryl Butt, Kimberleigh Collins-Peynaud, Katharine Corneli, April Hann Lanford, Charlotte Eng, Brad Epley, Bianca Garcia, Stephen Gayler, Scott George, Anna Graff, Anisha Gupta, Lili Hall, William Hoffman, Betsy Johnson, Mike Jusko, Stacey Kelly, Francis, William Minter, Laura E. Pate, Kate Powell, Steven Prins, Rijksdienst voor het Cultureel Erfgoed, Corey Riley, Ms Julia Sharp, Scott Simkins, Brian Simmons, Annette Steele, Lena Takamori, and Morgan Wylder.

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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**

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