
President's letter, continued

Interestingly in that regard, both our first and last speaker felt called upon to quote poet Burns, "the best-laid plans of mice and men, gang aft a-gley." Maybe we need to roll out a new fortune cookie: "embrace the a-gley." Or maybe my idea of perfect is another's a-gley? But however you interpret that quotation, please don't conclude there's no point in planning. Plan to come back to California again next year for another great meeting (in a beautiful oceanside setting next time). And thanks for a great, supportive, WAAC-filled year.

Katie

Regional News

Catherine Coueignoux
column editor

Alaska

Recently, the Anchorage Museum conservation department hosted **Tommy Joseph**, who conserved and taught about totem pole conservation, while treating a pole carved by him and donated to the museum. He also helped assess and prepare to conserve another pole for display in the museum. **Sarah Owens** is attending Poles, Posts, and Canoes: The Preservation, Conservation, and Continuation of Native American Monumental Wood Carving, at the Hibulb Cultural Center and Natural History Preserve in Washington. **Monica Shah** has been working with artists and researching objects in the collections to increase access to them and to increase our knowledge about the objects themselves.

Helen Alten is settling into her position as the Director of the Sheldon Museum and Cultural Center. Her conservation treatments have revolved around repairing exhibited collections and materials broken by children in the discovery area. A pending NEH grant would pay for an environmental engineer to improve the museum's climate control capabilities. In the meantime, an architect is drawing up plans to improve the facility with the idea of bringing in more outside shows and borrowing collections from large Eastern institutions. Materials analysis will be included in the winter exhibits upgrades.

And, finally, the Sheldon Museum and Cultural Center was accepted into the New Pathways Alaska program – one of ten Alaska arts organizations, only two of which are museums – which is designed to foster innovative community collaborations and preserve the culture of this region. It has, historically, been the rich source of Northwest Coast materials that are now housed in the largest museums of the world.

One project is a new cultural center at Klukwan whose shell is already constructed. The contents will include the famous, and rarely seen, Whale House poles and screen. The Sheldon Museum and Cultural Center currently holds material in trust for the Chilkat tribes. Upon completion of the Klukwan facility, it will no longer be caring for some of this material, and the Sheldon Museum will work to coordinate its collections to complement with the Chilkat ones. This is an exciting period for Northwest Coast tribal materials.

Ellen Carrlee and **Scott Carrlee** finished moving the Alaska State Museum collection into a new storage vault, utilizing dozens of museum professionals statewide in a real-life training workshop funded by IMLS and organized using the Incident Command System. Scott continues statewide field services while the museum is dark, and Ellen turns to the preparation of objects for the new exhibits. Pre-program intern **Lisa Imamura** begins her studies at Queen's University this fall.

Regional Reporter:
Ellen Carrlee

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REGIONAL NEWS

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Chris Stavroudis

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Susanne Friend

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Photocopying

To make academic course packets that include articles from WAAC Newsletter, contact the authors of the articles directly.

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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 **August 15, 2014**.

Western Association for Art Conservation

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

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New Memberships
Publication Orders

Denise Migdail

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Payments
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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

Regional News, continued

Arizona

Linda Morris and staff recently treated over 60 lithographs from the United States Pacific Railroad Expedition and Survey from the 1850s. Selected lithographs were chosen to create the exhibition *Trails to Rails: John Mix Stanley and the Pacific Railroad Survey of the 1850s*, on view at the Tucson Museum of Art through September 2014. Other ongoing projects are being completed with the assistance of long time interns **Alison Pinto** and **Rachel Shand**.

Brynn Bender and **Dana Senge** surveyed collections and provided preventive care guidance for the Holzwarth Historic Site, a 1920s dude ranch along the headwaters of the Colorado River inside Rocky Mountain National Park. Brynn traveled to Yellowstone National Park to identify treatment needs for the ethnographic collections recently removed from exhibit.

Dana has been busy treating items for exhibit at Aztec Ruins National Monument in New Mexico. **Maggie Hill-Kipling** and **Bailey Kinsky** are treating historic decorative metal lamps from Scotty's Castle at Death Valley National Park. Maggie also traveled to Big Bend National Park in Texas to work with collections in storage.

Audrey Harrison created custom microclimate containers for an extensive collection of metals at Palo Alto Battlefield National Historical Park. Audrey also continues to treat ethnographic collections in Tucson. **Paige Hoskins** applied backing boards to the paintings collection of Little Bighorn Battlefield National Monument.

Marilen Pool continues working on the survey, organization, and rehousing of the Archaeological Perishables collection at ASM. She is also conserving objects for both the Amerind and Arizona Historical Society Museums.

Teresa Moreno has been working with ASM curators and representatives from the University of Arizona President's Office to coordinate the installation of a new exhibit of specially selected objects from ASM's Save America's Treasure's Southwestern Pottery and Basketry collections as well as their collection of Navajo textiles. The objects have been selected for a rotating exhibit that will be housed in the newly restored and renovated 'Old Main' building of the University of Arizona.

The territorial style building was constructed in 1887 to house the newly established university, and the first classes were held in the building in 1891. It was listed on the National Register of Historic Places in 1972. The exhibit will highlight the holdings of ASM and other university collections and museums including the Center for Creative Photography, the UA Libraries Special Collections and the UA Mineral Museum.

Regional Reporter:
Brynn Bender

Hawaii

Collections Manager Michael Juen of 'Iolani Palace will be leaving the position on July 30th and accepting the position of registrar at the Bullock Museum in Austin, TX.

Regional Reporter:
D. Thor Minnick

Regional News, continued

Los Angeles

In September 2014 **Elizabeth Shaeffer** started a 1 year Mellon fellowship in textile conservation at LACMA. She is a recent graduate of the Winterthur/University of Delaware Program in Art Conservation.

At the Autry National Center, **Özge Gençay-Üstün** is on summer leave to work at the excavation in Tell Atchana/Alalakh in Hatay, Turkey and will return by the end of August. **Jennifer Kim** is back from her maternity leave. **Lalena Vellanoweth** won the hearts and minds of the Autry staff while covering for Jennifer during her leave.

The basket collection survey, cleaning, and prep for move continues at a rapid pace thanks to the help of several volunteers: **Nicole Alvarado, Julia Kim-Lameman, Kim Owens, and Kate Reilly**. The collection move is on schedule to be completed by the end of this year.

Dawn Jaros became the conservator at the Academy of Motion Picture Arts and Sciences earlier this year. She moved here from Chicago, where she was working in the Prints and Drawings department at the Art Institute of Chicago. Dawn has been working with **Amanda Burr**, conservation technician, these past months reorganizing the paper lab and preparing several outgoing loans. Amanda Burr will be joining the class of 2016 at Buffalo State College later this year. The Academy is sad to see her go, but wish her the best of luck. **Madison Brockman** joined the conservation team as the conservation technician in May. Madison will be focusing on conserving and rehousing the library's collection.

The Antiquities Conservation department at the Getty Villa welcomes their 2014/15 intern: **Sara Levin**. Sara is a graduate of the Winterthur program and recently completed a Kress Fellowship at the University of Pennsylvania Museum of Archaeology and Anthropology. She comes to the Getty with experience and a deep interest in archeological artifacts.

Erik Risser travelled to Tunisia and Vienna to examine some of the ancient bronzes to be included in the exhibition *Hellenistic Bronzes* in preparation for their

loan. **BJ Farrar** joined Erik in Vienna as they are designing and fabricating an adjustable lift cage for the deinstallation and transit of the Apoxyomenos from the Ephesus Museum. **Jeffrey Maish** will lead the preparations for this exhibition which is scheduled for July 28 through November 1 2015 at the Getty Center.

BJ Farrar and **Mac Lowry** both presented papers at the 4th International Mountmaker's Forum May 14th in Santa Fe, N.M.

Marie Svoboda traveled to Oxford in September to deliver a paper at the conference Understanding Egyptian Collections. She will be presenting her current project on the study Romano-Egyptian mummy portraits for the APPEAR project (ancient panel painting: examination, analysis, and research).

The entire staff: **Eduardo Sanchez, Susan Lansing-Maish, Jeffrey Maish, Marie Svoboda, and Erik Risser**, as well as the mount makers BJ Farrar, McKenzie Lowry, and **David Armendariz** are very busy preparing for two collaborative exhibitions opening this November 19th at the Getty Villa: *Ancient Luxury and the Roman Silver Treasure from Berthouville* (from the Bibliotheque National of France) and *Dangerous Perfection: Funerary Vases from Southern Italy* (from the Antikensammlung, Berlin).

These exhibitions will highlight the long-term collaborations, research, and technical studies that have developed from these amazing projects.

Tania Collas and **Elizabeth Drolet** are busily installing *Grandes Maestros del Arte Popular de Iberoamérica*, a traveling exhibition of contemporary folk art from Central and South America as well as Spain and Portugal that will be on display at the Natural History Museum starting November 9, 2014. They are also preparing for the deinstallation of the museum's California History Hall in early 2015.

Paper conservators at LACMA presented a poster at the IIC Conference An Unbroken History, Conserving East Asian Works of Art and Heritage, in Hong Kong, in Spetember. The poster ise entitled *The conservation of a large-scale eighteenth-century Korean Buddhist*

painting on silk.

The project was undertaken by **Chisun Park**, professor of conservation at Yong-In University, Yong-In, Republic of Korea. A gallery at LACMA was converted into a mounting studio. Professor Park brought equipment and staff, and they worked for a year to repair and scroll mount this painting. In the painting, the Buddha Seokgamoni sits at the center of the composition on a lotus throne and preaches to a large assembly of enlightened beings, guardians, and disciples. The poster will emphasize the collaboration between LACMA's conservators and Professor Park's team and the public outreach afforded by working in the gallery.

Asti Sherring and **Laura Moeller**, current IMLS fellows in paper conservation at LACMA, gave a presentation at the annual WAAC conference in September on the museum's IMLS funded project to inventory the museum's photographic collections. The project is focused on correcting information in the TMS data base in preparation for the opening of a Photographic Study Center. The inventory involves systematic rehousing and organization of the collection to facilitate research and safe access and handling.

Laura Moeller will be attending a Mellon funded workshop and symposium on platinum and palladium photographs in Washington D.C. this October, with funds provided by FAIC and the NEH.

Naoko Takahatake, Charlotte Eng, Diana Rambaldi, Linda Stiber Morenus, and Erin Jue are currently writing papers on the examination and treatment of chiaroscuro prints. This work is part of a larger collaboration and upcoming exhibition organized by LACMA, and Philadelphia Museum of Art for 2016. The paper being written by Naoko, Charlotte, and Erin will focus on the in depth analysis and treatment of Antonio da Trento's *Martyrdom of Two Saints*, from circa 1527-1530.

Regional Reporter:

Regional News, continued

New Mexico

M. Susan Barger just participated in a session on Emergency Planning and Preparedness at the joint meeting of the Texas Association of Museums and the New Mexico Association of Museums in Lubbock, Texas.

Mark MacKenzie has been the chief conservator and director of conservation for the Museums of New Mexico since 2007. With four museums and eight historic sites to care for, as well as eight or more exhibitions per year, the conservation unit is very busy. The recent addition of a portable Raman spectrometer and microscope to the materials research/science unit allows the analysis of artifact materials, pigments, resins, and dyes. This analysis supports such large projects as New Mexico's Museum of International Folk Art's major exhibition *The Color Red*. This exhibition traces, through art and artifacts, the production, trade, and use of reds derived from the cochineal insect.

Regional Reporter:

Silvia Marinas-Feliner

Pacific Northwest

J. Claire Dean has been spending most of the summer at the Hibulb Cultural Center working with UCLA/Getty program intern **Betsy Burr** during her summer internship at the Center. **Ellen Pearlstein** (UCLA/Getty Program associate professor) also spent 3 weeks at the Center working on feather objects.

At the end of July the Center hosted two important conservation events. The first was the Poles, Post and Canoes symposium that brought Native American and non-native museum professionals and carvers together to discuss the care of monumental, carved wooden objects. This was followed by a 3 day workshop, Caring for Totem Poles, presented by conservators **Mike Harrington** and **Andrew Todd** with support from Lummi artist **Felix Solomon**. Both events drew an international attendance and were very well received.

Corine Landrieu has been busy working on outdoor sculptures this summer, including *Skip to My Lou*, a monumental cedar artwork by Ursula Von Rydingsvard, and a replica of a Haida House for the city of Redmond. She was delighted to take part in the Poles, Post and Canoes symposium and the Caring for Totem Poles workshop held at Hibulb Cultural Center.

The RBCM conservators have been travelling. **Betty Walsh** attended the CCI Gellan Gum Workshop in Toronto in March. **George Field** went to New Mexico in May for the Mount Builders Forum. **Kasey Lee** presented a paper at the AIC meeting in San Francisco in June. And **Lisa Bengston** will be taking a poster to the IIC Congress in Hong Kong in September. **Kay Garland** also went to Vancouver for a workshop on collections storage. Many thanks to the CMA and the CAC for their financial support through bursaries and grants.

Several conservators also presented at or attended the annual Vancouver Pacific Conservation Group meeting at the Burnaby Art Gallery. Thanks to **Elisabeth Czerwinski** and **Tania Ainsworth** for organizing.

While not travelling, the staff has been busy with exhibition work, including *Our Living Languages*, an exhibit of intangible heritage. The artifact list was appropriately short. They're now working on a major travelling exhibition on a gold rush theme, involving multiple loans from as far away as South America and Australia. With hundreds of objects on the wish list and less than a year until the opening, this will be a challenge.

At the same time, they continue to plan for their site redevelopment which should begin next summer.

They were honoured to host a Queen's MAC intern this summer, **Kaslyne O'Connor** from the paper stream. She even presented at the PCG meeting. And we're looking forward to **Rachel Stark** joining us from the Fleming program in the fall.

Regional Reporter

Corine Landrieu

Rocky Mountain Region

Bianca Garcia, Winterthur Conservation Fellow, joined the conservators at the Western Center for the Conservation of Fine Art (WCCFA) to assist in the ongoing treatment of two rare murals by Olinka Hardy, considered Oklahoma's first modern artist, for the Oklahoma City University School of Law. Bianca also travelled to Salt Lake City with **Carmen Bria** for a week long project to treat an 11 ft x 16 ft painting by Utah artist David Dornan.

Conservation interns at the Buffalo Bill Center of the West this summer included **Anahit Campbell**, a second year masters student at West Dean College in England; **Blanca Guerra** and **Zulema Marin**, both graduates of Escuela de Restauracion y Conservacion de Bienes Culturales in Spain; pre-program interns **Stephanie Cashman**, **Cristiana Ginatta**, and **Katrina Zacharias**; as well as high school student **Kevin Page**. In March, **Pam Skiles** joined the Denver Art Museum staff as associate paintings conservator. Her position is shared between the DAM and the neighboring Clyfford Still Museum. Since her arrival, Pam has skillfully readied a collection of 50 British paintings for travel and exhibition. At the CSM, Pam assisted **James Squires** with the stellar exhibition *The Art of Conservation*.

Gina Laurin, **Courtney Murray**, and **Sarah Melching** worked on the installation and maintenance of the exhibit *American Western Bronze*. In conjunction with the Alexander Phimster Proctor Foundation, several of the bronze sculptures by the artist were analyzed using handheld XRF to help determine working methods, manufacture, and composition.

Allison McCloskey and **Julie Benner** treated and readied numerous quilts from the collection for a new rotation of these varied and colorful textiles.

A new rotation of Oceanic objects opened in August— primarily tapa cloths and masks. The effort has involved the expertise of Gina, Allison, Julie, Courtney, Sarah, and contract conservator **Julie Parker**. Contractor **Jeff Yearick** has fabricated three-dimensional mounts and conservation assistant **Caitlin Whaley**

Regional News, continued

has been covering and toning rare earth magnets.

Sarah and Caitlin worked together on two exhibitions: one featuring politically- and socially-inspired posters from the American Institute of Graphics Arts archive and the other, *At the Mirror*, a selection of 20th-century color woodcut prints.

Kate Moomaw has been taking advantage of the season to perform outdoor sculpture maintenance. **Lia Kramer** and **Samantha Hunt** have been working with Kate this summer as pre-program outdoor sculpture interns, learning the ropes of documenting, washing, waxing, etc.

Courtney Murray is nearing the end of her third year as a WUDPAC fellow. She has covered a lot of territory in the past 11 months, and the staff is delighted that she will be continuing at the DAM as a Kress Fellow in objects conservation. Courtney will carry on with work on several 18th-century polychrome Ecuadoran Magi figures.

Expert mountmaker **Steve Osborne** welcomes **Nick Donaldson** as his assistant. Both are skillfully working on a range of custom and intricate mounts for the upcoming Cartier exhibit.

Regional Reporter:
Paulette Reading

San Diego

No news reported.

Regional Reporter:
Frances Prichett

San Francisco Bay Area

The textile lab at the de Young has a new pre-grad intern, **Lindsay Ocal**. Lindsay has multiple degrees in Egyptology, art

history, and Biblical languages. As she is interested in objects, she is working on appropriate multi-material “textile” objects including basketry hats, a ballet tutu, and shoes. She has also assisted **Yadin Larochette** of Larochette Textile Conservation in lining a tapestry.

Yadin has been at the deYoung for two weeks on contract to work many projects varying from three tapestries, magnet display, fiber identification, and even replacing the four filters in the old Nilfisk vacuum.

The paper conservation lab at the Fine Arts Museums is pleased to welcome its first Mellon Fellow. **Heather Brown** began a two-year fellowship in September.

The objects lab at the de Young has not paused since the successful opening of the *Salon Doré* at the Legion of Honor. **Lesley Bone** is working on a chapter for the catalogue on African sculpture for the upcoming show *Embodiments: Masterworks of African Figurative Sculpture*. With **Catherine Coueignoux**, a new member of the lab, she has been examining over one hundred and twenty sculptures.

Lesley has also been overseeing a reorganization of the de Young’s sculpture garden, which has involved lots of heavy lifting, thankfully with the help of machinery. The lab is very much looking forward to the arrival of **Geneva Griswold**, the lab’s new (and first) Mellon Fellow, in the fall.

The Conservation Center at the Asian Art Museum is seeking a new Head after the departure of **Katie Holbrow**. In the meanwhile, **Mark Fenn** is the Acting Head of Conservation.

Shiho Sasaki and **Jennifer Parson** (née Badger) are working full time preparing for a Japanese print exhibition scheduled for next spring. Jennifer will be moving to Germany to join her husband in October 2014 so the lab looking for a part-time paper conservator to replace her.

The entire conservation staff participated in the AIC 42nd Annual Conference in

May, where **Denise Migdail** presented a paper “In Consideration of the Thangka.” **Colleen O’Shea** joined the lab as a third year intern just in time to help out in hosting the 2014 WAAC Annual Meeting. **Courtney Helion** just celebrated her first year as conservation technician and is looking forward applying to conservation schools in the fall.

Rowan Geiger and **Tegan Broderick** of SF Art Conservation are currently treating a large Mark di Suvero sculpture recently exhibited by SFMOMA at Crissy Field. The company also recently supervised the conservation and repainting of two monumental painted steel sculptures by Alexander Calder. They are on display at Princeton University until September.

Regional Reporter:
Alisa Eagleston-Cieslewicz
Assistant Conservator
SFO Museum
San Francisco, CA
alisa.eagleston@flysfo.com

Texas

Heather Hamilton reports that **Rémy Dreyfuss**, the current conservation intern in the paper lab at the Harry Ransom Center, University of Texas at Austin, presented his conservation internship projects to Harry Ransom Center staff July 29th. Rémy is in his fourth year of the five-year conservation graduate program at the Institut National du Patrimoine in Paris.

During this six month internship, Rémy undertook numerous complex projects to conserve Ransom Center collection materials. He has recently completed a large project to conserve a collection of Masonic scenic backdrop models. The 115 models depict stage backdrops used in Masonic ceremonies. The models were designed by the celebrated theatrical supplier Sosman and Landis Scene Painting Studio of Chicago around 1900.

The models were housed in a travel trunk, which would have been used by a salesman to transport them for marketing to temples. A second trunk contains a model stage. The backdrops could be

Regional News, continued

displayed on this miniature stage to give a buyer an idea of the full-sized backdrops, also manufactured by Sosman and Landis. Rémy developed a solution to safely reattach the hand-painted scene boards that had come loose from their wooden supports and performed repairs on damaged boards. Rémy and photograph conservator **Diana Diaz** also photographed each group of backdrops, installed on the miniature stage, for future reference by researchers.

Regional Reporter:
Ken Grant

Membership

Chris Stavroudis
membership secretary

WAAC welcomes the following new members and (very) late renewals.

Kelly Bennett; Victoria Binder; Caitlin Breare; Tish Brewer; Heather Brown; Kathryn Carey; Jacklyn Chi; Céline Chrétien; Jennifer Correia; Megan Crouch; Elise Effmann; Charlotte Eng; Debra Evans; Christina Fisher; Debra Fox; Rowan Geiger; Tina Gessler; Cristiana Ginatta; Nicole Grabow; Emily Hamilton; Courtney Helion; Joyce Hulbert; Sarah Kleiner; Laura Kubick; Breana Latty; Allison Lewis; Laura Moeller; Johana Moreno; Suzanne Morris; Vanessa Muros; Jennifer Myers; Patricia O'Regan; Colleen O'Shea; Kathleen Orlenko; Marta Pinto-Llorca; Allison Rabent; Shiho Sasaki; Melody Scarborough; Asti Sherring; Kristen St.John; Beth Szuhay; Debra Vigna; Annie Wilker; and Jane Williams.

By now, all members should have received their 2014 e-WAAC Membership Directory via the correspondence email address you provided to WAAC. If you have had trouble with the pdf file or did not receive your 2014 Membership Directory, please let us know by emailing WAAC at membership@waac-us.org.

Jobs

Cantor Arts Center, Stanford University

OUTDOOR SCULPTURE COORDINATOR / CONSERVATOR

With Cantor staff, develop and manage program for siting, installation and maintenance of Outdoor Sculpture Collection. Maintain works in good condition; develop budget, work plan and goals; train, hire and work alongside Stanford and occasionally non-Stanford students hired for the Outdoor Sculpture Maintenance Crew; plan, schedule, coordinate and monitor special projects such as annual survey, installations, de-installations, conservation treatments and repainting.

Develop and maintain campus contacts, with vendors/consultants/contractors and other relevant departments. Schedule and work closely with specialist contract conservators and other service providers; write reports and perform record keeping of paper, photographic documentation and data files; contribute to Conservation blog with posts on activities and help maintain blog-site; work with Education Department and Public Relations department in creating signage as needed for special projects, and communications with university, public and staff.

Collaborate closely with supervisor, director, curators, events staff, collections manager and finance manager on all aspects of program. Act as consulting Lab Conservator and advisor to staff in absence of A+S Lab Director.

Perform object conservation treatment on an occasional basis in the lab.

Requires a masters degree in art history and conservation. A minimum of 5 years progressively responsible experience managing outdoor sculpture or in conservation. Supervisory experience required. Must have clean driving record and ability to drive electric vehicle on campus. Must be able to lift and carry heavy materials short distances.

The expected schedule for this position is Monday – Friday, 8:30-3:30, 30 hours per week, though the position requires flexibility to work some evening or weekend hours as required by projects.75% FTE Two-year fixed term.

Contact: Susan Roberts-Manganelli, Director, Art+Science Learning Lab

WAAC Publications

Handling Guide for Anthropology Collections

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

Price: \$8.85

(\$6.60 copy for orders >10 copies)

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.

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

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