

---

---

## Regional News

---

*Marie Laibinis-Craft, column editor*

### ALASKA

**Monica Shah** attended the Digital Photography for Conservators workshop and the WAAC annual meeting in L.A. She is working on exhibit projects at the Anchorage Museum, including treatments and mount designs.

**Scott Carrlee** has been working diligently on the meeting planning for WAAC 2009 in Juneau. Things are going smoothly, and this promises to be a very good meeting. Scott performed a CAP assessment at the American Bald Eagle Foundation in Haines, AK. Scott has also been working on a project to bring paper conservator **Grace White** up to Alaska this winter to perform assessments and minor treatments in remote Alaskan locations.

**Ellen Carrlee** is working on collections storage and fire suppression upgrades at the Alaska State Museum. **Dina K. Mattes** of McCrone Microscopy came to install and provide refresher training on a new Olympus BX51 polarized light microscope. The first project underway with the new PLM is compiling reference material for Alaskan fur identification. In September, Ellen had the pleasure of meeting with **Dave Harvey** of Griswold Associates to pick his brain during his stopover Juneau enroute to a conservation survey in Skagway.

**Janelle Matz** is working on the installation of Dena'ina objects used in ceremonial healing for Cook Inlet Tribal Council. She is also in the midst of cleaning, repair, and re-installation of a rare ink on hide painting by Wilbur Wallick for Alaska Pacific University.

*Regional Reporter:*  
Ellen Carrlee

### ARIZONA

**Brynn Bender** was promoted to the senior conservator position for the National Park Service, Intermountain Region Museum Services Program in Tucson. She traveled to Bighorn Canyon National Recreation Area in Wyoming and Montana to help the park strengthen its muse-

um preservation program. Brynn is also working on the identification of heavy metals on ethnographic collections using the XRF analyzer as a screening tool.

**Maggie Kipling** is continuing her work documenting and treating ceramics collections largely from Canyon de Chelly National Monument. She also treated objects for exhibit at Tumacacori National Monument's renovated visitors' center. This included six painted wood Santos, one of which, Jesus Nazareno, was returned to Tumacacori from the Mission San Xavier del Bac, where it had resided since about 1848. Maggie is also beginning a survey of historic textiles from Chirachaua National Monument.

**Audrey Harrison** continues treatments to damaged quill work for the ethnographic collection of Grand Teton National Park at the NPS labs in Tucson. She is also treating ceramics in the NPS collections.

**Nancy Odegaard** presented a paper in October at the Productive Affinities Symposium that was co-hosted by the Art Institute of Chicago and Northwestern U. The Symposium focused on successful collaborations in conservation science between museums and academia.

**Bruno Pouliot**, conservator at Winterthur/UD conducted a workshop for ASM preservation staff and students on leather identification. **Rachel Freer** culminated her Samuel H. Kress Fellowship at ASM by serving as head curator for a new exhibit at the museum titled *Beyond the Naked Eye: Science, Technology Reveal Nature's Art*. It features photomicrographs from fiber analysis completed by Freer during her fellowship and other research imagery submitted by faculty and students at the University of Arizona. **Gina Watkinson** assisted Rachel in writing text for the exhibit and installing text panels.

**Meghan McFarlane**, Winterthur/UD, began her third year internship at the Arizona State Museum in September. She has been working on the stabilization and desalination of Southwest pottery, as well as the conservation of Native American basketry and Hopi Kachina dolls. **Esther Echenique**, art conservator from Chile, is assisting in the ASM conservation lab

with object treatments for an upcoming loan and exhibit. **Martina Dawley**, UA graduate student in Native American Studies, is completing a formal internship in collections care.

**Teresa Moreno** continues to advise the Arizona State Museum's architectural design and construction team on conservation issues related to the design of ASM's future facility at Tucson's Rio Nuevo Downtown Museum District. In addition she continues her work with ASM's exhibit development teams, which are busy curating and developing new exhibits for ASM and for the future ASM Rio Nuevo facility. In October, Teresa attended the annual WAAC Meeting in LA and will serve as WAAC Secretary for another year.

**Gina Watkinson** is working closely with ASM photography and IT staff to reorganize the Museum's digital photographs and archives. Gina continues to assist with on-going conservation of objects selected for ASM's *Journeys of Our Ancestors* exhibit.

Nancy, Teresa, and Gina hosted a tour of the ASM conservation lab for participants in this year's BACC: Focus on Collections Care workshops held at the University of Arizona in November. A number of the Museum's staff and students participated in the workshops. **Werner Zimmt** and Nancy are testing a new pesticide removal technique, researching gum identification and iron stabilization.

**Leslie Frame** and **Dave Smith**, UA graduate students in Heritage Conservation Science, are working on x-ray methods and stabilization of gun cartridges in the museum collections.

*Regional Reporter:*  
Brynn Bender

### HAWAII

*Regional Reporter:*  
Lynn Ann Davis

---

---

## Regional News, continued

---

### GREATER LOS ANGELES

**Lily Doan** is volunteering one day a week in **Victoria Blyth Hill's** paper conservation studio as a pre-program intern. Lily has a BA in Anthropology from Cal State Long Beach and has previously interned with **Tania Collas** at the Natural History Museum. She is currently a library assistant at UCLA and will be applying to the fall 2009 conservation graduate programs.

In November, Victoria presented the conservation treatment of a large 17th-century Tibetan thangka *Yama and Yami* which was on display in the LACMA galleries. The presentation was to the South Asian Art Council and in the galleries with the thangka.

This past fall, the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library reluctantly bid adieu to **Lucia Bay** who has moved to Chicago. Currently, Lucia is busy working on ethnographic materials that were damaged during the Iowa floods at the Chicago Conservation Center and assisting **Kristin Lister** with research on a Matisse painting at the Chicago Art Institute. **Jennifer Kim** has taken a position as the Margaret Herrick Library's new conservator. Jennifer graduated from the NYU Conservation Center this past May and is excited to have a chance to settle down in her hometown.

The J. Paul Getty Museum at the Villa will be presenting three unique exhibitions focused on the conservation, examination, and scholarly research of artworks. The exhibitions will be on view from through June 1, 2009, each focusing on projects that have been carried out at the Getty.

*Reconstructing Identity: A Statue of a God from Dresden.* This exhibition examines the restoration history of a Roman statue from the Dresden State Art Collections. Since its discovery in the 1600s, the figure has been successively restored as Alexander the Great, Bacchus, and Antinous in the guise of the wine god. Damaged in World War II, the sculpture was recently reassembled by Getty and Dresden conservators.

*The Getty Commodus: Roman Portraits*

*and Modern Copies.* The Getty's marble bust of the Roman emperor Commodus was acquired in 1992 as an Italian work of the 1500s, but specialists later proposed that it may be from the second century A.D. Putting the object in context with Roman portraits and modern copies from the Mannerist and Neoclassical periods, this exhibition shows how curators and conservators have determined the sculpture's date.

*Fragment to Vase: Approaches to Ceramic Restoration.* Exploring contemporary issues in vase restoration, this exhibition provides a behind-the-scenes look at how Getty conservators assemble ancient pottery fragments into understandable forms. It illustrates how technical innovations, scholarly contributions, and aesthetic choices combine to reveal the original design and iconography of ceramic masterpieces.

**Andrea Sartorius** is the new postgraduate intern in the Paintings Conservation Department at the J. Paul Getty Museum. For the past academic year she interned at the Hamilton Kerr Institute in Cambridge, England after completing her diploma thesis at the Academy of Fine Arts in Dresden in July 2007. Before entering the Academy of Fine Arts she completed three years of required internships. Two years were spent at the New National Gallery in Berlin and one year was spent at the Old Masters Picture Gallery in Dresden.

In Decorative Arts and Sculpture Conservation at the Getty Museum, the staff is busy with the reinstallation of the North Pavilion sculpture galleries, to reopen in the spring of 2009. **Claire Neily** from the Queen's University Art Conservation Graduate Program has joined the staff as the department's 2009-2010 graduate intern. There is lots of news from the department mountmakers. **Adrienne Pamp** is taking a leave from the Getty to work for 6 months at the Bishop Museum in Honolulu. Adrienne will work with Bishop staff and previous Dec Arts mountmaker **George Johnson** to reinstall historic Bishop Hall. Back in LA, **Rick Hards** has been contracted to replace Adrienne during her leave, and **Stephen Bell** has accepted a permanent staff position.

**Jane Bassett's** book *The Craftsman Revealed: Adriaen de Vries, Sculptor in Bronze* is now available through Getty publications. The volume presents the results of the technical study of twenty-five bronzes by the Dutch mannerist sculptor Adriaen de Vries, ranging in size from table-top to near life-size multi-figure compositions. The publication includes a description of indirect and direct lost wax casting, as well as sand casting, a history of the technical study of Renaissance bronzes, and an illustrated glossary.

**Arlen Heginbotham** has been working in close collaboration with **Michael Schilling** of the GCI on the study of Asian lacquer in the Getty Museum's collections. He traveled to New Delhi in September to deliver a paper at the ICOM-CC conference entitled "New evidence for the use of south-east Asian raw materials in 17th-c Japanese export lacquer."

On February 17, an exhibition titled *La Roldana's Royal Commission: the Making of a Polychrome Sculpture* will open at the Getty Center. Co-curated by **Maite Alvarez** and Jane Bassett, the exhibition focuses on the materials and techniques used to create the Getty's life-sized Spanish sculpture of St. Ginés de la Jara.

**Soko Furuhashi** presented talk entitled "What is Washi?" at the WAAC annual meeting held at the Getty Villa in October 2008. Not only was the presentation exceptionally insightful about Japanese papermaking and the people that continue the craft, but it also served as a travel log of the second Washi tour organized by Hiromi of Hiromi Paper International and Betty Fisk in April 2008.

**Erin Jue**, 2008 Andrew Mellon Fellow in paper conservation, is continuing her post-graduate training by working on exhibition-related and permanent collection objects. She is currently participating in a research project with the former conservation technician, **Lucia Bay**, and the new collection conservator, **Jennifer Kim**, at the Academy of Motion Pictures Margret Herrick Library. The three are researching conservation treatment options and mounting systems for new industrial support materials for large-format movie posters.

---

---

## Regional News, continued

---

**Aisha Wahab**, pre-program intern in paper conservation, finished her organic chemistry in October and is preparing her graduate program applications. She continues to be enthusiastic and interested in the field despite the difficult treatments she has been asked to perform. In December, this California girl moved to Michigan to be with her husband.

**Chail Norton** presented the paper handling portion of the “Art and Artifact Handling: Basic Training Guidelines” seminar and workshop held at the Japanese American National Museum, last November 14th. **Joe Fronck** presented the painting handling portion.

After almost 2 years as Head of Paper Conservation at LACMA **Janice Schopper** continues to organize and revamp the studio and has been instrumental in creating a dedicated matting and framing department, head by **Dale Daniels**.

**Terry Schaeffer** gave a talk at the WAAC meeting last October entitled “Evaluation of Fiber Samples from Early Victorian Dyed Woolen Yarns.”

**Charlotte Eng** and **Frank D. Preusser** presented a paper, “Portable Digital Microscopy: A Valuable Aid in Non-Destructive Examination of Art Objects,” at the annual Eastern Analytical Symposium in New Jersey last November.

**Jen Porter** is a Mellon Fellow in the conservation research laboratory at LACMA this year.

**Yosi Pozeilov** gave a two-day workshop on digital photography at the annual WAAC conference at the Getty Center/Villa last November. Later in the conference, he also presented a paper, “Ultraviolet-excited Fluorescence Photography and Reflectance UV Photography in Art Conservation.” For people that did not attend the conference, Yosi is making available his workshop handout as a publication via Lulu.com. Just search for publication: 4002004.

**The Sculpture Conservation Studio** has just finished stripping and re-painting a monumental painted steel sculpture *Uptown Rocker* for the Community Re-development Agency. SCS worked with

the artist Lloyd Hamrol and the CRA on this project located on the 4th street exit off the 110 freeway. SCS is in the final stages of installing and conserving a mosaic mural in the community center room of the new Hollenbeck Police Station. The mosaic mural is 23’ long and had to be re-configured to accommodate two doors in north wall of the room. **Andrea Morse** gave a talk at IIC in London in September on the LA Conservancy award project for *History of Transportation*. (the 240’ petrachrome WPA mural). SCS has also just finished applying for a “Preserve America” award for this project.

*Regional Reporter:*  
Virginia Rasmussen

### NEW MEXICO

**Joe Sembrat** and his company, Conservation Solutions, Inc (CSI), are beginning work on several projects that include the assessment, conservation, and relocation of the Glen Rose Dinosaur Tracks at the Texas Memorial Museum in Austin; the conservation of the Flagler Memorial Monument located in Biscayne Bay, Miami, Florida; a conservation study and treatment recommendations for the Coral Cables Museum in Florida; the reassembly of the Karl Bitter Pulpit located at the Metropolitan Museum of Art; and the conservation and quality control oversight of the Carnes Playhouse located at the Arkansas Post Museum in Gillett, Arkansas.

Additionally, CSI has just completed the conservation of several hundred artifacts from the RMS Titanic which are due to go on a ten-year exhibit at the Luxor Hotel in Las Vegas, Nevada. There was also a short article about Conservation Solutions and their cleaning and waxing of various sculptures on the Columbia University campus in *Columbia: The Magazine of Columbia University*.

**Patricia Morris** is working on a group of the fifteen highest priority works on paper for the Chavez History Library, which will be in the opening exhibit of the new Palace of the Governors wing.

With the close of the show, *Diebenkorn in New Mexico*, at the Phillips Gallery in Washington, DC, **M. Susan Barger** has

completed her courier duties for the Harwood Museum in Taos. This year-long adventure included two cross country trips in a semi-truck with a husband-wife team of truckers and their dogs. Next February, Susan and Museum Development Associates will be starting an on-line certification program, Small Museum Pro!, with their partners Eastern New Mexico State U. Distance Education Department. This certificate program is for workers in community museums who need practical training in museum and collections management. A certificate involves the completion of five classes or 15 continuing education units.

**Jo Anne Martinez-Kilgore** of Cariño Conservation continues to crawl out of an enormous backlog of treatment work and is happy to say that the work continues to come through the door. She was lucky enough to wear a respirator to work for about six weeks while completing mold and mouse dropping remediation on 80+ boxes of records needed for litigation and review by federal attorneys. She is presently working on contracts with the University of New Mexico Law School Library and the Museum of Printing History [funded by Heritage Preservation] to develop disaster management programs for collection materials.

*Regional Reporter:*  
M. Susan Barger

### PACIFIC NORTHWEST

The Royal BC Museum conservators bid farewell to **Jennifer Barsby** and wished her all the best after a very busy and successful internship in the Textiles Lab. Fortunately the textiles conservators have two skilled and eager volunteers, **Erin Alexander** and **Beth Boyce**, to take on some of the workload. This fall the archives lab is fortunate to host the new intern, **Carly Wemyss** from Sir Sandford Fleming College, working her to the bone preparing war posters for Remembrance Day. The objects lab continues to benefit from the expertise and dedicated service of volunteer **Marie-Ange Fall**.

A plan for the Museum’s outdoor spaces is coming together, with particular emphasis on totem pole maintenance. The complexities of caring for artifacts that

---

---

## Regional News, continued

---

are sure to deteriorate, are extremely expensive to replace, and which have ties to local communities make the process a thoughtful one.

The RBCM is actively testing First Nations collections for pesticide residues using XRF technology, looking at options for cold storage of AV and History collections, and embarking on improvements to data logger networking and reporting.

The fall Pacific Conservation Group meeting was organized by RBCM conservators, and attracted some excellent presentations at the beautiful site of Ross Bay Villa in Victoria.

RBCM conservators are already anticipating the flurry of work to dismantle the *Free Spirit* temporary exhibition in January and prepare to install the spring blockbuster, *Treasures: The World’s Cultures from the British Museum*. As with any museum and archives, new acquisitions, loans, temporary displays, exhibit maintenance, publications, care and handling training, and pest control all continue to keep them on their toes.

In October, **Susie Lunas** attended the “Conservation of Iron-Gall Ink on Paper” workshop at NEDCC. She found it quite useful and would be glad to share the information that she learned with other paper/textile conservators. Anyone interested should contact her.

**Sandra Troon** of the Oregon Textile Workshop has been working on several projects with museums throughout the Western states including treatment of a dress for the Nevada State Museum in Carson City, NV, surveying a textile collection for the Bush House Museum in Salem, OR, and collaborating with **Tom Fuller**, of Northwest Objects Conservation, to reinstall the main altar at the Kam Wah Chung Museum in John Day, OR.

**Dana Senge** has been working with the Snoqualmie Valley Historical Museum to address general preservation issues and develop strategies to improve storage conditions for the collection. This past October she attended the Washington State Connecting to Collections Conference held in Tacoma, WA and is

looking forward to working with other members of the heritage community to improving preservation on a state-wide level.

**J. Claire Dean** continues to assist with projects at the Natural History Museum of Los Angeles County. She presented a short paper at the WAAC meeting in Los Angeles on a nifty method for cleaning hand soiling from stone surfaces using a small hand-held steam cleaner.

During the past month, **Marie Laibinis-Craft** has been working on a condition survey of the outdoor sculpture collection for the Portland Art Museum. She also completed treatments on two of the museum’s sculptures, *Brushstroke* by Roy Lichtenstein and a 19th-century plaster cast of the fallen warrior sculpture (from the Greek Temple of Aphaia).

Marie has been continuing her work on the conservation of a collection of outdoor sculptures located in downtown Portland’s transit mall. The sculptures were commissioned in the later 1970’s by Tri-met, Portland’s public transportation agency, and were removed temporarily in 2007 until construction to the mall is complete in 2009. Four sculptures have been treated and reinstalled. Two of the four sculptures by artists John Killmaster and Ivan Morrison, were treated with the assistance of **Robert Krueger** and **Erin Stephenson**, students from the Buffalo Art Conservation Program.

The Jordan Schnitzer Museum of Art at the University of Oregon in Eugene held a public symposium, “Preserve or Let Perish: Some Challenges for Contemporary Art Conservation” in November. The program was well attended and considered quite successful. The preservation community in the Pacific Northwest hopes to develop more educational programs and meeting opportunities in the future. After the formal symposium, the conservators in attendance met to discuss pro’s and con’s of building a guild or professional group to strengthen the community and advocacy for conservation issues in our region. They are continuing this discussion as an informal group with an online social network. Please contact the regional reporter if you would like to join the conversation!

*Regional Reporter:*  
Dana K. Senge

### ROCKY MOUNTAIN REGION

**Beverly Perkins** joined the staff of the Buffalo Bill Historical Center as Conservator. **Allison Holcomb** started as a BBHC conservation fellow this summer and has been hired as the conservation technician. **Rachel Freer**, **Jennifer McGlinchey**, **Suzanne Morris**, and **Nora Frankel** completed many treatments during their internships this summer. **Marianne** and **Bob Marti** spent two weeks working on the outdoor sculpture and training staff in basic maintenance. **Carmen Bria** de-installed and rolled two monumental Harry Jackson paintings.

Paper conservator **Heather Tudhope** and her husband Roby Sherman are happily expecting a baby this spring. Due to an extensive backlog Tudhope Conservation Studio will not be taking on any new private clients with the intention of completing all current and future projects before Heather’s “extended vacation.”

News from the conservation staff of the **Denver Art Museum** is all about getting a large collection of Western American art ready to go on exhibit in January. The project has consumed most of the laboratory time for several months and includes the treatment of paper, bronzes, paintings, frames, and two chairs made of antler. The end result should be a stunning addition to the museum. The refurbished galleries will include great views of Denver and the Rocky Mountains and an outdoor sculpture deck.

The entire conservation staff will be team-teaching a conservation course for an MA in museum studies at the U. of Denver. Each conservator will address his/her specialty treatment area. Director of Conservation **Carl Patterson** will lead the team and provide the continuity necessary.

Advanced intern **Tara Hornung** from NYU is currently researching bronzes from India and plans to develop an analytical project in conjunction with the

---

---

## Regional News, continued

---

Colorado School of Mines (CSM). She is helping the lab construct a proposal for a long-term relationship with CSM in which students and staff would share projects and equipment.

Preprogram intern **Tessa de Alarcon** has been an excellent source of help in a wide variety of treatments for the Western American art installation and in preparing a number of Native American objects for publication.

**David Turnbull** has created a viable paintings lab out of minimal space and with few resources. In addition to taking care of the contemporary art on exhibition, David has treated a several paintings for the upcoming installation. The museum continues to plan for an enlarged space and laboratory.

Paper conservator **Sarah Melching** has been catching up on a number of projects. The next few months will see her at work on posters for *Cowboys, Indians, and Rock and Roll*, a collection of 1967-1974 psychedelic posters from San Francisco. She has recently taught a workshop (on care of photographic materials and emergency recovery of same) as part of the Balboa Art Conservation Center's "Focus on Collections Care Workshops," funded by NEH. The workshop was given at the U. of Arizona.

**Gina Laurin** presented a paper on unstable and hazardous collections at the Mountain-Plains Museum Association in Kansas City, MO. She is currently working on a protocol for handling collections suspected of containing toxic materials and testing for them. Volunteers, working under her supervision, have been mounting textiles for exhibition in one of the museum galleries and interacting with members of the public.

*Regional Reporter:*  
Paulette Reading  
paulette.reading@gmail.com

## SAN DIEGO

*Regional Reporter:*  
Frances Prichett

## SAN FRANCISCO BAY AREA

Architectural Resources Group (ARG) welcomes new employee **Lacey Bubnash**, an architectural conservator with a degree from the Historic Preservation Program at Columbia University.

Architectural conservators **Mary Slater**, **Kelly Wong**, and Lacey Bubnash, as well as construction specialist **Nina Saltman** are part of an on-going effort to survey the exterior conditions of nine original buildings (c. 1910) at San Francisco General Hospital.

Architectural designer **Jason Wright**, Kelly Wong, and Lacey Bubnash recently completed an exterior conditions assessment and window survey of Oregon State Hospital's Kirkbride Building in Salem, Oregon where the infamous *One Flew Over the Cuckoo's Nest* was filmed. Constructed in 1884, the restoration of Kirkbride Building's six wards is part of a larger hospital revitalization project to modernize Oregon's mental health care system.

ARG Conservation Services (ARG/CS) welcomes new employee **Ted Dunn**, a preservationist with a degree from the Historic Preservation Program at the Art Institute of Chicago. Ted's previous experience involved production of construction documents and consulting on historic preservation issues in historic homes.

Senior conservator **Katharine Untch**, architectural conservator **Mersedeh Jorjani**, and conservation technician **Collin Eaton** completed the second phase of cemetery conservation at the Shasta Catholic Cemetery in Shasta, California.

Katharine Untch and Collin Eaton completed conservation efforts on *Peace*, a sculpture by Beniamino Bufano in San Francisco. Work included repointing cracked or open masonry joints at the base and resealing opening metal joints, and stabilization of the mosaic elements of the sculpture.

Preservation masonry specialist **Devlin McDonald** and Mary Slater completed oversight of exterior renovations at One

Beach Street in San Francisco. The 1920s building is listed on the National Register of Historic Places.

ARG/CS also worked collaboratively with mural conservator **Anne Rosenthal** for the recently completed conservation of the murals in the lobby of the Maritime Museum in San Francisco. The WPA era murals are an expressionist vision of Atlantis by Hilaire Hiller.

The Asian Art Museum of San Francisco welcomes **Katie Holbrow** as the head of conservation. Through a grant, the lab was able to purchase a large suction table for use on the museum's Thai paintings collection. The lab is looking forward to having XRF capabilities in the near future and is in the process of going digital with documentation.

The de Young Museum in San Francisco is hosting an Yves Saint Laurent retrospective on view until April 5th, 2009. Head textile conservator **Sarah Gates** and associate conservator **Beth Szuhay** led the installation team, which included help from contract conservator **Yadin Larochette**. The show highlights 129 accessorized ensembles belonging to the Fondation Pierre Berge -Yves Saint Laurent in Paris.

*Regional Reporter:*  
Beth Szuhay

## TEXAS

Recent news from the Amon Carter Museum: **Sylvie Pénichon** was a guest scholar of the J. Paul Getty Museum from July through September 2008; she worked on a book project on the care and identification of 20th-century color photographs. In October, Sylvie co-hosted a one-day workshop on the care and handling of photographs with **Barbara Brown** and **John Rohrbach** for the Texas Assoc. of Museums/CMC members. She also taught at the Collaborative Mellon workshop in photograph conservation on 20th-century color photography hosted at MoMA, NY.

In October, **Bruce Kaiser** of Bruker AXS visited the Amon Carter Museum for two days of training on their portable XRF

---

---

## Regional News, continued

---

unit. Conservators from local museums including the Carter, the Kimbell Museum of Art, the Dallas Museum of Art, and the Nasher Sculpture Center attended the training sessions.

**Jodie Utter**, paper conservator at the Carter, is currently conducting research on Charles Russell's watercolor technique and materials. The Bruker Tracer III-V hand held XRF instrument and a polarizing light microscope are being used to analyze watercolor paintings and pigment samples. The resulting research will be written up and included in an exhibition catalogue for *Romance Maker: The Watercolors of Charles Russell*. As part of the project, she attended a week long course: Polarizing Light Microscopy for Conservators, at the McCrone Research Institute in Chicago, IL.

In July, Jodie and **Claire Barry**, paintings conservator for the Amon Carter and Kimbell Museums, traveled to Montana and Wyoming to conduct primary research on Charles Russell. They visited the CM Russell Museum in Great Falls, Montana, the State Historical Society in Helena, and the Buffalo Bill Historical Center in Cody, Wyoming.

In April 2008, **Stephanie Watkins**, head of paper conservation at the Harry Ransom Center at the University of Texas at Austin, participated in the Hiromi Washi 2008 tour of the Kansai region of Japan. The trip was supported by AIC's Carolyn Horton Fund. **Laura Bedford**, currently a second year student at the Kilgarlin graduate studies program at the University of Texas at Austin, recently completed treatment on the close to 1000 page manuscript, "Guignol's Band" by Louis Ferdinand Celine while working with Stephanie.

**Nita Maria Greene** of Oregon, currently studying at Northumbria University in UK, spent July and August 2008 interning with Stephanie. **Desi Peters**, an undergraduate at the University of Texas at Austin, spent her summer (2008) volunteering in the conservation department of the Menil Collection in Houston, working with paper conservator **Jan Burandt**. In the autumn, Desi returned to university, volunteering with Stephanie in paper conservation. **Nani**

**Lew**, paintings conservator, continues to volunteer in paper and book conservation at the Harry Ransom Center.

On November 21st, **Mark Van Gelder** gave a talk on conservation principles to about 40 members of the Antiques Club of Greater Lakeway, TX. He was also interviewed recently by a 6th grade student who was doing a special project report on art conservation. She used some of his treatment documentation images in the PowerPoint presentation she gave to her class, (and received an "A" on her project).

*Regional Reporter:*  
Ken Grant

---

---

## 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.**

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

Teresa Moreno

**Send prepaid orders to:**

Donna Williams