

### AKASKA

**Ellen Carrlee** presented a collections labeling workshop at the Museums Alaska conference and posted the information on the weblog [ellencarrlee.wordpress.com](http://ellencarrlee.wordpress.com) along with test results for alternate adhesives from a collaborative project with **Anna Weiss**, student at Queen's university, and **Samantha Springer**, Cleveland Museum of Art. She continues treatment and research of waterlogged basketry in collaboration with **Dana Senge**, National Parks Service. Ellen was also accepted into the PhD program for anthropology at the University of Alaska-Fairbanks.

**Scott Carrlee** received the Award for Excellence in the Museum Profession from the statewide museum association Museums Alaska. He gave a workshop at their annual conference in Valdez on disaster preparedness for small museums. The Carrlees are writing a grant to purchase a portable XRF to be used at the Alaska State Museum and for the Alaska State Museum outreach program to museums around the state. After attending a training session, they borrowed a unit from Bruker Elemental and used it for a public demonstration that was well received.

After a busy fall changing exhibits and planning for 2012 exhibits, **Monica Shah** conserved and couriered objects for *Shapeshifting: Transformations in Native American Art*, an upcoming exhibit at the Peabody Essex Museum in Salem, MA.

*Regional Reporter:*  
Ellen Carrlee

### ARIZONA

**Brynn Bender** used the XRF with the Hopi Tribe to survey over 150 collection items for heavy metal pesticide residues. Brynn and **Dana Senge** traveled to Grand Teton National Park for six days and packed approximately 700 ethnographic items for transport to Tucson, AZ. Brynn and Dana packed the tricky items and directed an awesome curatorial packing team of six people.

Dana, **Maggie Kipling**, and **Audrey Harrison** are preparing to treat over one hundred iron objects from the actively used blacksmith shop exhibit at Grant-Kohrs Ranch National Historic Site. **Amy Molnar** continues to assist on projects in the lab.

**Martha Winslow Grimm** has just finished a two month stay in Honduras examining 5<sup>th</sup>- and 7<sup>th</sup>-century textiles excavated at the Copan archaeology site. She also attended the North American Textile Conservation Conference in Oaxaca, Mexico before returning to her Phoenix home.

**Rose Cull** presented at the 2011 ICOM-CC meeting in Lisbon, Portugal "Conservation of Materials and Resources," which summarized current sustainable practices in the art conservation field. She has accepted a position as assistant to the chair for the ICOM-CC working group on the Theory and History of Conservation. Rose has been working in the Phoenix area and has made a few trips to California for conservation projects with Rosa Lowinger & Associates.

**Daniel Cull** can be found behind the glass window at the Musical Instrument Museum (MIM), most recently working on an Italian octave harpsichord. In addition to making structural repairs and stabilizing the gesso and paint layers, he has been investigating the history of the object through finding and identifying maker and seller marks using UV light. The treatment and investigation were recorded by KJZZ radio. The investigation revealed the outer case was made by Fedelus of

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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 May Newsletter should be received by the Editor before **April 15, 2012**.

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# Western Association for Art Conservation

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

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## Regional News, continued

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Camerino, Italy, in 1630. The instrument is unsigned, but quite definitively Italian in origin and earlier than 1630 in date, making it among the earliest extant octave harpsichords. Adding to the object's biography Daniel also discovered that the instrument and case were purchased in 1755 by Giovanni Battista di Michelis, a composer active in Italy. This is a rare and significant instrument that MIM is looking for a donor to purchase. There is one other example of such an instrument from this time period that resides in the Musée de la Musique, Paris.

**Linda Morris** continues to treat the Amerind's art collection a few artifacts at a time.

**Nancy Odegaard** served on the advisory board for the Iraqi Institute for Conservation of Antiques and Heritage Building Capacity, Reconciliation and Shared National Identity (IICAH) and traveled to Iraq in October. She also presented at the North American Textile Conservation Conference in Oaxaca.

**Gina Watkinson** and **Ida Pohoriljakova** (now working at the University of Pennsylvania museum) helped Nancy complete CAP surveys for the Sunnyslope and Graham Co. historical societies.

**Teresa Moreno** worked on the *Eyes of the Eagle* exhibit, and a new pottery exhibit, and has been solving several environmental issues in the museum building while working with a variety of crews. **Marilen Pool** continues to work on the treatment phase of the southwest pottery project. Also working on this project is **Katie Klauenberger**, a new student in the heritage conservation science graduate program at the UA.

**Julia Tubman**, new Kress Fellow and recent graduate from the University College London graduate program in archaeological materials, has joined the lab to fill the position left by **Hamada Koth** who returned to Egypt. **Brunella Santarelli**, graduate research assistant and graduate student in heritage conservation science completed her MS and continues towards the doctorate degree.

**Christina Bisulca**, graduate student in

heritage conservation science at the UA successfully completed her qualifying exam and is now a doctoral candidate. She is completing residues studies of lead on ancient Hohokam pallets. **Elyse Canosa**, graduate student in heritage conservation science at the UA, is working on residue studies of tobacco in ceramic and stone pipes.

**Kevin Wohlgemuth**, pre-program intern, is working on stabilization for Hohokam pit house roof fragments and other archaeological finds. **Werner Zimmt**, now 90 years old, continues with iron stabilization testing.

**Regional Reporter:**  
Brynn Bender

### HAWAII

**Dawne Steele Pullman** spent the last two months in Hong Kong conserving a painting for Hong Kong University in time for their centenary. It is the only surviving portrait painting of the vice chancellor (who was also Governor of Hong Kong) Sir Cecil Clementi from 1930, which was severely damaged during the Japanese occupation with tears and paint losses caused by bayonets and bullets.

**Larry** and **Rie Pace** continue work on a number of projects from a variety of sources. **Makiko Watanabe**, a conservator from Japan, will be spending a couple of weeks with them in December to assist with two large paintings.

**Gregory Thomas/Art Care** has begun the conservation of selected paintings in the collection of the Hawai'i Volcanoes National Park for the National Park Service. These paintings include work by artists in the Volcano School, including D. Howard Hitchcock, Jules Tavernier, Charles Furneaux, William Twigg-Smith, and Lionel Walden.

**Thor Minnick** recently completed treatment of a large coconut wood umeke/calabash with coconut wood and

kou wood lid. The calabash had been severely compromised by fungus and dry-wood termites. Also completed were two damaged enamel, silver, and gold royal order badges originally presented by King Kalakaua. He is presently developing treatment proposals for King Kalakaua's poker table now in the collection of Iolani Palace and an Isamu Noguchi granite, marble, wood, and steel sculpture privately held.

**Regional Reporter:**  
D. Thor Minnick

### LOS ANGELES

LACMA paintings conservation head **Joe Fronek** is continuing a technical examination of paintings in the museum's European collection with **Elma O'Donoghue** studying the paintings with IRR and **Frank Preusser** and **Charlotte Eng** analyzing pigments with XRF and digital microscopy. Curator of European paintings **Amy Walsh** is writing the art historical essays.

The catalogue for the Edward and Hannah Carter collection of Dutch paintings is written and is now with editors, and the team has begun examination of paintings for the catalogue of gifts of the Ahmanson Foundation. **Bianca May** is continuing her Mellon fellowship in paintings conservation at LACMA and nearing completion of work on paintings by Juan Patricio Morlete Ruiz from the museum's Latin American collection.

Last November, Bianca, assistant objects conservator **Siska Genbrugge**, and objects conservation intern **Lily Doan** participated in the Getty museum workshop "Polychrome Sculpture and the Painted Surface." During the group's visit to LACMA Bianca, Siska, and Lily discussed six polychrome sculptures in the museum's European collection, including the 18<sup>th</sup>-century Spanish *Pietà*, acquired in 2000.

**Anne Getts**, graduate student from the Winterthur/University of Delaware Program in Art Conservation, has completed

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## Regional News, continued

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her summer and half of her current third year internship in textile conservation at LACMA. She is currently completing the second half of her internship year in textiles conservation at the Victoria and Albert Museum in London.

Last November, **Catherine McLean**, LACMA senior textile conservator, traveled to the Topkapi Museum in Istanbul, Turkey, to participate in a week-long professional exchange with conservators from the Topkapi and the Central Laboratory for Restoration and Conservation of Istanbul.

**Kelly Leahey** is LACMA's new Mellon Fellow in paper conservation. Kelly comes to LACMA from Melbourne, Australia, via Amsterdam. She completed a master's degree in cultural materials conservation (paper specialization) and a postgraduate certificate in arts (photographic materials conservation) at the University of Melbourne in 2010. Kelly has interned and worked for various cultural institutions in Australia and abroad, including the Centre for Cultural Materials Conservation, Melbourne, where she was assistant paper and photograph conservator from mid-2009 until early-2011. She has a particular interest in photographs and has spent most of 2010 undertaking internships to improve her conservation skills in this area.

After one year of work in LACMA's converted gallery space **Chi-sun Park** and her staff have completed the conservation of an eighteenth-century Korean Buddhist painting entitled *Buddha Shakyamuni Preaching to the Assembly on Vulture Peak*. Professor Park is the director of a prestigious private conservation studio and is teaching with the department of conservation of cultural properties, Yong-In University, in Seoul, Korea. The painting was installed in LACMA's newly renovated Korean Galleries in December. It is the culmination of a year-long collaboration between the LACMA conservation staff and scientists and Professor Park's conservators and **Woo-thak Chung**, professor at the department of art history at Dongguk University who researched the provenance and history of this signature temple painting.

Paper conservation would also like to make mention of the return of **Margot Healey** to LACMA. Margot worked at LACMA from 1999 thru the turn of the century. She has been helping out on various projects in the paper conservation lab, including *A is for Zebra*, an exhibition about alphabets making sense and non-sense featuring works from LACMA's collections and new works by several local artists. The exhibition is part of *Art Programs with the Community; LACMA On-Site*, and was made possible by the Anna H. Bing Children's Art Education Fund. They are happy to have Margot back and look forward to more projects with her in 2012.

Conservation is also complete on an eight panel folding screen scheduled for installation in *Masterpiece and Focus: The Debut of the Tsushima Night Festival Screen and its Restoration*. This LACMA installation will highlight with images and text the treatment undertaken by **Sekichi Hisaji**, owner and master of the Bokusendo Co., Ltd. of Kyoto, Japan.

**Tiarna Doherty** has left the Getty Museum and is now the Chief of Conservation at the Lunder Conservation Center which is a shared facility of the Smithsonian American Art Museum and National Portrait Gallery in Washington, DC.

**Joe Gott** is the new Conservation Technician for the Academy of Motion Picture Arts and Sciences Margaret Herrick Library. Joe worked previously at the Chicago Conservation Center before moving out to Los Angeles. He is working for **Jennifer Kim** on a variety of materials from the archive.

*Regional Reporter:*  
Virginia Rasmussen

### NEW MEXICO

Conservators at CSI have recently completed a host of projects in the western US and elsewhere. With Anderson Hal-las Architects of Golden, CO, they are

wrapping up an HSR for the Hoover Dam for the Bureau of Reclamation. In Waco, TX, CSI just completed the relocation and conservation of a tile mural for Texas State Technical College. In California, CSI directed and performed masonry and decorative metal conservation work at Bodie and Marshall Gold cemeteries.

Other completed projects include design and oversight of the restoration of the WWI Memorial on the National Mall in Washington, DC, as well as restoration of the decorative bronze doors at the Lincoln Memorial for the National Park Service. Currently they are working with GSA in Spokane, WA, on the restoration of a mosaic tile floor in the Beaux-Arts era post office. As of November they are re-mobilized at Vizcaya Museum and Gardens in Miami to continue work conserving their collection of outdoor sculpture.

The New Mexico Chapter of the National New Deal Preservation Association hired **Steve Prins**, Santa Fe art conservator, in 2007 to remove 5-6 coats of white paint covering seven Brooks Willis murals in the lobby of the Ilfeld Auditorium at NM Highlands University in Las Vegas. These were created as a New Deal art project in the 1930s and placed over each of the eight doors in that lobby. This fall Prins and an associate were hired to do the final conservation and preservation work on each of the remaining seven murals which was funded by the Stockman Family Foundation and Highlands University.

During the fall 2011 term, **M. Susan Barger** taught the online class, *Collections Management: Managing and Organizing Museum Collections*, which is part of *Small Museum Pro!*, the online certification program for those who work in small museums offered in cooperation with the Eastern New Mexico University Distance Education Division. For more information on *Small Museum Pro!* see: [www.smallmuseum-pro.org](http://www.smallmuseum-pro.org). Barger was also a chairman for the session *From Bats in Our "Belfry" to Plastered: Museums Dealing with Unexpected Risk* at the Annual Meeting of the New Mexico Association of Museums held in Farmington, NM, the beginning of November.



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## Regional News, continued

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**Jamila Hull**, an undergraduate student in museum conservation at New Mexico State University, was awarded a 2011 full-time summer internship at the Smithsonian Institution's National Museum of the American Indian. Jamila spent ten weeks working on ethnographic collections at the conservation department in the Cultural Resource Center in Suitland, MD under conservators **Marian Kaminitz** and **Kelly McHugh**. Jamila was one of three summer interns who worked with four Fellows in the conservation department.

*Regional Reporter:*  
Silvia Marinas-Feliber

### PACIFIC NORTHWEST

**Susan Lunas** is busy repairing three books from the 16th, 17th, and 18th centuries. One of those projects that looked innocent and easy on the outside, had rotten wooden boards and brittle thread. In order for the owner to use the book frequently, she is resewing the text, and binding it into new wooden boards.

**Rebecca Pavitt** at Fine Art Conservation, Vancouver B.C., had a busy summer this year. With the help of conservator **Marcia Abramoff**, 25 illustrations by Oscar Cahen were prepared for exhibition in a record-breaking four weeks. The show *Oscar Cahen: Canada's Ground-breaking Illustrator* opened October 1 at Illustration House in NYC, and was attended by Rebecca, her daughter Kate (who helped with the surface cleaning and report writing), and her mom Marianne. Most of the illustrations are on Hi Art illustration board, and treatment challenges involved stain and adhesive reduction while retaining the original paperboard supports and avoiding areas of highly water sensitive liquid watercolor medium.

Rebecca also had the opportunity to work on seven of Robert Thornton's *Temple of Flora* series. The goal was to avoid any water treatment which might affect the delicate image areas. Waterstains on

the margins of the prints were removed using strips of Gellan, in a modification of the method described by Iannuccelli and Sotgiu in the 2010 *Book and Paper Annual*. Water from the gel was discouraged from wicking into the image area by working on thick blotters and edging the perimeter of the image area, front and back, with cyclododecane. This method minimized tidelines and those which did develop were removed on a suction table, using heated water mist generated by a Preservation Pencil.

Rebecca is now using Gellan to prevent organic solvent tidelines when removing pressure sensitive tapes: the rigid gell is cut to fit outside of the tape (using a Mylar pattern) to make a "damp dam" that prevents solvent from wicking beyond the tape's perimeter.

**J. Claire Dean** has been undertaking field work in South Africa. On her way back to the USA she presented a seminar at the Institute of Archaeology, University College London on her on-going work for the Tulalip Tribes, and she attended the ICON Ethnography Group seminar Conservation and Source Communities held at the Pitt Rivers Museum, Oxford, UK. She will be spending most of the remainder of the year in Los Angeles working with **Tania Collas** and **Liz Homburger** at the Natural History Museum of Los Angeles County.

**Lisa Bengston** attended the NATCC conference and workshop in Mexico in early November. Two volunteers have been lending their considerable expertise to conservation projects, **Maria Arrom**, who is working on rehousing a new Chinese acquisition, and **Vicky Karas**, who is tirelessly condition reporting artifacts for a new archaeology exhibit. The Pacific Conservation Group met in Victoria at Craigdarroch Castle, also touring Ross Bay Villa as it nears completion of renovations.

Paper conservator **Emily Pellichero** joins conservation in the Pacific Northwest. After completing a one-year Kress Fellowship in book and paper conservation at Johns Hopkins University's Sheridan Libraries, Emily and her husband Emanuele have relocated to the Seattle

area. Emily holds a BS in Art from the University of Wisconsin, Madison, a Post-Baccalaureate Certificate in Conservation from the Studio Arts Centers International in Florence, Italy, and a Masters in Conservation of Works on Paper from the University of Northumbria, Newcastle Upon Tyne, UK. In addition, Emily has held conservation internships and fellowships at several prestigious institutions, including the Asian Art Museum in San Francisco, the Toledo Museum in Ohio, the Victoria & Albert Museum in London, and the Laboratory for Restoration of Paper, Books, and Parchment in Florence. She is currently working as a freelance paper conservator and is eager to learn more about the area and its objects.

**Maria J. Guirado** is an object conservator who has recently moved to Seattle from London, UK, where she earned a BS in conservation and restoration and worked for clients such as Mallets and the Royal Household. She specializes in working with gilt, lacquered, and polychrome objects and is looking forward to new conservation challenges in the Pacific Northwest.

The Seattle Art Museum conservation department provided conservation content for the galleries and micro-site for *Luminous: The Art of Asia*, an exhibition drawn from the Asian art holdings of the museum's permanent collection. **Nicholas Dorman** presented a talk on the exhibition at the WAAC meeting in Austin, where he also became WAAC VP. **Liz Brown**, Nicholas Dorman, and guest lecturer **Donna Strahan** also gave presentations in Seattle relating to the exhibition.

Liz oversaw re-painting of Alexander Calder's great stabile sculpture *The Eagle* at the close of the summer art maintenance season at the Olympic Sculpture Park.

**Marta Pinto-Llorca** gave a presentation on the museum's IMLS-funded storage improvements for the Asian screen collection at the Pacific Northwest conservation meeting in Victoria. In January, SAM conservation started teaching at the University of Washington Museol-

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## Regional News, continued

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ogy program with **Miriam Clavir**, who has taught the conservation part of the degree course for a number of years.

In March, with FAIC support, SAM conservation will host **Chris Stavroudis'** Modular Cleaning Workshop.

**Corine Landrieu** was busy working on a range of sculpture conservation projects for most of the summer and early fall, which included Ursula Von Rysdingsvaard's cedar sculpture *Skip to my Lou*. She is currently working on some artifacts for the Museum of History and Industry as it is getting ready to move to a new location near South Lake Union this winter.

*Regional Reporter:*  
Corine Landrieu

### ROCKY MOUNTAIN

The Buffalo Bill Historical Center launched a small exhibit titled *Is There Any Science in Art?* The exhibit focuses on the work of **Jessica Cosmas**, conservation intern who carried out the PXRF examination of three paintings by Fritz Scholder.

**Beth Heller** is pleased to announce that she will be moving into a paper conservation space located above the Western Center for the Conservation of Fine Art in January 2012. She will be available for treatment of works of art on paper and historic documents, as well as for preservation consultation for libraries, archives, and museums.

**Tara Hornung** has been working in private practice for museums and private collections in the region. Projects have included outdoor and contemporary sculpture, polychrome sculpture, and historic and ancient metals. Last summer, Tara worked as a field conservator for the Ziyaret Tepe Excavations in Diyarbakir, Turkey.

Under the direction of **Beverly Perkins**, Tara completed a firearms conservation residency at the Buffalo Bill Historic Center in the spring. This fall she published an article titled "Indigenous Influ-

ence in the Workshops of the New World: Technical Examination of a Spanish Colonial Candlestand in Novedades del Nuevo Mundo" (*Newsletter of Alianza de las Artes Americanas*) concerning her treatment design and research on two polychrome sculptures from the New World collection of the Denver Art Museum.

Denver Museum of Nature and Science conservators **Jude Southward**, **Jessica Fletcher**, and **Julie Parker** are joined by **Judy Greenfield** (a whole lotta J's!) in completing condition reports for 800 well-preserved and simply beautiful fossil plants in the collection of the Earth Sciences Department. With IMLS support, these holomorphotypes and the other 8000 specimens that make up the paleobotany collection will be re-housed and moved into new Delta Design cabinets.

**Laura Downey Staneff** and **Paulette Reading** each have been working on several items for the spring 2012 opening at the new History Colorado Museum in Denver (formerly the Colorado Historical Society). They have also been collaborating on an unusual piece involving wool embroidery on perforated paper.

*Regional Reporter:*  
Paulette Reading

### SAN DIEGO

Pre-program intern **Jacinta Johnson** recently began an internship at the Museum of Photographic Arts, San Diego, under the direction of librarian **Holland Kes-singer**. Jacinta is working on a project involving Collaborative Arts Resources for Education (carearts.org), a website available to teachers and students that promotes arts integration in public school classrooms. She is researching information related to images from MOPA's collection and compiling bibliographies, including books and videos, related to these images. As a part of her internship she is also cataloging items in MOPA's rare book room and will possibly be assisting in their re-housing.

*Regional Reporter:*  
Francis Prichett

### SAN FRANCISCO BAY AREA

**Candis Griggs Hakim** is busy once again as president of the Bay Area Art Conservation Guild, which has just launched a completely revived website at BAACG.org. The Guild recently held a lecture by furniture conservator **Mark Harp-ainter**, toured the Phoebe Hearst Museum's exhibit, *The Conservator's Art: Preserving Egypt's Past*, and held a social event for emerging conservators to meet Bay Area professionals in their field. In her private practice, Candis has been treating outdoor sculptures between rain storms, cursing porcelain, and trying to restore the dignity to a beheaded Buddha.

It is an exciting time at SFMOMA, planning for the upcoming expansion of the museum has begun in earnest. In August, the Cultural Heritage Institute came to SFMOMA to lead an four day training workshop in Reflectance Transformation Imaging (RTI). The workshop was attended by staff and regional professionals and was sponsored by an IMLS 21st Century Museum Professionals grant.

For the past year they have been fortunate to have **Kendall George**, a pre-program intern in the conservation department. In addition to treating objects for Architecture and Design exhibitions, she has spent the bulk of her time treating hundreds of Barry McGee works from a recent acquisition. In November, they welcomed their new fellow in the conservation of contemporary art, **Martina Haidvogel**. Martina comes to them from the Academy of Fine Arts in Vienna with a Master's Degree in Conservation of Modern and Contemporary Art. Her training specializes in time-based media with a background in paper conservation. They are thrilled to welcome her to the team.

**Jenna Zarate** has joined the textile conservation lab of the Fine Arts Museums of San Francisco as a volunteer intern. Jenna aspires to be a painting conservator, but will be gaining some preventive conservation experience by working on

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## Regional News, continued

an on-going textile storage project. She has previously undertaken conservation training in Florence and Malta.

The Objects Conservation Lab at the Fine Arts Museums of San Francisco has been busy with a myriad of exhibitions, including a self-originated show on the work of Stephen de Staebler and an exhibition of Pacific Island material that was collected by the London Missionary Society, providing some challenging treatments for **Lesley Bone**.

**Alisa Egelston** has been working on designing new storage systems for objects returning from offsite storage and on creating laboratory safety training protocols. **Pascale Patris** and Mark Harpainter visited the lab for a study day to discuss the past treatments of a settee purported to have belonged to Marie Antoinette.

**Karen Zukor** returned from Haiti in early October, where she taught a four-day course in paper conservation to the students at the Haitian Cultural Recovery Center in Port-au-Prince. She also gave presentations on paper conservation this fall to the East Bay Genealogical Society and the Hillside Club, an 85-year old book club in Berkeley, CA. In November, Karen once again hosted the annual visit to her studio of Mills College book arts students who come to see the effects of bad matting and aged adhesives firsthand. While she doesn't exact a pledge from the students to not use pressure-sensitive tapes, they always note the TAPE IS EVIL refrigerator magnet prominently displayed.

*Regional Reporter:*  
Alisa Egleston

## TEXAS

**Sandra Blackard**, art conservation consultant, Austin, recently completed a CAP conservation assessment for Harlingen Arts and Heritage Museum in Harlingen, Texas, with Dallas architect Richard Wright. This was the tenth assessment they have done together. In November, Sandra gave her second

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annual Working with a Conservator presentation to Julie Holcomb's preservation management class at Baylor University, Waco.

In October, **Ken Grant**, paper conservator at the Harry Ransom Center, University of Texas at Austin, gave two presentations to the docents of the Blanton Museum of Art at the University of Texas at Austin. The presentations were in support of the exhibition *Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art* on display at the museum through the end of December 2011. The presentations covered a history of traditional European handmade papermaking techniques and the physical features that are visible in the resulting paper.

Also, Ken discussed the results of research he conducted on drawings from the exhibition and that were included in his technical essay for the catalog that accompanies the exhibition. After the show closes in Austin it travels to the Grey Art Gallery at New York University, April 17 - July 14, 2012, and the Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, May 28 - August 24, 2014. The exhibition was previously on display at the Frick Art Center, Pittsburgh, PA.

*Regional Reporter:*  
Ken Grant

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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: \$8.85**

(\$6.60 copy for orders >10 copies)

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## Back Issues of WAAC Newsletter

Back numbers of the *Newsletter* are available. Issues Vol.1 - Vol.14, #3 (Sept. 1992) are \$5/copy. Issues Vol.15 - Vol.29, #3 (Sept. 1997) are \$10/copy. Issues Vol.30 (Jan. 2008) and after are \$15/copy. A 20% discount will be given to libraries seeking to obtain back issues to complete a "run" and for purchases of ten copies or more of an issue.

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