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## Regional News

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*Dana Senge, column editor*

### ALASKA

**Monica Shah** co-presented a workshop with **Scott Carrlee** on collections care in Unalaska at the statewide museum conference. Visiting the Aleutian Islands and visiting the WWII sites brought home the war's impact on Alaska and how this impact has shaped policies since then. Monica has also been treating recent acquisitions in preparation for an exhibit after the new year, ranging from large ceramics to small ivory figurines.

Scott Carrlee is working on a chapter for a book on stewardship of collections which will be published by Altamira Press. He is also working on a project to bring paper conservator **Seth Irwin** up to work at small museums throughout Alaska beginning in the Spring.

**Ellen Carrlee** is working with **Dana Senge** on various PEG preservation issues for archaeological basketry for presentation at the May 2010 AIC and WOAM conferences. Ellen is also developing an online identification reference for mammal fur found on Alaska Native artifacts with the help of UCLA/Getty third year intern **Lauren Horelick**.

*Regional Reporter:*  
Ellen Carrlee

### ARIZONA

The Musical Instrument Museum (MIM) in Phoenix, Arizona is scheduled to open to the public on April 24, 2010, and preparations are progressing at a feverish pace. Construction on the new building recently ended, and the collections have begun their cross-town move from the temporary work and storage facility. Each exhibit at MIM will highlight the musical traditions of a particular country. Among the most impressive recent installations are an Indonesian gamelan, complete with roughly 100 shadow puppets mounted in a faux-banana log, and a 22-foot long Decap dance organ.

**Barbara Hamann**, head of conservation has been working with the MIM's

architects and engineers to ensure that the visible conservation lab is fully functional before the staff move in. **Meghan McFarlane** leads the treatment efforts on Asian instruments. Lately, her work has focused on the treatment of flaking paint on Indonesian shadow puppets and the cleaning and assembly of a gilded and mirrored orchestra set from Burma.

**Irene Peters** leads the treatment of instruments from the US, Canada, and Europe. Her recent treatment highlights include exploring methods for making bagpipes appear inflated for display, and performing repairs on Western stringed instruments. **Daniel Cull** oversees the treatment of instruments from Latin America, Oceania, and Africa. He is currently experimenting with ways to fill termite damaged wood, and has successfully reassembled several broken and sprung gourds.

**Brynn Bender**, **Maggie Kipling**, and **Audrey Harrison** treated two historic river boats owned by Grand Canyon National Park while the boats were on exhibit at the John Wesley Powell River History Museum in Green River, Utah. They also traveled to Mesa Verde National Park during the beautiful off season to survey pre-historic collections on exhibit.

Maggie and Audrey continue to treat ceramics at the National Park Service center in Tucson with assistance from pre-program intern **Kevin Wohlge-muth**.

**Holly Young** reports that the Pueblo Grande Museum has received official notice of its re-accreditation. Despite setbacks and staff reductions due to the flagging economy, the Accreditation Visiting Committee site visit team found the museum to be a "well managed, well governed organization.... that has maintained forward momentum in difficult times."

The Arizona State Museum conservation lab continues a diverse range of projects despite the sabbatical absence of **Teresa Moreno**. **Nancy Odegaard** made presentations at the Tribal Library Archive and Museums conference in Portland

and at the North Carolina Preservation Consortium in Chapel Hill.

Nancy, **Gina Watkinson**, and **Werner Zimmt** are guiding the doctoral research of **Christina Bisulca** (consolidation of bone from a late Pleistocene Clovis kill site material), **Molly McGath** (development of nano-particle CaOH for treatment of archaeological cordage), and **Lesley Frame** (treatment of a multi-component archaeological alarm clock), as well as supervising pre-program interns **Amy Molnar** and **Emily Kleinkauf**.

**Marilen Pool** and **Esther Echenique** continue to work part-time on the ASM ceramic project and other interesting object treatments. Lab work is represented with three chapters in the new book  *Holding it All Together* (Archetype).

Congratulations to **Caitlin O'Grady** and **Lesley Frame**, the first PhD graduates of the Heritage Conservation Science doctoral program in the Department of Materials Science & Engineering at the University of Arizona.

*Regional Reporter:*  
Brynn Bender

### GREATER LOS ANGELES

LACMA conservators **Elma O'Donoghue** and **Bianca May** are restoring two 18<sup>th</sup>-c. paintings by Mexican artist Juan Patricio Morlete Ruiz. The paintings, acquired in 2007, belong to a set of six which are based on the famous series by Claude-Joseph Vernet, *The Ports of France*. All six works will be restored in the coming months.

**Joe Fronek** recently completed restoration of an important work in LACMA's collection, Rembrandt's *Portrait of Dirck Jansz Pesser*. The portrait will be on view beginning in January 2010 in the museum's newly renovated Dutch galleries. Other European galleries will open in the following months. Renovations include a reconfiguration of the galleries and a new lighting system designed by Hefferan Partnership Lighting Design.

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## Regional News, continued

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Textiles conservators **Catherine McLean** and **Susan Schmalz** have been busy preparing objects for catalogue photography for LACMA'S upcoming show *Fashioning Fashion* which will open in the new Lynda and Stewart Resnick Exhibition Pavilion later this year.

**Laleña Vellanoweth** will be volunteering in textiles conservation during school breaks in 2010. **Lynn Bathke** began her post-graduate internship in textiles conservation in October 2009. Lynn recently completed her degree from the Textile Conservation Center program in Winchester, UK.

**Maria Fusco** began her Mellon Fellowship in textiles in December 2009. She completed her degree from the Winchester program in 2007.

Sculpture Conservation Studio just finished de-installing 2 monumental size sculptures with ArtWorks San Diego for the San Diego International Airport. The airport is about to add a new wing and needed the sculptures removed, washed, waxed, and stored for the next 2 to 3 years. **Andrea Morse** gave a talk at APT in November, 2009, on the preservation of the Beverly Hills Unocal 76 Station. Sculpture Conservation Studio also removed all the oil based red and yellow paint the Trojans poured over the bronze Bruin Bear at UCLA right before the cross town rivalry football game.

**Melissa Mariano** and **Douglas MacLennan** have recently begun pre-program internships at the Fowler Museum at UCLA working under the guidance of **Jo Q. Hill**.

**Dean Yoder** from the Cleveland Museum of Art was a guest conservator in paintings conservation at the Getty last November, and he'll be returning to Los Angeles from time to time in the upcoming year to work closely with **Sue Ann Chui** on the treatment of a large panel by Savoldo from the Cleveland collection.

**Colleen Snyder** began an internship last September in antiquities conservation at

the Getty, continuing through September 2010. While at the Getty Villa, she will be working on a variety of projects, including a number of Greek ceramics on loan. She is also enjoying living on the west coast for the very first time!

Decorative arts and sculpture conservation has been busy with the redesign and reinstallation of all of the sculpture galleries at the Getty Center. Four galleries in the museum's North Pavilion will open early in the spring of 2010, including the first permanent installation of the stained glass collection.

**Julie Wolfe's** article "Effects of Bulking Paraloid B-72 for Marble Fills" was recently published in the summer 2009 *AIC Journal*.

Graduate intern **Birgit Schwahn** of the Stuttgart graduate program in objects conservation, is currently working on a technical study of two Limoges painted enamel plaques. Each plaque contains exquisite fired enamel restorations set into the original compositions. She would be interested to know of any other examples of this type of repair in American museums.

**Arlen Heginbotham** and **Michael Schilling** (senior scientist at the GCI) presented a paper at the end of October for a conference at the Victoria and Albert Museum entitled "Crossing Borders: The Conservation, Science, and Material Culture of East Asian Lacquer." Their paper focused on collaborative research on Asian lacquer in the Getty Museum's decorative arts collections using layer-by-layer sampling in conjunction with py-GC/MS analysis. Their findings have led to new insights into the 17th-century trade of raw materials and lacquer across Asia and the world.

Arlen has also been organizing an international, 17-lab reproducibility study on quantitative analysis of historic copper alloys by XRF. The results of the study will be presented in the fall at Metal 2010 in Charleston, S.C.

At the Natural History Museum, **Tania Collas**, **Liz Homberger**, and senior consulting conservator **Claire Dean** are

examining and treating objects slated for the exhibit *Under the Sun* (opening 2012) in a new visible conservation workspace within the museum's California History Hall. This space allows the conservators to work in-situ on objects such as the Los Angeles City Model, the Disney animation table, and the oil pump that are too large or too difficult to move to the normal conservation labs. Visitors will be able to see the conservators at work through windows in the partition and learn more about the conservation work in progress through interpretive signs. Currently, Claire is doing a remarkable impression of the 1950s B-movie *The Attack of the 50 Foot Woman* as she examines and documents the Los Angeles City Model from atop scaffolding.

**Victoria Blyth Hill** recently completed the treatment of a Nepalese "Genealogical Painting," dating from 1782 for the South and Southeast Asian department at LACMA. In December, Victoria served on the acquisitions committee for the Pacific Asia Museum in Pasadena, CA.

**Chris Stavroudis** has been busy. He released the newest version of the Modular Cleaning Program (MCP) in October (download it from <http://cool.conservation-us.org/byauth/stavroudis/mcp/>). In July, he was invited by **Gwendolyn Boevé-Jones** to present the workshop to private and institutional conservators in The Netherlands at Gwendolyn's studio in Wassenaar (near The Hague). In September at the invitation of **Kate Seymour** he presented the MCP in Maastricht in conjunction with SRAL (Stichting Restauratie Atelier Limburg). Later in the month, he led an MCP workshop organized by **Susan Blakeny** and assisted by **Nina Roth-Wells** in Skaneateles, NY. In February, he and **Tiarna Doherty** offered the workshop for the Getty Museum, GCI, and GRI conservators. Later in February he is scheduled to take the workshop down under to Melbourne.

*Regional Reporter:*  
Virginia Rasmussen

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## Regional News, continued

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### HAWAII

In preparation for the reopening of the Bishop Museum Picture Gallery in the Hawaiian Hall (closed since 1940) **Rie** and **Larry Pace** of Pace Art Conservation, LLC treated paintings by 18th, 19th and early 20th-century Hawaii artists including Charles Furneaux, Ella Smith Corwine, D. Howard Hitchcock, Annie H. Parke, G. J. Denny, Joseph Strong, W. A. Coulter, and several paintings by unknown artists. Work is continuing on several additional paintings for showing in the gallery in 2010.

Pace Art Conservation staff is currently working on a number of panel and canvas paintings for an Old Masters exhibition scheduled to open at the Honolulu Academy of Art in 2011. The paintings are by a wide range of artists including Jan Leivens, Marc Antonio Franceschini, Jan Van Goyen, and Leonardo Coccorante. They recently had the opportunity to work on paintings of Hawaiian scenes by Lionel Walden and Shirley Russell being lent to Senator Daniel Inouye for display in his offices in Washington, DC.

**Makiko Watanabe** joined Pace Art Conservation from September 2008 through February 2009. Makiko was awarded a scholarship from the Japanese Agency for Cultural Affairs to study painting conservation in the United States for one year. After six months in Hawaii she moved to New York to work in the Rustin Levinson Studio.

This past June Larry gave a presentation about art conservation and artists' materials to the Atelier students at the University of Hawaii, Windward Community College. This is a six-week immersion program that provides local artists and art students with invaluable experience with classical and traditional training. This was the fifth year he has spoken to the group.

With travels and conservation projects scattered across the world, **Dawne Steele Pullman** does manage to keep returning to the Hawaiian Islands for her private clients as well as some of the museums. This past year she treated Chinese contemporary paint-

ings in Hong Kong. While condition reporting several paintings at the Sotheby's auctions, she came across paintings she had worked on when residing in Singapore back in 2004 - the ever revolving Asian art market! After last year's WAAC meeting in Alaska Dawne volunteered her services to the Sitka Historical Society and got to see more of that beautiful state.

**Thor Minnick** recently completed treatment of an early kou umeke and six fine kapa beaters. Other interesting projects that came through his studio were the partial re-gilding of a Childe Hassam frame and extensive treatment to a slant-top secretary desk belonging to Israel Putnam. Thor is looking forward to future projects that may include treatment of a pair of Chinese made Sully style gilt picture frames for the Bishop Museum, and fabrication of a stable mount for a late Song to Yuan Dynasty Bodhisattva Guanyin for the University of Hawaii at Manoa's Jean Charlot Collection.

**Gregory Thomas** of Art Care has continued to provide painting conservation in Hawaii and on the mainland. Most recently Gregory completed four acrylic on canvas murals for the State of Hawaii that were hung at the Honolulu Airport. Two of the paintings were by Pegge Hopper and two were by Jerry Okimoto. Stains were removed by Greg from a oil painting on a canvas for the Honolulu Mayor's Office on Culture and the Arts. Gregory also has continued to help Anne Rosenthal on her mural conservation project at the former Maritime Museum for the National Park Service.

*Regional Reporter:*  
Dawne Steele Pullman

### NEW MEXICO

As 2009 winds down, **Joe Sembrat** and Conservation Solutions, Inc. (CSI) are pleased to be looking forward to a busy start to 2010. CSI was awarded a Department of Veterans Affairs contract for the conservation of the Union Soldier's Monument at the Knoxville National Cemetery in Knoxville, Ten-

nessee. Other projects that have kept them busy this fall include the restoration of the Bronze Entrance Doors at the Bethesda Naval Medical Academy; the survey, research, and preparation of Contract Documents for six buildings located at historic Fort Belvoir in Virginia; and the treatment of the portico capitals at the Baltimore City Hall.

Their two year contract with Vizcaya Museum and Gardens in Miami, Florida is finally underway with the repair and conservation of sculptures and fountains located in the Marine Garden. Also on the agenda for 2010 is the conservation of another copper repoussé Lady Justice sculpture located at the Augusta Municipal Building in Augusta, Georgia.

The conservation department of the Department of Cultural Affairs and the New Mexico Association of Museums received a Connecting to Collections planning grant. As part of that grant, **Bettina Raphael** and **Jo Anne Martinez Kilgore** offered six free workshops around New Mexico to inform the state's museums about the Heritage Health Index and the New Mexico Connecting to Collections survey of the health of local museum collections.

*Regional Reporter:*  
M. Susan Barger, PhD

### PACIFIC NORTHWEST

**Miriam Clavir** was invited to the Salzburg Global Seminar, "Connecting to the World's Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage," Oct. 28 - Nov. 1 2009, in Salzburg, Austria. This international session was co-hosted by the Institute for Museum and Library Services (IMLS) and addressed the sustainability of cultural heritage. It produced a consensus declaration on the conservation and preservation of cultural heritage which can be viewed on the IMLS website. In addition, the SGS has made available podcasts of many of the conservators' talks. The talks can be downloaded from the SGS homepage.

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## Regional News, continued

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The Royal BC Museum was privileged during the fall of 2009 to host **Jaclynn Bacon**, a Sir Sandford Fleming College intern interested in objects conservation. Jaclynn was kept very busy on a number of loans and exhibits as well as research into the deterioration of plastic milk tokens and a presentation to the Pacific Conservation Group on the topic of Micromesh abrasives.

**Jana Stefan** and **Carly Wemyss**, former Fleming interns, have both been working at the RBCM. Jana in a full time position in the exhibitions department and Carly working temporarily in the Archives preparing documents for scanning. We are also privileged to have **Sharon Koehler** working with us temporarily. Sharon is a private ceramics conservator from Virginia who is currently living in Victoria.

Last fall **Colleen Wilson** attended the NATCC conference and workshops in Quebec City, and **George Field** participated in and cooked for the CCI workshop on totem pole conservation in Alert Bay, BC. **Lisa Bengston** switched to the night shift recently, cleaning construction debris that had inadvertently found its way into display cases in the First Peoples gallery.

**Robert Davison** and **Betty Walsh** have been crunching numbers for the final specs on a cold storage facility for the archives and museum deteriorating plastics collections. And **Kjerstin Mackie** has been cracking the whip over contributors to a publication on the Kwäday Dan Ts'ínchi research. **Kasey Brewer** is gearing up for an update on the 2005 Collections Risk Assessment, planned for mid-2010. They are all looking forward to a slightly more relaxed new year.

**Dana Senge** and pre-program intern **Megan Salazar-Walsh** continue to work with the collections at the Hibulb Cultural Center in Tulalip, WA. They have been cleaning, consolidating, and stabilizing cedar pieces carved by William Shelton.

The conservation staff of the Vancouver Archives is working on the second

development phase of an open-source digital archives system, which includes preservation planning and actions.

For the first time this past November, the Archives held a screening of archival films in a large, modern, single-screen theatre, and, to their astonishment, set a box office record, turning away a queue down the block. As an introduction, they discussed the preservation challenges they faced in bringing the films to the screen as DigiBeta copies. It was great to hear the attendees' appreciation for both the films and the background information. They'll definitely do this again!

Seattle Art Museum associate conservator **Liz Brown** has been working with colleagues in Florence to study an important sculpture by Massimiliano Soldani Benzi from SAM's Samuel H. Kress Collection.

**Nicholas Dorman** oversaw condition checking and transport of the *Luminous Jewels* exhibition of 100 works of art from SAM's Asian holdings. The show is on the road in Japan until July 2010, and the SAM conservation team is working with Japanese colleagues to study specific works from the collection during the tour.

Conservation intern **Linda Lin**, from the Getty/UCLA Conservation program, has been treating and studying objects from the collection for exhibition and loan, including Cameroonian masks and a Qing Period miniature screen.

Nick and **Marta Pinto-Llorca** have been preparing for a comprehensive survey of SAM's Chinese paintings collection with conservator **Kewei Wang** of the University of Michigan Museum of Art. The technical and condition survey will form part of a Getty Foundation-funded on-line catalog for this collection.

*Regional Reporter:*  
Dana Senge

### ROCKY MOUNTAIN REGION

In July **Allison Holcomb** left the Buffalo Bill Historical Center to enter the

Winterthur/University of Delaware Program in Art Conservation. **Rachel Wilson** from the University of Kentucky was in residence as a conservation intern throughout the summer.

**Jennifer McGlinchey**, third year paper conservator from the Buffalo State College program spent two weeks conserving photos, archives, and works of art on paper for the BBHC. **Christina Simms** spent the summer as a conservation intern and then moved into the IMLS Connecting to Collections project manager and volunteer conservation technician position, heading the outdoor sculpture maintenance program for the BBHC. **Hannah Mancill**, **Tera Griffin**, and **Tessa Lisowe** successfully completed their summer internships at the BBHC. **Nathan Haines-Walsh** and **Jamie Weaver** were also interns in the conservation lab.

**Jodie Utter**, conservator of works on paper from the Amon Carter Museum, spent two weeks in residence researching watercolors by Charles M. Russell.

**Beverly Perkins** completed a CAP survey for the Schoolhouse History and Art Center in Colstrip, Montana and an in-house training week for the staff of the Jackson Hole Historical Society and Museum. Bev traveled the state of Wyoming, leading IMLS statewide planning symposia in Cody, Casper, Sheridan, Rock Springs, and Cheyenne. She is working with the Colorado Wyoming Association of Museums to address the needs discussed in the Wyoming Connecting to Collections symposia. She attended the annual Heritage Preservation meeting in Washington, DC.

**Aaron Burgess** is the new pre-program intern at Denver Art Museum. Aaron came on board in September and is a conscientious and enthusiastic addition to the conservation department. **Tara Hornung** continues her Kress Fellowship at DAM. She will soon begin examination of select works from the Kress Foundation collection of paintings using IR and X-ray. The findings will be part of a forthcoming museum

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## Regional News, continued

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publication. In addition, Tara continues to work on two large circa 17th-century Spanish Colonial candlestands, analyzing their surface composition and improving their structural integrity.

In preparation of a complete reinstallation of the American Indian galleries at DAM, **Gina Laurin** and Tara are treating a broad scope of artifacts that range in date, origin, and media. **Steve Osborne** continues to create mounts and resolve a variety of installation issues related to conservation. Most recently, his skills were successfully tested for the *Embrace!* exhibit currently on view at DAM.

**Cynthia Lawrence** has been working on contract at DAM, treating paintings. Of note is her treatment of the 17th-century Spanish Colonial painting, *Apparition of Saint Michael on Mount Gargano*, by Sebastien Lopez de Arteaga. As part of an IMLS-funded storage improvement project, Cynthia, Steve, and Aaron have been hard at work upgrading hardware and backings of paintings for their eventual storage on new rolling screens.

Through funding from the Hughes Trust, **Mark Minor** has been treating an elaborate 18th-century Boulle marquetry desk, comprised of sea turtle shell, wood, and brass. Mark also just completed treatment of another piece of marquetry – an 18th-century Ecuadorian lap desk made from various types of wood. The lap desk will be featured in an upcoming museum publication.

In April 2009, **Sarah Melching** was appointed Director of Conservation at DAM. She also continues to address the needs of the works on paper and photography collections.

**Carl Patterson** and Asian Art Curator Emeritus **Mary Lanius** traveled through the Orissa and Bastar regions of India recently to study dhokra bronzes. The trip included interviewing artists, collecting samples for research, visiting Indian conservation labs, and documenting dhokra production methods. Of special interest were techniques of de-

liberate and use-related patination that might effect conservation treatments. The project was made possible through funding from the Gabo and Mellon Foundations.

**Laura Downey Staneff** is leaving her private practice, Silverpoint Art Conservation LLC. From January 2010, Silverpoint will be solely owned and operated by **Camille Moore**.

**Victoria Montana Ryan** recently completed work on an eight mural cycle, *The History of Navigation*, by artist Eric Bransby now in the exhibit *NASA: 50 Years of Exploration*. The exhibit, organized by SITES and coordinated with the Smithsonian National Air and Space Museum, is currently on view at the Colorado Springs Fine Arts Center through March 7, 2010.

*Regional Reporter:*  
Paulette Reading

### SAN DIEGO

*Regional Reporter:*  
Frances Pritchett

### SAN FRANCISCO BAY AREA

Things have been pretty quiet at the Asian Art Museum of San Francisco following the opening of *Emerald Cities: Arts of Siam and Burma*. There have been many mentions of the extensive conservation involved in preparing for the exhibition on Youtube, iTunes University, and the museum's blog. Indeed, a continuously running video (for sale in the museum store) highlights some of the work involved and has turned many of the staff into celebrities: **Mark Fenn**, **Katie Holbrow**, and **Shiho Sasaki**. For those of you who cannot make it to the museum to view the exhibition, you can still read about the many hours of preparation required at the museum's website.

**Margaret (Meg) Geiss-Mooney**, textile/costume conservator in private practice, gave two lectures on costume storage at the Phoenix Art Museum in

October.

Conservators at the Oakland Museum of California are preparing for the museum's reopening in May, 2010: **Julie Trospen** is working on three-dimensional objects, ranging chronologically from 16th-century navigational devices to Obama campaign playing cards; **Pam Skiles** has been working on cleaning and preparing numerous 19th and 20th-C. paintings; and **Peng-Peng Wang** has been working on works on paper ranging from an 1886 Jules Tavernier pastel to a Frank Ghery cardboard chair, all for reinstallation in both the art and history galleries.

**John Burke** has been working on outdoor sculpture, museum lighting/HVAC, and exhibit microenvironments. The staff has also just completed an IMLS grant to re-house the Native American Basket collection, and a Luce Foundation grant for treatment of important paintings in the art department. Work on an IMLS grant for re-housing the museum's costume and textile collection is ongoing. And, after teaching at the Tainan National University of the Arts, and the National Palace Museum in Taiwan for the past 3 years, John Burke recently published two articles on Cohesion Parameter Theory and Anoxic Fumigation in *The National Palace Museum Research Quarterly* (Volume 27, 2009).

FAIC just received a grant from the Kress Foundation for **Tim Vitale** and **Dawn Heller** to prepare class materials for a 4-day workshop on digital imaging for conservators. The 4-day workshop will be given in the University of Delaware Continuing Education 20-seat "just completed" computer laboratory (and classrooms) in Wilmington, DE in April. Applications to the AIC for tuition support (estimate to be \$900) will be accepted through the end of February; registration will remain open until filled, up to 25 participants.

Participants can bring any professional-grade or semi-profession camera (even P-n-S, such as Canon G7- G-11, Panasonic lumix LX1 - LX3) and be assured they will leaving knowing how to get the best results, save files in an archival

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## Membership

*Chris Stavroudis*  
*membership secretary*

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### WAAC welcomes the following new members and late renewals.

Contact information is printed in the 2009 WAAC Membership Directory and the new members are listed here by name only.

Katherine Ara  
Art Conservation B.V. (J. C. Stokmans)  
Maria Charette  
Daniel Heath Cull  
Michele Austin Dennehy  
Megan Flagg  
Catalina Hernandez  
Seth Irwin  
Dawn Jaros  
Zachary R. Jones  
Ernie Mack  
Douglas MacLennan  
Jennifer McGlinchey  
Valery Monahan  
Museum of Fine Arts, Houston  
Nina Marta Olsson  
Christina Simms  
Marcin Szymczykowski  
and Anne Turner Gunnison.

ing brochure was mailed out in January. The talks cover a variety of topics and should be very interesting.

**Alex Bero** and **Kathryn Blackburn**, both second year book conservation students at the University of Texas at Austin, and **Lauren Morales**, a private Austin paper conservator, volunteer their time in exchange for training with **Stephanie Watkins** in paper conservation at the Harry Ransom Center at the U. of Texas at Austin. This semester they continue "unsticking" many adhered papers and working on large circus and theatre advertising posters destined to be digitized. UT senior, **Desi Peters**, who treated a circus poster in paper conservation last semester, is working this semester on the "Landmarks Preservation Guild" project supervised by objects conservator, **Catherine Williams**. Under Catherine's supervision, students examine and maintain modern outdoor sculptures dispersed throughout the UT campus.

*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. Paper-bound 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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