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WAAC Newsletter

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REGIONAL NEWS

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Internet

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Deadline

Contributions for the January *Newsletter* should be received by the Editor before **December 15, 2011**.

Regional News

Daniel Heath Cull
column editor

ALASKA

Ellen Carrlee and **Lauren Horelick** gave a paper at AIC introducing the Alaska Fur ID project available at alaskafurid.wordpress.com. Ellen is now working with conservation intern **Crista Pack** (U. Delaware/Winterthur Museum) on a project and website alaskawhitestuffid.wordpress.com identifying various white accretions in Alaskan collections. Visits to the lab this summer have included Oregon-based conservator **Robert Krueger** and a Bruker hand held XRF.

Conservation grad student **Fran Ritchie** (Buffalo State College) has been interning at the Baranov Museum in Kodiak this summer. Her projects have included creating custom storage for over 230 objects, testing a sample of natural history collection specimens for arsenic, and creating a Handling Guideline for museum staff.

Scott Carrlee did collections assessments at the Seldovia Museum, the Tenakee Historical Collections, and the Kenai Fjords National Park. He also performed his first Museum Assessment Program (MAP) Collections Stewardship Survey at the Sitka Historical Museum. Scott reviewed Preservation Assistance Grants for the NEH. Scott has been coordinating with the Klondike Gold Rush National Park to bring conservation interns to the park for the next two summers.

Both the Carrlees and **Monica Shah** will be presenting information for collections care and best practices at the Museums Alaska Conference in Valdez in September. The Carrlees will also be sending on to Monica in Anchorage the traveling XRF on loan from Bruker, though they are loathe to give it up.

Regional Reporter:
Ellen Carrlee

Western Association for Art Conservation

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

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Regional News, continued

ARIZONA

The Arizona conservators have been very busy lately. **Nancy Odegaard** and **Brunella Santarelli** worked on three repatriation cases over the summer. Nancy presented in the OSG lunch program on archaeological conservation. **Christina Bisulca** gave a presentation and poster at the AIC meeting and is completing a conservation science contract at the Library of Congress.

Teresa Moreno worked with the Mt. Lykaion study session in Greece. **Gina Watkinson** was selected for the Summer Institution Museum Anthropology (SIMA) in June-July. **Molly McGath** taught Chemistry for Conservators at the Iraqi Institute for Conservation in Erbil, Iraq in June and begins an internship at the Smithsonian's MCI lab.

Hamada Kotb, **Ida Pohoriljakova**, Brunella Santarelli, and Nancy Odegaard worked with the Rock Art Ranch Field School near Winslow, AZ for a week in June. **Marilen Pool** continued with the Southwest pottery treatment project and lectured with other staff in the Archaeology Summer Camp for Adults hosted in the ASM lab in July.

Werner Zimmt continued with lab research experiments with corroded iron as he prepared for his 90th birthday.

Martha Winslow Grimm will be spending the fall months in Honduras examining textiles recently excavated from a Mayan tomb in Copan. Before returning to Phoenix she will be attending the North American Textile Conservation Conference in Oaxaca, Mexico. She is also treating quilts from the International Quilt Museum, Lincoln, NE which are part of a Save America's Treasures Grant.

Brynn Bender and **Dana Senge** with the National Park Service lab were busy this spring helping Fort Bowie National Historic Site and Chiricahua National Monument evacuate exhibited collections threatened by wildfires. At the same time they remained on call for four other parks with encroaching wildfires.

With the help of **Maggie Kipling** they also packed collections at Little Bighorn Battlefield National Monument for temporary storage and conservation at the Tucson facility. Maggie developed a new storage method for archeological feathers of Bandelier National Monument. **Audrey Harrison** began surveying metals from the collections of Fort Bowie NHS. Pre-program intern **Amy Molnar** is working on various treatments.

At the Musical Instrument Museum work continues on the expansion project. Martha Winslow Grimm recently spent a day teaching collections staff a course on designing storage mounts for a variety of textile objects.

The recently re-opened and expanded 'Artist's Gallery' now features an Elvis Presley exhibit created in collaboration with Elvis Presley Enterprises: *Gracelands*, for which **Daniel Cull** conserved a pair of bongos given to Elvis by Priscilla, and **Irene Peters** conserved a Martin Guitar played by Elvis. The Martin Guitar treatment featured in the first of a new series of videos produced by MIM's multimedia department entitled "Focus on Conservation," and can be viewed at: vimeo.com/26894537.

Rose Cull recently relocated to Arizona, and along with Irene Peters and Daniel Cull visited the Gila River Indian Community's Huhugam Heritage Center to provide conservation advice concerning the condition of objects within their collections; as well as providing advice concerning the storage and mounting of objects for exhibit.

Linda Morris has been extremely busy and hopes to meet museum exhibition schedules. In October she will be giving a talk at the Amerind Foundation Museum on the conservation treatments she completed along with an exhibition featuring the treatments.

Regional News, continued

Regional Reporter:
Brynn Bender

GREATER LOS ANGELES

Victoria Blyth Hill was invited to do a survey of thangkas at the Nelson-Atkins Museum in Kansas City, Missouri in March. She is currently preparing a Nelson-Atkins thangka, with the assistance of textile conservator **Cara Varnell** for loan. The majority of Victoria's private practice is focused on South and South East Asian Art, including Japanese and Chinese screens and scrolls, in addition to western works of art on paper. In August, she participated in a week-long workshop on the conservation of Indian and Persian miniature paintings at LACMA. Victoria has also been very involved with the Art Museum Council at LACMA and was part of the organizing team for the kick-off party for the Art and Architecture Tour, a fund-raising benefit for the Museum.

Teen Conlon of South Coast Fine Arts Conservation Center, Inc., is completing the conservation of a large 5 panel mural by artist Channing Peake, which is being installed in the main terminal of the new Santa Barbara Airport. **Patty West** gave a presentation on the studio's conservation of an overland stagecoach at a National Stagecoach Symposium in May. The studio is finishing up on a large painting from Mission San Antonio and will soon begin the conservation of the damaged surfaces of the old crypts at the mission in Santa Barbara. Also in the works is the cleaning and repair of a large and historic mural by artist Douglas Parshall located in the library of the Santa Barbara Junior High School.

The conservation section at the Natural History Museum of Los Angeles County welcomes **Lalena Vellanoweth**, who joins the team to conserve objects slated for the upcoming Los Angeles history exhibit, opening in December, 2012.

Lalena has just returned to Los Angeles after working as a conservation assistant in the Costume Institute of the Metropolitan Museum and completing her M.A. in art history and advanced certificate in Conservation at NYU's Institute of Fine Arts.

Also coming on board to assist with exhibit preparations is **Karl Urhansen**, paleontological preparator at the museum's Dinosaur Institute. With an extensive fine art and fabrication background, Karl will be working on the gilt picture frames for the oil paintings in the exhibit. After an intensive, last-minute effort for the grand opening of the new Dinosaur Hall, **Tania Collas** and **Liz Homberger** expect that their next 18 months will be completely consumed by work on the Los Angeles exhibit!

Rosa Lowinger and **Viviana Dominguez** successfully completed the removal of the three extant murals at Holy Trinity Cathedral in Port Au Prince, Haiti. An article about the process was published at: c-monster.net/blog1/2011/07/26/haiti-report/. Additional pieces will be published in the upcoming Smithsonian Institution's book on the Haiti Cultural Recovery project.

Maria Cecilia Winter joined the painting conservation section at LACMA for a two month Camilla Chandler Frost Summer Internship in July and August 2011. While in paintings conservation Cecilia worked on a small painting by Ynez Johnston. In September Cecilia began her third year in conservation training at the University of Paris.

LACMA painting conservators worked with **Chris Stavroudis** over a period of several weeks last summer, focusing on the practical application of the cleaning methods he has developed with Richard Wolbers. The project included the study of paintings in the museum's modern collection.

Jennifer Badger has completed a year-long conservation contract at LACMA. She has participated in all aspects of conservation from treatment, exhibitions,

documentation, and loan. She returned to San Francisco in August to work with **Karen Zukor** at Zukor Art Conservation in Oakland.

Professor Chi-sun Park, a conservator in private practice and professor at the department of conservation of cultural properties at Yong-In University, Yong-In, Republic of Korea has been directing the conservation of an eighteenth-century Korean Buddhist painting *Buddha Shakyamuni Preaching to the Assembly on Vulture Peak*, in the renovated Chinese and Korean galleries at LACMA.

This year-long project is being done in the galleries to provide visitors to LACMA a rare opportunity to actually see the conservation of this large and rare Buddhist painting. The finished scroll will be on display in the galleries starting in December 2011. The project is being funded in part by the Friends of Heritage and CJ Media who will be producing a documentary about this conservation project.

Bianca May has begun her 3rd year at LACMA as Mellon Fellow in paintings conservation. Bianca is continuing her research on Latin American painting techniques, including a study of recently acquired paintings by Juan Patricio Morlete.

LACMA was host to a FAIC/AIC professional development workshop entitled Islamic and Indian Arts of the Book: Conservation and Context. This workshop was taught by **Mike Wheeler** and held in conjunction with a public lecture series on the art historical context and scientific documentation of Islamic and Indian paintings. Curators, professors of Islamic studies, a scientist, a conservation photographer, an Islamic calligrapher, and fifteen conservators spent a week discussing, demonstrating, and learning about the historical context, technology, and the conservation of this rich art form.

The Robert Mapplethorpe Collection of photography was recently acquired jointly by LACMA and the J.Paul Getty

Regional News, continued

Trust. LACMA and the Getty Museum will share the photography collection and the Mapplethorpe archives will go to the Getty Research Institute. This is the third major acquisition for the Prints, Drawings, and Photography collections at LACMA in the last three years. In addition they have jointly acquired the Samuel Jacobs archive with the Hammer Museum and the Vernon collection of 19th-c. photography.

In September **Siska Genbrugge** joined LACMA's Conservation Center as assistant objects conservator. **Don Menveg** is finishing the treatment of a Moghul inlaid panel in LACMA's collection. The panel will go on view in the museum's Indian art gallery spring 2012. The project was filmed to document the materials and techniques used in the treatment.

Last July **Diana Rambaldi** accepted a position as a post-doctoral Mellon Fellow in conservation research at LACMA. **Anne Getts**, graduate student from the Winterthur / University of Delaware Program in Art Conservation, spent her summer in textile conservation at LACMA as a Camilla Chandler Frost intern. She will also spend half of her current third year internship in the textile lab. During the summer internship Anne and Mellon Fellow **Nicole Bloomfield** conserved one of Gilbert Adrian's costumes for Norma Shearer who starred in the 1938 film *Marie Antoinette*.

Sylvia Schweri-Dorsch is now the associate conservator for LACMA's Watts Towers Conservation Project, with **Blanka Kielb** as assistant conservator and **Heather Goers** as intern. **Colleen Boye** became part-time research assistant and continues working on the Watts Towers' past treatment records.

The Museum Lighting Research's team at the Getty Conservation Institute is happy to welcome **Andrew Lerwill**. Previously to his two years post doc fellowship at the GCI, Andrew was a member of Tate-conservation science where he conducted research as part of the anoxic project. His PhD dissertation *Micro-fading Spectrometry: An Investigation into the Display of Traditional Watercolour Pigments in An-*

oxia resulted from this research and was awarded by Nottingham Trent University. Prior to his doctorate he read for a bachelors degree in physics and a masters in optical engineering. More recently he has worked with the Metamorfoze Programme at the National Archives of the Netherlands with focus on broadening the application of micro-fading for the preservation of paper heritage.

Andrew will further his research interests joining the Museum Lighting Research's team already constituted by **James Druzik**, senior scientist and project manager, **Vincent Beltran** and **Christel Pesme**, assistant scientists. The Museum Lighting Research is a large collaborative and multi-disciplinary research program, started in 2002, examining better techniques for safer museum lighting.

In the last ten years the program has studied the efficiency of new filters and new light sources such as LEDs to reduce light induced damages on sensitive collection items while maintaining satisfying viewing conditions for the public. Major research on the photochemical protection provided by anoxic environment was carried out on a large number of samples including fine art material but also material found in natural history collections. Implementation in light sensitivity assessments of collection items continues to be made using microfading testing on artifacts which permits refining preventive conservation approaches.

In addition, Jim Druzik is currently working with co-author **Stefan Michalski** on a reference text, *Handbook of the Museum Environment*, in conjunction with the Canadian Conservation Institute.

Textile conservator **Sharon Shore** recently completed treatment of a painting by Leon Golub, *Interrogation III*, painted in 1981. This large 10 x 14 foot painting in acrylic on unprimed canvas had suffered a large water stain with a dark tide line at the top edge in an area of exposed canvas. The treatment required 26 hours of work using a 4 x 6 foot cold suction table. (I saw this treatment and it was remarkably successful, very impressive. Ed.) The painting was then handed off to

painting conservator **Tanya Thompson** for some final compensation.

Regional Reporter:
Virginia Rasmussen

HAWAII

In conjunction with the 2011 APEC Leaders Summit in Honolulu, the Honolulu Academy of Arts will organize the exhibition *Masterpieces of Landscape Painting from the Forbidden City* from November 3, 2011 to January 8, 2012. The exhibition will include 56 Chinese paintings from the Palace Museum, Beijing that have never before traveled internationally.

In addition, previous laws prevented paintings from earlier than the Ming dynasty (1368-1644) from leaving the country, and the Academy will be only the second museum in the United States to be granted an exemption from this regulation, in order to bring 6 paintings by leading artists of the Yuan dynasty (1271-1368). Each artist represented by paintings from the Palace Museum will also be represented by paintings from the Academy, and this will be the first time in centuries that these paintings by some of China's most famous artists will be reunited.

Thor Minnick treated an Isamu Noguchi table and continues work on a large number of early Hawaiian calabash (umekekou) in a private collection.

Gregory Thomas, dba Art Care, continues to provide painting and paper conservation in Hawaii. Most recently Gregory completed several watercolors by artists working locally. As well as portraits, Gregory has completed a Beva lining of a beautiful Lionel Walden seascape.

Regional Reporter:
D. Thor Minnick

Regional News, continued

NEW MEXICO

We are happy to welcome the new regional reporter for New Mexico:

Silvia Marinas-Feliner

PACIFIC NORTHWEST

Nina Olsson Art Conservation, LLC of Portland, Oregon is treating a pair of works by the Italian 18th-century painter Pietro Paltronieri for upcoming installation in the galleries of the Portland Art Museum. Nina will also serve as co-leader of a new research project for the development of a mild heating device for the conservation of cultural heritage, funded by a grant from the European Union under the Seventh Framework Programme.

The device, called IMAT, an acronym for Intelligent Mobile and Multipurpose Accurate Thermoelectrical Device for Art Conservation, will be developed by a consortium of European experts in the fields of art conservation, thermoelectrical engineering, and nanotechnology. The three-year project will launch in the fall of 2011.

Lisa Duncan is working on several projects. She is happy to be in her second year of private practice. She just finished treatment on a collection of tempera paintings on paper for the Whatcom Museum in Bellingham, WA and also spent a couple days surveying photographs at the Seattle Art Museum. She is also working on several historic photographs taken by local Northwest photographers from the 19th century owned by private collectors.

As with many public agencies around the country, the Washington State Arts Commission (WSAC) recently faced a tough Legislative budget process. At the close of the Legislative session, WSAC received approximately \$1.1 million dollars per year in state funding for the current biennium (Fiscal Years 2012 and

2013), which represents an 11% reduction in state funding over the current year, and a 55% reduction since 2009. WSAC's budget provides grants to arts organizations statewide, and pays for a portion of the care of the 4,600 artworks in the State Art Collection, which are located at public schools, colleges, universities, and state agencies throughout Washington.

Corine Landrieu spent several weeks this spring working on the treatment of an outdoor concrete sculpture by Harold Balaz, located in Tacoma. In May she examined an extensive private Roman glass collection and produced a condition report.

A twelve volume set of *The Silva of North America* recently arrived in **Susan Lunas's** studio. This set has never been cut, nor sewn. The sewing, trimming, and binding will keep Susan busy for several weeks.

SAM conservation is working with local artists to document the conservation and preservation preferences for their creations for the exhibition *Reclaimed, Nature and Place through Contemporary Eyes* and for a forthcoming display of new acquisitions by renowned silver artist John Marshall. A video of conservator **Liz Brown** in conversation with John is available on the conservation page of the SAM website.

SAM conservators have been working with conservators **Alice Bear**, **Tomokatsu Kawazu**, and **Patricia Leavengood** to conserve objects and with conservation scientist **John Twilley** and local radiologists to investigate art for the museum's fall exhibition of treasures from the Asian collections, *Luminous*. New scholarship gleaned from these studies will be displayed in a special gallery as a part of the exhibition.

Chief Conservator **Nicholas Dorman** and **Katie Patton**, Mario Modestini Fellow at SAM, continue treatment of *Venus and Adonis* from the workshop of Paolo Veronese. Katie will commence her second year at SAM in October with a Samuel H. Kress Fellowship. The frame

for this painting is being treated by **Richard Boerth** and analysis has been undertaken in collaboration with **Dianne Dwyer** at the IFA and **Dorothy Mahon** and **Silvia Centeno** at the Metropolitan Museum of Art.

SAM conservator Liz Brown and technician **Tim Marsden** are beginning their summer maintenance program in the sculpture park. SAM pre-program intern, **Megan Salazar-Walsh** left SAM for a summer internship at the Shelburne Museum in Vermont. She commences studies on the Buffalo conservation program in the fall.

Conservation fellow **Linda Lin** also wrapped up two years at SAM, supported by museum docents and volunteers. Linda commenced an Andrew W. Mellon Fellowship at the Metropolitan Museum of Art this summer.

This summer, collection care manager **Marta Pinto-Llorca** completed an IMLS-funded project to replace all of the museum's Asian screen storage cabinets, and SAM conservation received funding from the Carpenter Foundation for treatment of art for the *Luminous* show; from the Bay and Paul Foundations for a new water purification system; and from the Sumitomo Foundation for the treatment of *The Departure from Kashima*, an important painting from SAM's Japanese collection.

Reed College has posted a new website on the Ara Pacis Augustae, focusing on the physical history of the monument, its creation, gradual disappearance, rediscovery, alteration and dispersal, excavation, reconstruction, restoration, present condition and display. cdm.reed.edu/ara-pacis/.

The staff of The Royal BC Museum celebrated with **Mary-Lou Florian** to recognize her achievement of receiving an honorary doctorate from the University of Victoria. They are proud to consider her one of their own as chief conservator emeritus and research associate. Congratulations, Dr. Florian.

Kasey Lee and **Delphine Castles** pre-

Regional News, continued

sented on Collections Risk Assessment at the International Symposium on Risk Analysis in Portugal this September.

George Field and **Lisa Bengston** have been busy working on historic Helmcken House, as well as preservation plans for totem poles and the John Lennon Rolls Royce. **Kjerstin Mackie** and **Colleen Wilson** completed work on costumes for *The Other Emily* exhibit and recently developed a gallery-based docent program on preventive conservation. **Robert Davison** continues to oversee rehousing of AV and photograph collections in preparation for cold storage.

The RBC Museum recently said farewell to Ryerson intern **Kathy Kinakin**, who made wonderful progress rehousing the ethnographic photograph collection. **Betty Walsh** attended the annual CAC conference and workshop on emergency preparedness and response and completed condition reports for Helmcken House and photograph and paper treatments for *The Other Emily* exhibit.

Joining the Museum recently was summer student **Jenna Kiesman**, who catalogued digital images and linked them to collections management records.

Regional Reporter:
Corine Landrieu

ROCKY MOUNTAIN REGION

Susanna Donovan, from the University of Paris masters in conservation program is spending the summer as advanced conservation intern at the Buffalo Bill Historical Center specializing in books and paper. Susanna, funded by a consortium of private funders, is working on two surveys for the McCracken Research Library and is also carrying out many conservation treatments of works on paper.

Elsa Rosenfelder, **Anna Graff**, and **Helen Garvis** are spending the summer as pre-program conservation interns at the

Buffalo Bill Historical Center, funded by the Bay and Paul Foundations. **Margaret Bole**, pre-program conservation intern is funded by a grant from the S.K. Johnston Family Fund of the Wyoming Community Foundation. Elsa, Anna, Helen, and Margaret are working on Plains Indian objects, ceramics, works on paper, and decorative arts objects. They are also working with Susanna on the McCracken Research Library surveys.

Beverly Perkins, chief conservator at the Buffalo Bill Historical Center is a member of the newly founded Smithsonian Affiliates advisory board and a newly elected member of the Heritage Preservation board. Beverly has just joined the Buffalo Bill art show committee that hosts the annual artists' show, live auction, quick draw, and silent auctions associated with Rendezvous Royale in Cody, Wyoming.

In addition to treating a series of murals by the artist Chief Bluehorse (Hobart Keith), **Victoria Montana Ryan** gave presentations to the students at Washington School and to members of the public at the Old Colorado City Historical Society on the conservation treatment of a historic portrait of George Washington by the artist Charles Craig.

Conservators at the Western Center for the Conservation of Fine Arts welcomed Winterthur summer intern **Laura Hartman** for ten weeks during which she treated a mural by Colorado artist William Sanderson, a painting on canvas from Denver's Graland Country Day School. The painting has been in long term storage since 1994 when the Georgia Nelson Building, where it was originally housed, was demolished. Laura also treated a several portraits by L. Carroll Brown from Montana.

A number of portraits of Oklahoma governors were treated recently at WCCFA in preparation for the opening of a new judicial center in Oklahoma City. Two large paintings by American Indian artist Mopope from the Oklahoma Historical Center were also treated with this group.

The Denver Museum of Nature and Science recently began work on two grant funded projects and an outstanding ice age fossil excavation. **Meghan McFarlane**, **Jessica Fletcher**, and **Jude Southward** are digging their way through a mountain of fossils and plant materials uncovered this summer at the Snowmass/Zeigler Reservoir site; over 5000 objects were excavated in only 7 weeks.

They are assisted in this herculean effort by volunteers **Kimberly Hannigan**, **Jill Mally**, and **Moriah Fremd**. Jessica is also working on an IMLS CPS project, surveying 800 paleobotany specimens. Meghan is working with a museum team to help implement Ke-EMu, and Jude presented a risk assessment poster at the ICOM-CC triennial conference in Lisbon in mid-September, 2011.

Julie Parker began work in May on the Save America's Treasures Grant project which is focused on surveying and treating objects from the anthropology collection in preparation for the move to the museum's new Education and Storage facility. Groundbreaking for the state of the art facility was in September.

Two Chinese exhibitions will be featured this fall at the Denver Art Museum. *Threads of Heaven; Silken Legacy of China's last Dynasty* will feature textiles from the museum's collection. In preparation, **Patricia Ewer** and **Paulette Reading** have been lending their textile conservation expertise, treating a range of silk and embroidered objects.

Gina Laurin is working on object-related artifacts for this exhibit and conservation mountmaker **Steve Osborne** is designing and fabricating custom mounts for the gallery. Conservation assistant **Michal Mikesell** is assisting all of the conservators in preparing the textiles and objects for what is guaranteed to be a colorful and textural feast for the eyes.

Art of Xu Beihong (1895-1953): Pioneer of Modern Chinese Painting will feature nearly 70 works by this revered Chinese artist who mastered both traditional Chinese and western techniques and styles. **Sarah Melching** travelled to Beijing in

Regional News, continued

late May to assess works for the exhibit and will return early in the fall to oversee their packing and crating.

Kate Moomaw has been actively involved with the *Marvelous Mud* exhibit, maintaining the unique clay-related installations.

In addition, Kate, Steve, and Gina have been taking advantage of the summer climes and addressing outdoor sculpture needs. Gina, Kate and Michal also just finished treating objects for the Lutz Bamboo Gallery – a space exclusively devoted to the display of bamboo artifacts. Contract conservator Julie Parker is treating an elaborate 18th-century Spanish Colonial candlestand, carved from wood and finished with gilded and painted surfaces.

In preparation for the inaugural opening of the Clyfford Still Museum, **James Squires** (whose position is shared between the Denver Art Museum and CSM) and conservators from the Western Center for Conservation of Fine Art, have begun working on Still's canvases which date from the 1930s through the 1970s. In addition, works on paper by Still are being treated by Sarah with assistance from Michal.

Regional Reporter:
Paulette Reading

SAN DIEGO AREA

A project recently completed to conserve the contents of a box placed in the corner stone of the Grossmont High School in El Cajon, California involved the combined efforts of **Vera Indenbaum**, textile conservator, **Donna Williams**, objects conservator, and **Frances Prichett**, paper conservator. The copper corner stone box, which had been sealed in place when the foundation of the high school was laid on February 6, 1922, was opened late last year.

Items inside the box included several

medals and badges, some with attached ribbons, and a variety of paper artifacts. The bronze and copper medals, including badges of the Women's Relief Corps, the Grand Army of the Republic, and the American Legion, were conserved by Donna, and the ribbons were stabilized by Vera.

Many of the paper objects had literally been reduced to dust, but copies of three local newspapers; the *El Cajon Valley News*, *Lakeside Journal*, and *La Mesa Scout*, dated February 3, 1922, were treated by Frances.

All of the objects that were treated, as well as an extensive and wide-ranging collection of artifacts related to the high school, are on now display at the Grossmont High School Museum.

Donna Williams also researched time capsules that are manufactured today and found a firm called Future Packaging and Preservation, which offers a line of stainless steel time capsules with dessicants and oxygen absorbers, with an estimated life-span of approximately 60 years. The company will also custom fabricate containers and specializes in providing basic preservation materials for the general public.

Regional Reporter:
Francis Prichett

SAN FRANCISCO BAY AREA

Candis Hakim has been busy with ethnographic objects of late, including a Sioux beaded jacket, a set of Ojibwe dolls, and an Inuit model kayak. For the latter she worked with conservation intern **Jena Hirschbein**, who did a fabulous job filling the kayak's cracks with rolled beva film and then toning them.

Candis recently had a visit from good friend and fellow objects conservator **Marie Svoboda** from the Getty Villa and was excited to show her modest studio and country digs.

Beth Szuhay has left the Fine Arts Museums of San Francisco (FAMSF) to pursue conservation in private practice. Beth has been with the FAMSF since September 2001 and assisted with the reopening of the deYoung, including moving the textile collection to the new museum and installing the opening exhibit. During her tenure, she worked on many popular exhibitions including *Vivienne Westwood* and *To Dye for: a World Saturated in Color*. Beth looks forward to continued collaborations with Bay Area institutions and private collectors.

Zukor Art Conservation is happy to announce a new associate, **Jennifer Badger**, who will be joining the lab in August. Jennifer is a graduate of the NYU conservation program and just completed a one-year position at the LACMA paper conservation lab. This summer Karen was busy working on a 1482 volume, *Euclid's Elemente Geometriae*, an early incunabula.

Two interns, **Kira Hodges** and **Madison Brockman**, will be assisting in the disbinding and cleaning of the water-damaged book. Karen is also hoping to return to Haiti this fall, for a second deployment to help in the salvage of cultural property, sponsored by the Smithsonian.

Regional Reporter:
Alisa Eagleston

TEXAS

After 13 years as Head of Paper Conservation at the Harry Ransom Center, **Stephanie Watkins** has relocated and begun a new life in the Atlanta, Georgia area, where she will establish a private practice. She will miss all her Texas friends.

The Harry Ransom Center at the University of Texas at Austin is pleased to announce that **Luisa Casella** has accepted the position as conservator of photographs, working with **Barbara Brown** in

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.

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Donna Williams

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the Photograph Conservation Lab. Luisa is originally from Lisbon, Portugal and following her education, training, and several years experience there with photograph conservator **Luis Pavão**, Ltd., she was accepted into the Andrew W. Mellon Advanced Residency Program in Photograph Conservation at the George Eastman House (2005-2007), and most recently was a Mellon Research Scholar in Photograph Conservation (2007-2010) at the Metropolitan Museum of Art in New York City.

Since her arrival in April, Luisa completed several treatments for photographs being included in HRC’s fall 2011 exhibitions, and is working on other treatment projects in the lab and helping to reorganize the lab space.

Regional Reporter:
Ken Grant