



WASHINGTON CONSERVATION GUILD NEWSLETTER

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From the Desk of the President

Many of WCG's busiest meetings took place over the last few months. In December, the National Trust for Historic Preservation hosted our annual holiday get together and presentation. The wine for the reception was graciously donated by Ernie Robertson of Museum Glazing Services, and he and Linda Edquist, WCG Food Chair, were wonderful hosts during the reception. The presentation by Kristen Overbeck Laise of Heritage Preservation was not only timely but enlightening. Heritage Preservation encourages everyone to access more information on the Heritage Health Index via their website: www.heritagepreservation.org.

This year's annual 3-ring Circus was hosted by the National Museum of African Art at the Smithsonian's Ripley Center. Over 100 attendees were present, and a big thank you goes to Conservation Solutions Inc., who provided the refreshments for this meeting. For a third year in a row, vendors were set up during the reception, including Archivart, Burroughs Corporation, Climate Technologies, Inc., Colorlab Corporation motion picture film preservation, Preservation Glazing, Inc., and University Products. A big thank you goes to each of them and to Past-President Emily Jacobson for organizing this part of our meeting. A big thank you also goes to the staff at the National Museum of African Art who helped to coordinate the evening and assisted in providing space for the meetings as well as with set-up and take down.

Despite the weather, February's meeting, held at the NOAA auditorium in Silver Spring, Maryland, was well attended. Over 75 people attended, including visiting students from the Winterthur Graduate Art Conservation program. Margaret McLean spoke on issues relating to the protection of archaeological and cultural world heritage and the relationship that the U.S. State Department has with this endeavor. Questions and interest following the presentation continued until the heat in the building was shut off and we had to leave. A big thank you to Margaret for staying on and for her willingness to answer all of our inquiries.

Nancy Pollak, WCG Outreach Booth Coordinator, has had a busy schedule this winter. The booth made an appearance at several events including the Society for Historical Archaeology meeting in Williamsburg, Virginia as part of the public archaeology session. This event will be discussed further in this issue of the newsletter. And as in years past, Nancy and a team of volunteers staffed the booth in February for NOAA's Preservation Heritage Week. I was able to visit the booth at NOAA on Saturday, February 10th with my children, and saw definite interest in the conservation literature and our organization. Thanks to everyone who helped to volunteer at these outreach events this past winter. Nancy is looking for volunteers to staff our brand new booth at the American Institute for Conservation meeting in Richmond, Virginia, in April. If you are attending the meeting and have a few hours in between events, social gatherings and meetings, please contact Nancy. You can get more details in the Booth Update on page 11.

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As the 2006-07 year is almost closing out, I wanted to take this time to thank our board members and directors whose terms are up and will not be continuing on next year. Special thanks goes to director Scott Brouard who has served WCG these past three years, and continues to help us secure Hillwood Museum each May for our business meeting. Officers Howard Wellman, Treasurer, and Michelle Savant, Recording Secretary, will also be stepping down. We will miss them both. A special thank you goes to Emily Jacobson, Past President, who will be leaving the board to pursue other opportunities. Special recognition should go to Emily, who has been involved with the Guild for over ten years. We cannot thank Emily enough for everything she has done for the Guild and look forward to seeing her at meetings in the future. We are also sad to say good-bye to long-time board of director and past-Vice President Davida Kovner. Her enthusiasm to find great speakers, new venues and her willingness to travel from Baltimore for every meeting should not go without mention.

In closing, several committee chairs have also stepped down this year. Vacant positions include those of Public Lecture Coordinator and Fulfillment Chair for the 2nd Edition of Conservation Resources. If anyone would like to get involved with the Guild, and has time to volunteer at home or work for these positions, please contact Lisa Young for job descriptions and more information. Both positions are not difficult, and require no more than 8 hours a month of volunteer time.

The new membership year for WCG begins in May 2007. The board has decided to raise the WCG Intern dues to \$20.00 this year. There are no other changes proposed at this time. Please remember to renew your membership early, so that you can be included in our Membership Directory. Also, please consider receiving WCG meeting announcements by email instead of mail—saving the Guild both time and money. If you also choose to receive the quarterly newsletter by electronic mail, a message will be sent to you when the pdf formatted newsletter is available on the WCG website, in full color with photographs. The entire newsletter is not downloaded to your email mailbox. This too will help defray ever rising postal and staff costs to distribute these documents.

I am still amazed at how much the WCG accomplishes each season, and it is all due to members like you and all of the WCG volunteers, including the board of directors and officers. I look forward to seeing everyone at the last two meetings of the year. We have some exciting talks to look forward to and we are going to be able to visit another new venue this April thanks to the hard work of Claire Peachey, our Vice President: the Banneker-Douglas Museum in Annapolis, Maryland. We also look forward to returning to Hillwood Museum and Gardens in May for the annual WCG raffle and business meeting as well as a tour of the beautiful gardens. See you all there.

All the best,
Lisa Young, WCG President
wcg@washingtonconservationguild.org

Attention:

To WCG members who have opted not to receive e-mail meeting announcements:

WCG occasionally sends additional e-mails about special WCG events, upcoming conferences, job openings and other conservation news of interest. If you have opted not to receive meeting announcements by e-mail, you will not receive these additional e-mails. We recommend that you to check our website (www.washingtonconservationguild.org) frequently to remain abreast of all WCG news.

If you would like to change your e-mail status please contact Membership Chair Patricia Favero at wcg@washingtonconservationguild.org.

December Meeting

“The Heritage Health Index” by Kristen Overbeck Laise, Vice-President of Heritage Preservation, Collections Care Program

The Heritage Health Index was initiated by the national non-profit organization Heritage Preservation with the participation of the Institute of Museum and Library Services, an independent federal agency. The results were published in December 2005. Surprisingly, it was the very first general survey of the condition and preservation needs of the over 4.8 billion artifacts in all US collections held in the public trust. These artifacts included rare books and manuscripts, photographs, documents, sound recordings, moving images, digital materials, art, historic and ethnographic objects, archaeological artifacts, and natural science specimens.

The Health Index survey was developed in cooperation with a number of associations that assist federal agencies. Prominent collections professionals assisted in writing up the questionnaire, which was eventually sent to more than 14,500 archives, libraries, historical societies, museums, archaeological repositories, and scientific research collections of all sizes and geographic distributions. The questionnaire was written with the intent to gather information concerning the amount and condition of materials in the collections surveyed and to scrutinize all aspects of conservation and preservation relating to those collections, in the hopes of providing baseline data to assist in future preservation efforts. It garnered a 24% overall response rate and a 90% response rate from larger institutions.

Ms. Laise shared a number of compelling statistics from the results of the survey with the audience. For instance, remarkably, the condition of approximately 30% of the objects that were surveyed was entirely unknown. She also shared the percentages of artifacts that were classified as in need. Those included 28% of historic objects and 21% of photographic collections to name a few. 22% of art objects in general were considered to be in need.

The Heritage Health Index data also pinpointed which aspects of collections care demanded the most improvement. Environmental control proved to be the most significant care factor that demanded greater attention, with light, moisture and pollutants posing significant threats to many collections. 59% of US institutions also lack adequate storage and 80% of the institutions surveyed do not have disaster plans. Finally, insufficient numbers of trained staff and unreliable funding for preservation needs impeded appropriate care in numerous collections.

Despite the considerable obstacles to the care of many of the collections surveyed, Heritage Preservation was able to make some recommendations drawn from their findings. First, institutions must make the provision of safe conditions for their collections a priority. Second, an emergency plan must be developed and staff trained to carry it out. Third, a staff member or members should be made responsible for caring for the collections and fourth, individuals at all levels of both the government and the private sector should make themselves responsible for enabling their collections to survive.

The hope that the Heritage Health Index will serve to inspire greater awareness of the preservation needs of our communal cultural heritage was shared by all present at the conclusion of the presentation.

Further information and the full downloadable report are available at <http://www.heritagepreservation.org/HHI/index.html>.

Amanda Frisosky
Painting Conservation Intern, National Gallery of Art

January Meeting: 3-Ring Circus

OBJECTS

"The Façade Sculptures of the New York Public Library: 95 Years with Truth, Beauty, The Arts..." by Cynthia Silva (Report co-authored by Mark Rabinowitz and Patty Miller), Assistant Conservator, Conservation Solutions Inc.

Cynthia Silva presented a field survey to assess the condition of the façade sculptures of the New York Public Library. The survey was carried out as the first phase of a preservation project to prepare the Library for the centennial of its opening in 2011. The talk focused on three sculpture groups from the 5th Avenue façade which included the six attic figures, two fountain sculptures and the two pediment groups.

Paul W. Bartlett designed the attic figures that were installed between 1913 and 1916. They were carved from blocks of coarse grained Georgia white marble. The sculpture bases were notched to accept raised tracks carved in the plinths with no evidence of ties or cramps to aid in stabilization. They are in fair condition with some erosion and granular loss on the upward facing surfaces. These areas have rough and pitted surface texture which retain moisture and trap dirt. Gypsum crusts have developed in protected areas. Crusts were concealed with a white coating in previous restoration efforts, upon which new black crust has developed. Some biological growth is present as well as a yellow coating. The coating is presumably a residual wax waterproofing applied during a 1945 restoration program.

The two Carrara marble fountain sculptures by Frederick MacMonnies were the last of the façade sculptures to be installed with artist's inscription dating the works to 1921. Full sized plaster models were installed by 1914 as temporary place holders until the much delayed final sculptures were completed. The sculptures are in good condition with some atmospheric soiling and bird guano.

The two pediment groups by sculptor George Grey Barnard are carved from coursed ashlar of fine-grained Vermont marble. The blocks were installed during the original construction of the pediments. The sculptures were later carved in-situ and finally completed by 1915. The pediment sculptures are in extremely poor condition exhibiting heavy soiling, severe disintegration of the stone and significant loss of carved features. Gypsum crust formation is extensive in protected areas where regular rain washing does not occur as well as on horizontal surfaces which are subject to dry

Upcoming WCG Meetings 2006/2007

Monthly meetings for the 2006/2007 season begin October 2006 and run through May 2007. The meetings are usually held on the first Thursday of each month. Most meetings begin at 5 p.m. with a reception, followed by the guest speaker's presentation. Please check individual meeting announcements for exact times and locations.

April 5

Catherine Williams, of Silver Lining Art Conservation, Austin, TX, will speak about efforts to provide sustained recovery and conservation assistance to cultural institutions affected by Hurricane Katrina. Held at the Banneker-Douglass Museum, 84 Franklin Street, Annapolis, MD.

May 3

Business Meeting, Wine Tasting, Silent Auction, and more! Held at the Hillwood Museum and Gardens, 4155 Linnean Avenue, NW, Washington, DC (Metro stop: Red line, Van Ness/UDC).

deposition of pollutants and bird guano. Severe granular disintegration of the marble has caused significant loss to features. These hardened crusts often preserve original carved features but conceal a weakened, powder-like substrate below.

Silva and the team working on the façade sculptures are currently investigating suitable treatment options which stress minimal intervention. Their preliminary work has explored the use of lasers and/or steam for cleaning.

"A Perfect Fit: Secure and Discreet Object Mounts" by Paul Daniel, Fine Art Mount Maker in Private Practice, Baltimore, MD

Paul Daniel, a freelance mount maker working in private practice, described the means and methods for creating his successful mounts. As a freelancer, he is often required to work in challenging locations such as basement workrooms, and must bring his own equipment to the work site. Oxyacetylene is his heat source of choice because it gets hot quickly and is appropriate for both small and large projects. A kiln shelf serves as a safe work surface, and annealing as needed maintains the appropriate properties for the metal structures. Brass and aluminum are the metals he chooses to work with, padding the surfaces that make contact with the object.

Daniel develops each mount individually to provide an inconspicuous and supportive display. Aware that the object itself is the focus of any display, he aims to make the mount seem invisible, often holding the object from below and painting the exposed portions of the mount to make them less obtrusive. He simultaneously strives to provide overall support in order to distribute the weight of the object and to ensure that no one area is placed under stress. With this in mind, he will work closely with conservators to make certain that his mounts do not place undue stress on any weak or previously damaged areas. He has even designed mounts that will hold a fragmented object so that each piece is in the proper orientation, allowing the viewer to see the object as whole, when the pieces are not actually joined. With complex mounts that require multiple parts and assembly, he carefully labels each part so that there is no confusion as to what part belongs with which piece and what the sequence of assembly is. By combining these few straightforward principles, Daniel is able to create the perfect fit for secure and discreet object mounts.

"The Armorial Gasolier: Investigation of an 1857 Cornelius & Baker Lighting Fixture from the Senate Corridor of the US Capitol" by William Zinn and Mark Rabinowitz, Presented by William Zinn, Assistant Conservator, Conservation Solutions, Inc.

Conservation Solutions, Inc. was hired to assess an armorial gasolier from the Senate Corridor of the US Capitol building. They found it to be essentially the same design as original fixtures of the Cornelius & Baker Co. used in the Senate Corridor. This lighting fixture measures six feet tall, and its six gas arms measure three and a half feet in diameter at the widest point. The gasolier is built around a central iron pipe for structure and includes a variety of metal elements and finishes. The decorative elements are composed of cast zinc with a number of finishes including plating and painting. The brass elements were found to be covered with gilding as well as protective coatings of paint and shellac. The gilding of one element appeared to be amalgam mercury gilding but no elemental analysis had been done yet to confirm this.

The nine tiers that make up the fixture are decorated with shields, weapons, and warriors. The standard parts used in this construction were made for interchangeable assembly in order to offer variation in fixture design. As such, except

for the warriors and their spear bundle backing, they do not have a continuous decorative scheme requiring a specific order in assembly. This makes it difficult to identify any later added elements. The electric tier is not original and may have been added to this fixture as a test subject for electrification.

Generally the gasolier is in good condition except for losses to the pendant and some smaller zinc castings. These detached parts are

How to reach WCG

Web site: www.washingtonconservationguild.org

Email: wcg@washingtonconservationguild.org

Address: PO Box 23364, Washington, DC 20026.

almost entirely present in collections storage though, and are not totally missing. In fact, over 95% of the original artifact remains. Fine, pitted corrosion has developed on the zinc elements due to galvanic action between the base and the coating but in general the coatings were substantially intact. Atmospheric dirt and pollutants can be removed with a bristle brush and an anionic detergent. It is not clear how the gasolier operated, as the gas lamps were not altered to electric and the electric feeds are not visible. Disassembly would be required to confirm operations, and the owner should determine their goals for stabilization of the gasolier or conversion of the gas lamps to operable condition.

Further analysis of finishes may be continued. The use of x-ray fluorescence spectroscopy and Fourier transform infrared spectroscopy would be useful for further analysis of the metal finishes.

Nina Owczarek
Smithsonian Post-Graduate Fellow, National Museum of African Art

PAPER

National Postal Museum, "The Benjamin K. Miller Collection: A Batch Treatment on Philatelic Album Pages" by Manda Kowalczyk, the Smithsonian's Ripley Center

The Benjamin Miller Collection is the first complete collection of U.S. stamps ever to have been compiled. It includes the rarest U.S. stamp: 1 cent Z grill, and the most famous: 24 cent inverted Jenny plane. In 1977, 153 stamps were stolen from the collection while at the New York Public Library. By 1982, the majority of these stamps had been recovered.

The Miller Collection is currently on exhibit at the Postal Museum in Washington D.C. Due to the size of the collection, it was divided into two groups: Miller 1 and Miller 2. The exhibition of Miller 1 opened May 27, 2006, and will close October 1, 2007. The second rotation will open November 5, 2007, and close January 12, 2009.

Miller 1 is comprised of 298 pages. Due to the vastness of the collection, a strategy was devised for its survey and treatment. The survey of Miller 1 was conducted at the New York Public Library before its travel to the Postal Museum in September of 2005. Treatment of stamps in the Miller 1 collection was executed from January through May of 2006. The project required additional help from a paper conservator and technician.

Records and tracking were vital as the treatment was broken down into three phases:

Phase 1:

- transfer of accession markings
- surface cleaning
- removal of residual brown paper
- reduction of adhesive

Phase 2:

- mending of tears and reinforcement of creases
- relaxation of creases
- trimming

Phase 3:

- exhibition preparation
- incorporation of anti-reflective Plexiglas
- installation of light strips
- mounting and installation of stamps

The treatment for part 2 of the Miller Collection will begin in April of 2007.

NARA, “The Treatment and Facsimile Fabrication of the US Treaty with Algeria, 1795” by Jana Dambrogio, the Smithsonian’s Ripley Center

In November of 1795, the American government, represented by General David Humphreys, paid the Algerian government the sum of nearly a million dollars for the safety of American ships, cargo and sailors. A treaty between America and Algeria consisting of sixteen bound folios was generated in honor of this agreement. In celebration of its 200 year anniversary, two facsimiles of the document were requested by the U.S. State Department: one for the U.S. State Department Museum, the other for Algeria.

The losses on the original document were repaired with Japanese paper laminates before it was digitized. Original sewing holes and a sewing thread fragment were maintained as physical evidence of the document’s history and care. A handmade University of Iowa Center for the Book (UICB) fermented flax paper (B9G) was selected for the facsimiles following consultation with Timothy Barrett. This paper was less blue than the original, but a degree of disparity was accepted to readily differentiate the original from the facsimiles. To prevent some of the ink identified during test printing from running, the UICB paper received extra sizing with gelatin before it was shipped to NARA.

Although an ink jet paper would have provided better color and resolution, the handmade paper had an inherently favorable tactile quality. It was also thought that the ink jet paper’s increased resolution would have supplied forgers with an abundance of information. Due to their lack of inclusions and omission of certain characteristics, these fabrications are considered facsimiles, not exact reproductions. A Fuji Scan 5000 scanner was used to capture the text from the original document. Only the text was lifted from the original treaty, and losses in the original are therefore not visible in the facsimile. The UICB paper pages were printed on a large format Epson ink jet printer. Because the deckles of the paper interfered with the printing process, each page was printed on an oversized sheet and then trimmed to size. Mylar templates were made and later laid upon each printed UICB page to plot the exact size and shape of each folio.

The original treaty was disbound at an unknown point in time. Because it was disbound when it arrived in the conservation lab, an additional challenge was the reconfiguration of the document. Sewing holes found in the original were used to register the folios. Photocopies of the facsimiles were used to confirm the arrangement. Presentation housing was included as part of the gift to both the U.S. State Department and the Algerian government. NARA labels were discretely added to each facsimile folio to add incontestable distinction from the original.

Ten months were given to this project: 120 hours spent in the paper lab, and 80 hours spent scanning and printing the facsimiles in the digital preservation laboratory. Although the original treaty holds both signatures, it is considered a working copy. Some wonder whether a final copy exists or ever existed.

Samantha Sheesley
Paper Conservation Intern, National Museum of American Art

PAINTINGS & TEXTILES

“A Fortnight in Turkmenistan” by Anne Ennes, Associate Conservator, The Textile Museum

Anne Ennes presented stunning images of her trip to Turkmenistan that displayed the rich cultural heritage of the country in vivid colors. Anne traveled the country as part of the Culture Connect Envoy Program, making presentations at each city on the preservation and care of textiles. This tour was especially valuable to a country where textiles have such a strong tradition that even the Turkmen national flag includes images from carpet weaving. Her tour took her to the cities of Ashgabat, Mary, Turkmenabat, and Dashoguz. Anne’s time in these cities included visits to museums of archaeology, ethnology, natural history and fine art such as the National Museum of Turkmenistan and the Turkman Carpet Museum. She also had the opportunity to tour other cultural and historic sites. Some highlights of these visits include the vibrantly colorful Tolkuchka Bazaar, the Anau Mosque, the President’s Walk of Health, a private silk textile production center, and a rug factory where she had the chance to speak with master craftspeople.

When speaking at the different cultural institutions, Anne gave PowerPoint presentations that discussed the basic storage and display of textiles. This involved subjects such as light levels, box versus rolled storage, the display of large carpets, labeling, environment, and pests. Even during a power outage at the Kunya Urgench Ethnographic Museum in Dashoguz, Anne was able to give an abbreviated version of her talk thanks to hard copies of the presentation. A younger audience was on hand during a visit to the International School where Anne spoke about museum job opportunities and the organizational structure of museums. Throughout her different talks, Anne stressed the need for networking and communication between professionals in order to share information.

Supporting material for the presentations included various books, such as *The New Museum Registration Methods* and a complete set of CCI Notes. A binder was given to each participating site with information and samples of conservation materials for their future reference. At the American Corner in Turkmenabat, Anne met with young Turkmen adults who were mastering English thanks to Peace Corps workers. She encouraged them to volunteer at their local museums and assist with translating the reference materials so the information could reach a wider audience. Every site was eager for her to leave samples of the materials. Unfortunately, Anne could not leave them at a single site or she would not have anything to show the next venue. At the end of her trip though, she left her samples at the embassy's new resource center so they might be available for reference.

“Triumphs of Apollonio di Giovanni: An investigation of a Cassone Panel at the National Galleries of Scotland” by Joanne Klaar, William R. Leisher Fellow in Modern and Contemporary Painting Conservation, The National Gallery of Art

The decoration on this cassone panel dating from the early to mid 15th century depicts the Triumphs of Love and Chastity and had been attributed to Apollonio di Giovanni. In order to evaluate its attribution, Joanne researched artists' methods on over twenty cassone at a number of museums. She analyzed both working methods and subject matter in order to find variations that could correctly identify the artist responsible for the decoration.

Cassone of this period were generally constructed of a wooden chest with gesso, gilding, and painted decoration. They would have been created for a wedding and been carried through the town for all to see. Because of this, they were often richly decorated to show a family's wealth. They would be created in pairs; one for a groom with masculine decoration and one for the bride with more feminine decoration. Cassone would be painted on all sides where the decoration could depict a continuous story across the panels or a number of independent but themed stories. Decoration would also often include the family crests. As a functional piece of furniture, use over time has often led to quite a lot of damage and paint loss.

The attribution of a cassone to a single artist is a difficult task, as many workers would be involved in the production of a single chest. They were the product of a workshop and often show distinct evidence of more than one hand. Other difficulties in attribution include the removal of individual panels from a cassone for separate sale. This removes it from its larger context and can confuse attribution. Also, a single panel may have been cut down, altering its original size and removing decorative elements. This occurred in the case of the Triumphs of Love and Chastity as the figure of Death would have been in the procession as well. Another clue that this panel was altered is the keyhole. It still remains but is now off-center, giving an idea of where the center should have been and how much of the panel was removed.

A close examination of the decoration on the Triumphs of Love and Chastity panel revealed evidence of more than one hand in the decoration. Some of the decorative elements are outlined with incised lines. This would have made it easy for a less skilled artist to fill in areas outlined by the master. In other areas, there are no incised outlines for an artist to follow, which required more skill by the painter. In some cases, examination with infrared reflectography revealed improvements and changes in the decoration that reflect the work of a highly skilled artist capable of making those decisions.

By examining other cassone attributed to Apollonio di Giovanni, such as the Battle of Pharsalus and the Beheading of Pompey, Joanne discovered a number of common decorative elements that could be used for comparison. Some of these included the use of rocks to frame the composition, the presence of water in the background, and the depiction of trees as a large dark mass with leaf edges delineated. She also noticed the common use of an eight-pronged star

punch in his work. Further investigation revealed variations seen in works by different artists including less finely detailed figures and differences in punch-work. She determined that these differences in punch-work may assist in the attribution of a cassone to a single workshop but are not definitive. This is because the punches may be common property in a studio and could be used by multiple artists. Also, punches were often passed down and could continue to be used after an artist's death.

Even after close analysis and comparison with a number of varying examples, the attribution of cassone is difficult at best. Each chest is made in a large and prolific workshop and many hands are involved in the production of each one. Joanne's ultimate conclusion was that the cassone panel with the Triumphs of Love and Chastity should be attributed not just to Apollonio but instead to Apollonio's workshop.

"Studies on the Identification and Degradation of Mordanted and Weighted Textiles" by Anne-Marei Hacke, Post-Graduate Fellow at the Smithsonian Museum Conservation Institute

The bombyx mori silk worm was featured by Anne-Marei Hacke, who discussed silk in terms of its weighting, its deterioration, and the identification of mordants and weighting agents with a hand-held X-ray Fluorescence (XRF). Silk, a composite of fibroin and sericin, loses about 25% of its weight during scouring and dyeing due to sericin's solubility in hot water. This is an unfortunate side effect in processing, because silk is sold by weight. In the 17th century or earlier, silk weighting evolved from black dyeing with tannin-iron compounds. As manufacturers became more deliberate in attempting to add weight to the silk, different weighting techniques were developed, and silk weighting was taken to its extreme with levels up to 1000%. The most important silk weighting method, the tin-phosphate-silicate process, was developed in 1893 and complaints about rapid silk deterioration increased after the 1890's. Embrittlement, tears, red spots, crystal formation, and susceptibility to light exposure, were among the symptoms of weighting. Various methods have been employed over the years to attempt stabilization of weighted silks. These include removal of the weighting agents, the application of various chemicals, the use of adhesives, UV absorbers, or antioxidants, deacidification, and applying consolidant coatings.

Physical and chemical methods for determining the extent of weighting and possibly the identification of the weighting agents are generally not practical in conservation as these destructive methods require large sample sizes. Instead, analytical techniques are preferred. These include Energy Dispersive X-ray Spectrometry (EDX), X-ray Fluorescence (XRF), Neutron Activation Analysis, and Inductively Coupled Plasma Mass Spectrometry (ICP-MS). Hacke explored the possibility of using a hand-held XRF unit to identify mordants and weighting agents. With an Innov-X portable X-ray Fluorescence System, (Ag anode X-ray tube, 10-35 kV, Si PIN diode detector, choice of Al and Co filters, detection limit atomic numbers \geq K (19), and area of analysis \sim 1cm²), she analyzed several textile samples found in industry sample books from the Dibner library collection. She was successful in qualitatively identifying tin, iron, chromium and nickel, typically acquiring enough information within 30 seconds, and not needing more than 90 seconds. Although background and environmental effects must be taken into account, Hacke has shown that hand-held XRF is a useful, non-destructive analytical technique for identifying mordants and weighting agents on textiles.

Rachel Penniman
Objects Conservation Intern, The Walters Art Museum

Please update your WCG email address. The hotmail account is no longer valid. The correct email address for the Guild is:

wcg@washingtonconservationguild.org

February Meeting

“Heritage Conservation as Public Diplomacy: The Role of the Department of State in Protecting Archaeological and Ethnological Heritage Around the World” by Margaret McLean, U.S. Department of State

Archeologist Margaret McLean began her talk by providing an overview of the functions of her division in the Bureau of Educational and Cultural Affairs at the Department of State. The primary activities of her division, the Cultural Heritage Center, include implementing the 1970 UNESCO convention, preventing further looting and trafficking of cultural property, advising law enforcement in matters relating to cultural heritage, and funding conservation in developing countries.

During the 1970 UNESCO convention, one hundred and ten signatory countries agreed to prohibit and prevent the illicit import and export of cultural property. Any party state can approach any other for assistance with these problems in the hopes of reducing the incentive for the illegal transfer of cultural heritage. Looting results in the loss of not only the object and its authenticity, but the loss of its scientific value as well. When cultural property appears on the market it can be damaging to both science and international relations.

Each signatory country implements the dictates of the convention differently. In the United States the process requires a country in need of assistance to first submit a formal request. The United States Cultural Property Advisory Committee then meets to review and come to agreements regarding the request. Currently there are eleven countries holding agreements with the United States and each of these agreements has a five-year lifespan with the possibility of extension. Once the United States has established an agreement with a country, it is the role of the Cultural Heritage Center to monitor the situation. The Center monitors further evidence of looting, seizures of cultural property and related prosecutions, changes in laws, inventories, research and educational exchanges, and the international market.

Citing an example of the work of the Cultural Heritage Center, Margaret McLean spoke of looting problems at a tomb site in Sipán, Peru that began in 1987. Local authorities investigated the problem, raided a nearby home, and found items that were apparently from the tomb – two gold disks with designs of human faces. Following further investigation police recovered other looted objects (such as a gold and silver necklace naturalistically embossed to give the appearance of strings of peanuts) and realized the greater extent of the problem. It appeared that a large tomb had been quickly cleared out and that most of the objects had already been shipped to the United States for sale. Officials in Peru contacted the US, and an archeologist from the US Department of State, Walter Alva, was put in charge of the effort to contain the problem. After arriving in Sipán, Alva was able to convince townspeople to stop looting. He then began to scientifically excavate and catalogue the site. At this time the Peruvian government also approached the US to request that Peruvian items no longer be imported into the United States. The US put out an emergency import restriction in the early 1990s and then, because of continuing problems, broadened the restrictions in 1997. This situation led to a bilateral agreement between Peru and the United States in which Peruvian authorities must attempt to halt the export of the country's cultural property while the US must attempt to prevent import and provide technical and financial help. At this point many items of Peruvian cultural heritage have been seized and returned to Peru.

The Cultural Heritage Center also works with immigration and customs enforcement to recover stolen cultural property and to locate criminals who are involved with the import and export of such items. In one case from 2006, the Center received a call from an agent in Florida who had met a man attempting to sell “ancient” objects. The agent took pictures of the items for sale that consisted of several copper figurines mounted on top of metal sticks. After receiving the images by email, Margaret McLean was able to identify the items as authentic and the agent set up a sting. The authorities apprehended this man and in the process discovered three warehouses full of looted objects; because he had been caught in photographs he confessed to everything.

During her talk Margaret McLean also discussed the Ambassador's Fund for Cultural Preservation which is another program of the Cultural Heritage Center. The fund allots three million dollars in grants to one hundred international projects annually. Each year embassies of eligible countries submit project proposals for these funds that are then

allocated on a competitive basis. Typically grant money is supplied for projects dealing with the preservation of buildings, the development of conservation through training, the documentation of traditional cultural practices, or the creation of conservation assessments.

Margaret McLean described many recent projects made possible through grants from the Ambassador's Fund for Cultural Preservation such as the conservation of paintings in Peru and the restoration of a mosque in Afghanistan. Other recent undertakings include stabilizing historic Malagasy textiles for public access in Madagascar, training local conservators in fresco conservation techniques in Laos, recording traditional music of Berber women in Morocco, and preserving a Roman site located within a shopping center in Bulgaria. The Cultural Heritage Center is currently hoping to broaden the pool of opportunities for conservators to share their expertise around the globe.

Annie Wilker
Paper Conservation Fellow, Library of Congress

Outreach Booth Update

The Outreach Booth has been present at a number of events since the beginning of this meeting year. On October 21, Lisa Young, Claire Peachy and Nancy Pollak took the booth outdoors to Alexandria Archaeology Day, where visitors to the Shuter's Hill excavation site were able to learn about archaeological conservation, as well as conservation in general.

People who brought in their treasures for appraisal were able to talk to conservators about caring for their objects at two different historical society events. Thanks to the following WCG members who staffed the booth during the Frederick County Historical Society's Treasured Heirlooms event, on November 4: Janice Ellis, Rutland Beard, Sam Sheesley, Rachel Penniman, Marie-Helene Gugenheim, and Jayne Holt. On January 20, Nancy Pollak took the booth to the St. Clement's Island Museum Appraiser's Fair. At both events, the time and efforts of WCG volunteers were greatly appreciated by staff and the public.

Lisa Young took the booth to the SHA Conference on Historical and Underwater Archaeology, January 13, in Williamsburg, VA. She talked to a number of participants who were not very familiar with conservation, but were interested and eager to learn more.

Finally, the Booth marked its third year at the National Oceanic and Atmospheric Administration's Heritage week, February 6-14. NOAA holds an annual exhibit showcasing milestones of their history and some of the artifacts they have collected through their work. This year was particularly special, as NOAA celebrated the 200th anniversary of the founding of its root agency, the Coast Survey. The outreach booth was set up at the entrance to the exhibit. Conservators were on hand to answer visitors' questions during the lunch hour each weekday and during weekend hours. Thanks to the following volunteers, some of whom staffed the booth on multiple days: Roberta Gregor, Janice Ellis, Lizou Fenyvesi, Jayne Holt, Ed McManus, Julia Brennan, Eliza Gilligan, Lacasa Michelena, Essie Horton, Patti Favero, Connie Stromburg, Anne Marigza, Emily Jacobson and Nancy Pollak. It was great to have this many people volunteer. Without their help, it would not have been possible to have the booth set up at a long-term event like this.

The NOAA event also marked a milestone for the booth. This was the last time the original booth was used for a public event. We are now in the process of upgrading to a new booth system, with all new graphics. The new booth will debut at the AIC meeting in Richmond. We will be looking for volunteers to help staff the booth during AIC, so if you are interested in helping, please contact Nancy Pollak at the address below.

If you won't be at AIC, consider helping at the last outreach event for this year, the Historic Congressional Cemetery Bicentennial Festival, May 19. More details will be forthcoming for this event. To add your name to the list of interested volunteers for either AIC or Congressional Cemetery, please contact Nancy Pollak.

Nancy Pollak, Outreach Booth Coordinator
nrpollak@aol.com
301-845-8265

Preliminary Slate for New Board

The WCG Nominating Committee presents the preliminary slate of candidates for open positions for the 2007/2008 membership year

President: Claire Peachey

Claire Peachey is an archaeological conservator who specializes in materials from underwater excavations. After getting an undergraduate degree in geology, she received her conservation degree from the Institute of Archaeology at University College London, and her anthropology degree from Texas A&M University. She has worked on land and underwater sites in the Mediterranean and Near East regions, Europe, and the United States. She was an intern and Kress fellow at the Ashmolean Museum in Oxford, England, before moving to Turkey to conserve shipwreck artifacts for the Institute of Nautical Archaeology. Most recently, she was head conservator in the Underwater Archaeology branch of the Naval Historical Center. She currently works as a scientific editor at the Naval Research Laboratory. Claire serves as WCG's Vice President.

Vice President: Eliza Gilligan

Eliza Gilligan is a book conservator and head of the Preservation Services Department at the Smithsonian Libraries, providing expertise for their 20 library branches (including locations in New York and Panama) in the areas of environmental standards, care and handling, exhibition and conservation treatment. Eliza has been at the Smithsonian since September of 2001 although she volunteered in the conservation labs at both the SI Libraries and the National Museum of American History before pursuing her graduate studies. She served as the chair of the General Session for the 2006 AIC annual meeting and has been a member of the Washington Conservation Guild's Board of Directors for the past two years. Eliza is a native Washingtonian and has particularly enjoyed the past three years of volunteering on the WCG Angels projects.

Treasurer: Steve Mellor

Steve Mellor received his BA in Anthropology at George Washington University and his MS in Art Conservation at the Winterthur Museum/University of Delaware program. After his third year internship at the Metropolitan Museum of Art, he worked as an ethnographic conservator for the Peabody Museum of Archaeology and Ethnology at Harvard University, and the Fine Arts Museums of San Francisco. At the Smithsonian Institution, since 1986, Steve holds the position of Chief Conservator at the National Museum of African Art.

Recording Secretary: Julia Sybalsky

Originally from Connecticut, Julia Sybalsky studied sculpture and biological anthropology at Washington University in Saint Louis before spending a year traveling abroad and then returning to her home town to teach art at Holcomb Farm Learning Centers, a local educational non-profit organization. In February 2005 she decided to pursue a career in conservation, and left the Farm to set up an artist studio and confront chemistry classes. Following a subsequent summer internship at the New Bedford Whaling Museum, she moved to Washington DC in October 2005, took a position as technician in objects conservation at the National Gallery of Art, and joined the WCG. She plans to pursue a graduate degree at one of the established North American conservation programs.

Directors:

Julia Brennan (incumbent) for 2nd term of one year

Julia Brennan, owner of Textile Conservation Services, has been in the field for twenty years. Early training included an apprenticeship in a private atelier in Philadelphia, receipt of a Getty research grant, and working for six years at the Textile Museum, Washington DC. She established TCS to serve private collectors, galleries, museums and institutions. Julia frequently lectures to historical societies, universities and collector and professional groups on the care and display of textiles. She is committed to outreach, both locally and internationally, as seen in her teaching work in Bhutan and Madagascar. She has a BA from Barnard College, serves on the board of the Washington Conservation Guild, and is a Professional Associate member of the AIC.

Jane Norman (incumbent) for 2nd term of one year

Jane Norman is currently an objects conservator in private practice. She worked for many years at the Smithsonian Institution, first in the Anthropology Conservation Laboratory, National Museum of Natural History, and then as the Exhibitions Conservator for the Freer Gallery of Art and the Arthur M. Sackler Gallery. She has taught and written primarily about the technical study and treatment of East Asian lacquer and exhibition conservation.

Mary Coughlin

Mary Coughlin graduated from the Winterthur/University of Delaware Program in Art Conservation in 2005, as an objects major with a focus on preventive conservation. For the past 2 years Mary has been working in the Objects Lab at the National Museum of American History, first as a third year intern, then as a Kress Fellow studying plastics and currently as a Smithsonian Fellow treating ship models. Last summer Mary taught a Preventive Conservation course at the George Washington University and plans to teach the course again this summer. For the past two years Mary was an appointed director on the WCG Board.

Sunae Park Evans

Sunae Park Evans serves as a senior costume conservator at the National Museum of American History (NMAH), Smithsonian Institution. She has Masters degrees in Clothing and Textiles from Sookmyung University in Seoul, Korea and the University of Nebraska at Lincoln, and a PhD in Clothing and Textiles from the University of North Carolina at Greensboro. Previously she worked as Conservator to move and rehouse the ethnographic collections at the National Museum of Natural History and in private practice. She has

worked extensively on major NMAH and traveling exhibitions, curated an exhibition entitled "Feed Bags as Fashion" at NMAH, and has lectured on costume and textile preservation/exhibition in both the USA and Korea.

Susan Peckham

Susan Peckham, paper conservator, served as the Recording Secretary for the Washington Conservation Guild from 2003-2005, also helping to organize several WCG meetings during that time as well. She has presented papers and topics of interest at the Annual AIC Meetings-BPG, Washington Conservation Guild, and the Virginia Conservation Association, and has served as a co-moderator for the BPG Archives Discussion Group for two years. Currently, Susan is employed by the Library of Congress. Susan Peckham would be honored to serve as a Director for the Washington Conservation Guild.

Additional nominations from the membership will be accepted until March 23, 2007. Nominations should be made in writing and should be sponsored by not less than three members, who have confirmed a candidate's willingness to serve if elected.

Send nominations to wcg@washingtonconservationguild.org or mail to:

Nominating Committee
Washington Conservation Guild
PO Box 23364
Washington, DC 20026

Elections will take place at the WCG meeting at Hillwood Museum & Gardens on May 3, 2007.

Touch, Learn and Experience Archaeology!

The WCG public outreach booth was displayed at the Society for Historical Archaeology meeting in Williamsburg, Virginia on Saturday, January 13th. Part of the meeting was a special public archaeology session which was open to the archaeologists, teachers, students and the public. Guild members Lisa Young, Howard Wellman and Claire Peachey worked the booth and over 250 people stopped by. Information on all disciplines of conservation was handed out, and a newly published brochure on archaeological conservation by Historic St. Mary's City, Maryland, was distributed. As part of the event, the WCG gave away a copy of the 2nd Edition of the WCG Conservation Directory and 2 copies of the "Salvage" disaster wheel, donated by Heritage Preservation for this purpose.

The event was opened with a short presentation by noted archaeologist Ivor Noel Hume, formerly of the Colonial Williamsburg Foundation, and foremost authority on Virginia archaeology. During this public address, Hume discussed the importance of archaeology in general and within Virginia and highlighted some of the most notable events of his career. He recognized many of the Virginia archaeologists that continue to carry the torch in this field for the preservation of Virginia heritage. He also acknowledged everyone who helped him along the way. This included his former wife Audrey, all the field assistants who excavated the sites he worked on and the many conservators — emphasizing that without these folks we would know so much less about the past. He ended his presentation with a good-bye to the audience, to his friends in the field and to archaeology in Virginia. Hume, who is currently in his 90's, may finally retire— although that is debatable— and he left quickly without much fuss during a standing ovation and lots of teary eyed people.

After the opening presentation, attendees wandered throughout over 30 exhibitions and booths, asking questions, collecting literature and participating in hands-on activities related to archaeology. Students of all levels stopped by the WCG booth and asked a myriad of questions relating to conservation and their career choices in the future. While participants perused the exhibits, several ongoing presentations took place on center stage, including a speech by Thomas Jefferson (historical interpreter) on archaeology. It is well known that Thomas Jefferson, a noted surveyor, had a keen interest in archaeology while he lived at Monticello, and his surveying skills are well documented. Several of his surveying tools and his "trowel" can be seen when visiting Monticello in Charlottesville, Virginia.

Over 1700 attendees gathered in Williamsburg for this meeting, marking the 400th anniversary of Jamestown, Virginia. A candle lit tour of the original Jamestown fort was a highlight of the meeting. Archaeologists have recently discovered and excavated what is being termed "the First Well", with artifacts dating no later than 1608, the time when there was a mass departure of the founders of Jamestown. All of these fragile, complex waterlogged artifacts are undergoing conservation and many of them will be seen in an upcoming National Geographic magazine article. Throughout this year, events will continue related to this notable event, including a visit in May by Queen Elizabeth. Visitors to Jamestown can experience the newly built Archaearium, an exhibition hall and live archaeology site featuring artifacts and information relating to the discovery of the 1607 Fort. Information on conservation and preservation of the site and artifacts are discussed. For more information on the above visit Jamestown this year, or on the web: www.apva.org

Lisa Young
WCG President
Archaeological Conservator
Alexandria Conservation Services, Ltd.

Upcoming Deadlines

The following deadlines are listed in order in relation to the current date. For more details about the individual grant or scholarship funding organizations, please consult their websites. This list is intended only as a reminder and is not a complete list of available grants, scholarships or events. If you know of an upcoming deadline for grants, papers or other events that should be added to this list, please contact the Newsletter Editor.

FAIC Individual Professional Development Scholarship

The Foundation of the American Institute for Conservation (FAIC) offers scholarships up to \$1000 to help defray professional development costs for members of AIC. Proposed projects may include seminars, courses, research, or other continuing education endeavors that support the professional development of AIC members. This award is not available to support expenses for attending the AIC Annual Meeting, with the exception of workshop fees. Deadlines for receipt of applications are February 15 and **September 15**.

FAIC Lecture Grants

The Foundation of the American Institute for Conservation (FAIC) provides funds toward the presentation of public lectures to help advance public awareness of conservation. Up to \$500 may be used to help defray lecturer travel costs, honoraria, site fees, and publicity costs. These awards are not intended to be used for lectures associated with the AIC annual meeting. Deadlines for receipt of applications are February 15 and **September 15**.

FAIC Regional Angels Grants

The Foundation of the American Institute for Conservation (FAIC) offers grants of up to \$1000 toward the development and implementation of Angels Projects not associated with AIC annual meetings. Funds are to help defray organizational costs, necessary materials and supplies and other expenses such as marketing and publicity. Materials and supplies should also be augmented through donations outside of FAIC. Deadlines for receipt of applications are February 15 and **September 15**.

People

The Smithsonian Libraries is delighted to announce the hiring of **Vanessa Haight** to join the conservation staff in the Libraries Book Conservation Lab. Vanessa comes to us from Princeton University Libraries where she worked as the exhibits preparator for their Special Collections Department. Vanessa has also recently completed a year of post-graduate training at the West Dean College in England.

Michele Pagan is Miss September in the company calendar for the MSA Safety Company. A photograph of her using one of their respirators appears in their 2007 calendar along with a bit of info on the field of conservation. Congratulations, Michele!



MEMBERSHIP

WCG dues are \$30 per year, \$20 for students and interns, payable to the Washington Conservation Guild or WCG.

The membership year runs from July 1st through June 30th. Membership forms can be requested by mail from the Membership Secretary at P.O. Box 23364, Washington D.C. 20026 or can be downloaded from our web site. Changes of address or telephone numbers, corrections to the directory, and dues payments should be sent to the Membership Secretary at the address listed above or to wcg@washingtonconservationguild.org

The membership schedule is as follows:

- Late March: membership renewal notice mailed
- Mid-Late May: 2nd and last renewal notice mailed
- July 1st: Verify Membership Status
- August 30: Deadline for membership renewals**
- Sept/Oct: Publication of membership directory

*Members who join after August 1st will not be included in the membership directory, but in an addendum to be mailed out in December.

Disclaimer: The Washington Conservation Guild (WCG) does not recommend particular individuals, businesses, products, services or conservation treatments. WCG's Newsletter and Web site are simply vehicles for presenting information from various sources. The publication of such information in either medium should not be construed as an endorsement of it by WCG. All opinions expressed are those of the authors and do not necessarily reflect the views of WCG, its Board of Directors or membership.

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Attention:

To WCG members who have opted not to receive e-mail meeting announcements:

WCG occasionally sends additional e-mails about special WCG events, upcoming conferences, job openings and other conservation news of interest. If you have opted not to receive meeting announcements by e-mail, you will not receive these additional e-mails. We recommend that you to check our website (www.washingtonconservationguild.org) frequently to remain abreast of all WCG news.

If you would like to change your e-mail status please contact Membership Chair Patricia Favero at wcg@washingtonconservationguild.org.

News from the Editor

WCG Newsletter is printed quarterly (September, December, March, June). Items for inclusion in the WCG Newsletter should be directed to:

Jayne Girod Holt
21 Grant Avenue
Takoma Park, MD 20912
Tel: (301) 891-2957
E-mail: jayne@girodholt.com

Email submissions are preferred. Please note that articles should be sent at least two weeks before publication. The editor reserves the right to edit copy to fit available space. Special thanks to proofreaders Brett Holt and Emily Jacobson.

Next issue: June 2007

Deadline for submissions: May 15, 2007

WCG Board of Directors 2006/2007

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