

Celebrating 40 Years!

THE WASHINGTON CONSERVATION GUILD NEWSLETTER



June 2008

Volume 32 No. 2
ISSN #0886-1323

From the Desk of the President

I don't know about you, but I had fun at our May meeting. It was great getting everyone involved in identifying people in WCG's archives photos. We managed to place a name to almost every face. Take a look at the website to see the few remaining unidentified folks to see if you can help complete the list of names. And please remember that we have very few photos in the WCG archives – if you have photos of WCG people and events, past and present, please do contact us as soon as you can to arrange to submit them. (And although it was a lot of fun identifying our unlabeled photos – please label your photos!)

I also had fun winning a raffle prize at the meeting, a beautiful woven basket. So many generous members and friends of WCG donated prizes for this raffle – many thanks to all of you. I think we calculated we had so many prizes that we could give away one every three minutes at the meeting! I think our two favorite winners were youngsters Sophie Holt and Frederic Robb.

We did also conduct some business at the meeting: the WCG membership elected new board members and said farewell to others. I want to thank and congratulate our outgoing Recording Secretary, Julia Sybalsky, who is leaving DC to attend graduate school at New York University. Many thanks also to outgoing directors Julia Brennan, Jane Norman, and Larry Shutts, all of whom have served three years on the board. Welcome to our new Membership Secretary, Joanne Klaar Walker, who previously served as Intern Coordinator for a number of years, and to our new Recording Secretary, Amber Kerr-Allison, who will complete Julia's term. I also welcome our new directors Patricia Favero (formerly our Membership Secretary), Hugh Shockey, Connie Stromberg (appointed), and Morgan Zinsmeister. Many thanks and welcome to our new Intern Coordinator, Kristin deGhetaldi, and to a new member of the nominating committee, ED Tully Rambo. I look forward to working with all of you over the next year.

Our Public Lecture Coordinator position is still vacant, and I would like to find someone to fill this position this year as we continue to expand our outreach with our redesigned website and outreach booth. The position involves fielding requests for speakers on conservation topics and matching the speaker to the event, or actively seeking local opportunities for speakers. If you are interested in this position, please contact me.

Although summer is a somewhat quiet time for WCG, the board is preparing for our day-long summer meeting, at which we will orient new board members and make plans for the 2008–2009 year. Some of the things on the agenda include planning for a member workshop to be supported in part by WCG's Kendra Lovette Fund, planning events at which we can display the WCG outreach booth and sell our member-written publication, Conservation Resources for Art and Antiques, preparing outreach activities and materials suitable for kids, planning this year's Angels project, making an

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adjustment to the WCG calendar year to better reflect our operations, implementing cost-cutting measures, and of course, planning the monthly membership meetings.

If you have anything you would like the board to discuss, please contact me at the WCG email or postal mail address.

Our newly designed website, unveiled at the May meeting, is up and running, and I hope everyone will take some time to surf around and get to know it, and revisit often. We hope it invites people to submit announcements and feedback, join/renew electronically, and keep up with news and events. I would like to thank my fellow website committee members Erin Blake, Eliza Gilligan, Jane Norman, and Lisa Young for making this happen. Please see Erin's article in this newsletter for more details on our new site.

Enjoy this fourth and final issue of our 40th anniversary newsletters, with its focus on the development of WCG's outreach activities. And have a great summer.

Claire Peachey
President

wcg@washingtonconservationguild.org



The Washington Conservation Guild needs you!

The nominating committee is currently looking for an energetic, fun member to fill the following position. If you would like to nominate yourself or someone else, or need more information on these and other volunteer opportunities with the Guild, please send an email to Lisa Young, Nominating Committee Chair, at conserveit@earthlink.net. Don't delay, the time to get involved is now!!

+ Public Lecture Coordinator, starting Fall 2008

Upcoming WCG Meetings 2008/2009

Monthly meetings for the 2008/2009 season will begin in October 2008 and run through May 2009. 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. The meeting schedule for 2008/2009 will be posted in the September newsletter.

“Conservator’s Perspective, Edgar Degas’ Dancers at the Bar”, Elizabeth Steele, Head of Conservation, Phillips Collection

Edgar Degas’ Dancers at the Bar was collected by Duncan Phillips in 1944. The painting was most recently dated ca. 1900. Concerns about its condition and stability had been expressed for a number of years. After it was exhibited in 2006-2007 in the Vollard exhibition at the Metropolitan Museum of Art and the Art Institute of Chicago, it became apparent that it was time to carry out a conservation treatment.

The main problems included cupped cracks across 2/3 of the composition. Lifting and loss of paint would be imminent. In addition, the canvas was slack on the stretcher and there were several tears along the tacking margins which had weakened and deteriorated so much that the canvas was at risk of falling off the stretcher. After cleaning tests it was also apparent that the varnish had severely discolored to a yellowish color and there was a heavy accumulation of grime on the surface, compromising the subtle details and palette intended by the artist.

The conservation process offered an opportunity to study the work in depth and learn new information about the materials and techniques. The provenance was researched first: the painting has a signature that is an estate stamp stating “Degas” in red paint in the lower right. We know that the painting was sold at the Degas studio sale in May 1918 to Ambroise Vollard, one of the best known Impressionist dealers in Paris at that time. Vollard sold it to another dealer, Jacques Seligmann in 1921. In 1922 it went to Mrs. W.A. Harriman in New York, and in 1944 Duncan Phillips bought the painting from Harriman through the Valentine Gallery in New York. The painting was in very good hands throughout its history; probably the worst conditions it saw were in Degas’ own studio.

After the initial research, a thorough examination of the painting was conducted. The surface of the painting was examined square inch by square inch using a microscope. The surface was also examined with ultraviolet light, infrared cameras, and by making x-radiographs to see beneath the surface of the paint film for damages or clues about the artist’s technique. The first step in the treatment was the removal of grime and varnish using a solvent mixture that had been tested against each color in the painting. The difference after the removal of the varnish was dramatic: the painting resembled the palette Degas used in his pastels. The brushstrokes are also much clearer and articulated. During the cleaning, small details came to light: on the head of one of the ballerinas you can see a fingerprint in the paint where Degas manipulated the wet paint with his fingers.

After cleaning, the structural work was begun. The three main structural issues were raised paint, planar distortion in the canvas, and weakened tacking margins. The painting had been lined before it left France in 1921 and the original tacking margins were removed so the tacking margins here discussed are actually the lining’s tacking margins. The tacking margins were disengaged from the stretcher and gently flattened using dampened blotters, a warm heat spatula, dry blotters, and weight. The painting was then placed face-down and gently vacuumed to remove dust and dirt from the back of the canvas. It was noted that the tacking margins were weakened and the canvas was eaten away by corrosion from tacks. New tacking margins were made by affixing linen canvas strips, Hollytex, and Beva Film to the reverse of the older tacking margins. The painting was then placed in a working stretcher so that the entire reverse of the painting would be accessible. The painting was suspended on wood blocks above the Mitka Suction Disc, which assisted in flattening raised paint and

planar distortions in the canvas using warm humidity. Afterwards the suction was turned on in order to flatten the canvas while isinglass, an adhesive made of an aqueous solution of sturgeon glue, was applied through the raised cracks using a very fine brush. This treatment addressed structural concerns and improved the overall reading of the composition.

The next step was to varnish the picture to give it a saturated appearance without being glossy. From what we know of Degas, it is possible that he would not have varnished this picture-but he did use a full oil medium and it is unlikely that it was supposed to be extremely matte. The painting was varnished with a brush coat of 20% Kremer dammar varnish in mineral spirits and xylene that had been stabilized with a 3% solution of Tinuvin 292, which will slow down the degradation of the varnish. Since ultraviolet light is completely eliminated from light sources at the Phillips Collection, the natural resin varnish will be very slow to discolor and deteriorate. The last step to finish the treatment was to retouch losses in the surface and a tear in the lower right. Lilli Steele used Kremer dry pigments in Mowolith for retouching. The painting now more truthfully speaks to Degas' intentions by restoring the palette and allowing the brushwork and technique to be restored.

The painting allowed for a thorough case study in Degas' technique. There were two layers of brown paper on the edges of the painting. The top layer was applied to the edges by earlier restorers to cover where the original tacking margins had been cut. After the top layer was removed with methyl cellulose, the bottom layer of brown paper was exposed. It was covered with original paint which is unusual-and probably indicates that Degas had the composition cut down at an early stage in the life of this work. There are other examples of paintings made by Degas that were cut down from larger compositions, so this practice would not be unusual for him. There was also purple paint peeking through the edges on all sides of the painting. After analysis using microscopic cross-sections of the paint layers and a study of Degas' *Nude Drying Herself* it was hypothesized that the purple layer is a preliminary sketch. After removing the stretcher bars it was noticed that on the back of the stretcher bar, hidden from view while the canvas was on the stretcher, were two inscriptions. One was partially intelligible and revealed a name followed by an address, "rue de la sablière No. 22," followed by the date "20 December 1884." It is possible that this refers to when the painting was cut down from a larger composition. The second inscription on the cross-brace is likely to be: "CH. Chapuis" then, very clearly, "Rentoiler de tableau, 11 rue Cretet, Paris, Juin 1919." In 1919, when it was bought by Vollard, he presumably sent it to a rentoiler to be either relined or restretched. Since there are two sets of tacking holes on the lining canvas edge, it was possibly only restretched. Infrared images of the painting show that Degas repositioned the feet of the dancers numerous times as he changed his mind about where he wanted the dancers to stand. He also lengthened the skirt on one dancer and changed the position of the head on one ballerina. The arms changed a number of times, and one might speculate that Degas began with a composition that was perhaps true to life, but then changed it so many times that the end result is as much from Degas' imagination as from real life. For the final analysis Lilli Steele worked with Anne Maheux to obtain a Mylar tracing of a pastel by Degas that is in the National Gallery of Canada. The Mylar tracing was compared to a tracing of this painting, and it is apparent that the contours of the two compositions line up extremely well. The position of the legs in the pastel can be found in an earlier stage of the painting, which would give evidence that the pastel was made on tracing paper from the painting at an early stage. In conclusion, the 10 months the painting spent in the conservation lab not only allowed for the conservation of the painting, but also presented an excellent opportunity to learn a great deal more about Degas' methods and approaches.

Rose Daly, Pre-Program Intern,
The National Museum of the American Indian

May Business Meeting Minutes

Head Count: 35

President Claire Peachey opened the meeting by greeting members and introducing Scott Brouard, Preservation Manager at the Hillwood Museum and Gardens.

Scott welcomed WCG members to the Hillwood Museum on a warm, beautiful evening. Following the meeting, everyone was invited to participate in a tour of the house or explore the gardens and grounds until 8:00 pm.

After briefly presenting the agenda for the business meeting, Claire described the evening's raffle and thanked our many donors. She then introduced Lisa Young, Past-President and Nominating Chair, to present the election of officers for the upcoming 2008-09 year. Lisa announced two openings in addition to those on the official ballot. Julia Sybalsky, recording secretary, will be leaving the board to attend graduate school at NYU in the fall, and we are looking for someone to serve the remaining year of her term. We are also looking for an intern coordinator. Anyone who is interested in either position, or who would like to make a nomination, should speak with Lisa or email her through the WCG website.

Claire began the meeting by thanking the board for all of their ideas and hard work over the course of the last year. It has been a pleasure to work with everyone, and we are fortunate that so many people will be returning to serve on the board again next year.

Claire presented highlights from the 2007-08 annual report, which may be viewed on the WCG website. This year we commemorated our fortieth anniversary with a party in December and with themed quarterly newsletters (founding, professionalism, growth as a regional organization, outreach) focused on each of the four decades. Jayne Holt, WCG Newsletter Editor, welcomes submissions to the newsletter, which now includes black and white photos in the print version.

Patti Favero has served as our Membership Secretary for the last two years. This year the WCG had 217 members. Thirty-one were new members, and twenty-three were intern/fellow members. While our membership is largely based in DC, Maryland, and Virginia, we also have members from 17 other states, Canada, and the United Kingdom. Patti added specialty and geographic indices to the membership directory this year. Claire presented a numerical breakdown of specialties represented in the Guild. She emphasized that we try to be an information source for our members, sharing notices about local jobs and events. Members may pass announcements on to the Guild membership by emailing those to the WCG through the website. This year we also started sharing WCG mail at each meeting.

Our monthly meetings continue to be a major focus and we are grateful to all of the people involved in making them a success. Vice President Eliza Gilligan has arranged the venue for each meeting, while two directors worked with each speaker and coordinated details. Genevieve Bieniosek joined the board this year as our Refreshments Chair, and has been responsible for setting up the receptions that we have enjoyed each month. Three of our meetings this year were hosted at new venues or venues that we had not worked with in a long while: the Smithsonian American Art Museum and National Portrait Gallery, where we will meet again in the upcoming year, the International Brotherhood of Electrical Workers, which is home to a wonderful museum that many members may not be aware of, and the Phillips Collection, with whom we co-sponsored an Artful

Evening in April. Members who would like to host the WCG, sponsor or speak at a WCG meeting, are urged to contact the Guild.

Joanne Klar Walker, our Intern Coordinator, has run a busy program of intern activities during the past year. Interns toured labs at the United States Holocaust Memorial Museum, the National Museum of the American Indian, the National Gallery of Art, and the National Air and Space Museum. Joanne also coordinated several social events during the year. The Sidney Williston Fund allows the WCG to award five free memberships to interns and fellows each year, though this year we were able to award a sixth. This year's winners, Kristin deGheldi, Amber Kerr-Allison, Steven Pickman, Colleen Snyder, Catalina Vasquez, and Chris Watters, were honored at a reception in September at the United States Holocaust Memorial Museum. Williston fellows contribute to the Guild by assisting with set-up for meetings and writing synopses of meetings for the newsletter. Candidates must be nominated by a current member, and applications are due on or around September 1.

The Guild was very active in outreach during the past year. Joanna Dunn coordinated our Angels Project in October at the District of Columbia Public Library, Georgetown Branch, where the collection was badly damaged by a fire on April 30, 2007. WCG members were immediately involved in the recovery effort, and made the library the beneficiary of proceeds generated through a paid raffle at our business meeting last year. The Angels Project was a continuation of this involvement. Members donated materials and equipment, while additional supplies were donated by University Products or purchased using raffle proceeds. Fifteen "angels" examined and rehoused objects from the library. At our January meeting we presented Jerry McCoy and Mark Greek with a project notebook documenting the work completed, along with a \$1900 check.

The outreach booth was replaced in early 2007 with a new, more versatile booth that may be configured in any number of ways. Nancy Pollak, our Outreach Booth Coordinator, purchased the new booth and updated the photographs and keywords. We consider the booth a wonderful way to connect with the public about the importance of conservation, and in addition to our meetings, we look for opportunities to exhibit it at events such as antiques fairs and special exhibitions. Nancy brought the booth to five membership meetings this year as well as the Treasured Heirloom event sponsored by the Historical Society of Frederick county, NOAA Heritage Week, and the Appraisers' Fair at Saint Clement's Island Museum. Claire expressed her gratitude to all of the volunteers who have agreed to man the booth at these events, and encouraged members to consider volunteering in the future. Members were also asked to share any ideas they may have now or in the future for appropriate events where the outreach booth should be exhibited.

We continue to sell copies of the second edition of our WCG published Conservation Resources for Arts and Antiques. Michele Pagan, CRfAA2 Fulfillment Chair, took over the sales and marketing of the volume this year, adding four venues: the Library of Congress, the Trover Shop, George Washington's Mount Vernon, and the Renwick Gallery. We sold 120 copies for a total income of over \$1700. We are always looking for additional vendors and marketing ideas.

The WCG website is hosted by Conservation Online and maintained up-to-the-minute by Erin Blake, our website guru. More details about our website are below,

Claire projected a selection of old photographs from the archives, including the 30th anniversary photograph and several Polaroids of individuals working in the lab. Members were invited to help identify the people in these photographs, and their names were recorded for the archives. Nearly every person was identified, and

several members present even recognized themselves!

Jane Norman moved to approve the minutes from the May 2007 Business Meeting. Howard Wellman seconded.

Steve Mellor, Treasurer, reported on the 2007-08 budget and presented the proposed budget for 2008-09. Last year the Guild anticipated a profit of \$100. While income was greater than expected, the expenses also exceeded the projection, so that the net profit was just over \$80. However, the board voted to update the WCG website, and seventy percent of the cost was paid from our reserve funds, which put us approximately \$2250 in the red. The proposed 2008-09 budget is based on trends in expenditures, percent increases, and average costs during the last three years. It anticipates an increase in income from membership dues, though we have remained cautious about income from sales of the CRfAA and refreshment contributions, and makes adjustments for expected changes to expenses. The projected net profit is \$225. The membership voted to approve the 2008-09 budget.

Lisa Young thanked the membership for voting and presented the results of the election. Fifty ballots were collected. Joanne Klaar Walker will be the new Membership Secretary. Due to the close election, Hugh Schockey, Morgan Zinsmeister, and Patti Favero will all be Directors. Lisa expressed her thanks to the current nominating committee (Ed McManus, Michele Savant, and Connie Stromberg) for all of their hard work, and called for nominations from the floor for the 2008-09 nominating committee. Joanna Dunn nominated Michelle Savant, who agreed. Jane Norman nominated Ed McManus, who agreed. Michelle Savant nominated ED Tully Rambo, who agreed. As Past-President, Lisa will continue to chair the nominating committee during the upcoming year. Lisa reiterated that it would be wonderful to have a new Intern Coordinator

The raffle prizes were awarded between other items on the agenda. The prizes, donors, and winners were as follows:

1. Two African Art Museum catalogues donated by Steve Mellor: Amy Diaz
2. A piece of pottery by Beth Richwine: Larry Shutts
3. Hand-woven letterholder donated by Julia Brennan: Sophie Holt
4. Three African Art Museum catalogues donated by Steve Mellor: Linda Edquist
5. A vase by Beth Richwine: Erin Blake
6. A scarf donated by Eliza Gilligan: Martin and Paula Chamberlain
7. A \$100.00 gift certificate for framing services donated by Laura Neal of Fulton Framing: Lacasa Michaelera
8. A \$100.00 gift certificate for framing services donated by Laura Neal: Beth Richwine
9. Three volumes of scientific research in Asian Art donated by Paul Jett: Steven Pickman
10. A copy of the CRfAA donated by WCG: Scott Brouard
11. A Bhutanese basket donated by Julia Brennan: Claire Peachey
12. A \$100.00 gift certificate for framing services donated by Frames by Rebecca: Jane Norman
13. Two tickets to Bach Sinfonia donated by Susan Peckham: Dorji Wangchuk
14. Two African Art Museum catalogues donated by Steve Mellor: Sarah Stauderman
15. A vase by Elizabeth Walmsley: Frederic Robb
16. A book and set of scents from the Metropolitan Museum of Art donated by Patti Favero: Howard Wellman
17. A copy of the CRfAA donated by WCG: Rae Beaubian
18. A \$100.00 gift certificate for framing services donated by Laura Neal: Kristin deGhetaldi
19. A set of wool coasters donated by Julia Brennan: Cathy Zarett
20. Tickets to the Folger donated by Erin Blake: Ed McManus
21. A Bhutanese wallet donated by Julia Brennan: Justin Bishop
22. A Bhutanese wool scarf donated by Julia Brennan: Lizou Fenyvesi

and Recording Secretary in place before the summer board meeting. The position of Public Lecture Coordinator also remains open. This committee chair is responsible for responding to outside requests for speakers and matches up members with host organizations.

Claire extended her congratulations to the newly-elected officers, and thanked outgoing officers, Julia Brennan, Jane Norman, Patti Favero, and Julia Sybalsky, as well as the nominating committee. She also again thanked all of those who donated to the raffle.

Erin Blake introduced the newly redesigned website and thanked Jill Kianka of Vico Rock Media for her work on the design, Walter Henry of Conservation Online for generously hosting our site, and the website redesign committee (Eliza Gilligan, Claire Peachey, Jane Norman, Lisa Young). The website can be accessed using either the www.washingtonconservationguild.org or www.palimpsest.stanford.edu/wcg web address, but because there is a server migration occurring, for the next month or so, the address shown will be www.cool-palimpsest.stanford.edu/wcg. The site features an online photo gallery, and will soon recognize our supporters by displaying their logos on a "Visit our Supporters" page. Online renewals are now possible as a two-step process. One completes a PDF application form and submits it by email or post, and then submits payment through Paypal or using a personal check. Online payment is secure and one does not need to have a Paypal account to use this feature. Erin asked users to share any experience they have of problems with the new site.

The meeting was adjourned at 7:00pm.

Respectfully Submitted,
Julia Sybalsky
Recording Secretary

WCG Angels Project Suggestions Needed!

We are always looking for new ideas for our future Angels Projects. If you know of a museum, historic house, or any organization that needs a little help caring for its collection, please send us an email at: wcg@washingtonconservationguild.org

Michele Pagan, head of marketing efforts for the 2nd Edition of the CRfAA, is looking for suggestions from WCG members for retail outlets for the 600 copies still available for sale. Michele can be reached via email (michele_johnpagan@yahoo.com) or by phone: 202-546-5439. Your help is greatly appreciated!

WCG: 1997-2007

As part of the 40th anniversary of WCG, we will commemorate one decade of WCG's history in each of the four newsletters over the 2007-2008 season. This December newsletter focuses on professionalism in WCG. We have included interviews with and tributes to a few WCG officers from this period, items from the WCG Archives and other contributions from WCG members. Continue to check the WCG website for additional photos and information relating to this special event.

The WCG Archives finding aid is online at:
<http://siarchives.si.edu/findingaids/FARU7477.htm>

The Fourth Decade: Outreach

This article was researched using the archives of the WCG, located in the Smithsonian Institution Archives, Record Unit 7477 Washington Conservation Guild Records, c. 1968-2006.

On October 2, 1997, the Washington Conservation Guild “went public” on the World Wide Web. This event marked a new direction for the Guild with further emphasis on expanding the scope and depth of its impact on the public. During the next decade, the organization used the energy and momentum gained from the previous thirty years to develop and strengthen its outreach programs. From 1998 to 2008, the WCG has focused primarily on educating the public about conservation, and increasing awareness of preservation issues locally and nationally.

In 1997, the Public Events Committee proposed the idea of establishing an Internet site for the Washington Conservation Guild. The committee wrote that they felt a website would “contribute in a positive and economical way to the WCG’s public and professional profile.” The website, designed and created by Guild member Mark Knight, was successful on both accounts. It greatly reduced postal costs by allowing newsletters, meeting schedules, and announcements for members to be reported online. In this way, the website encouraged easier interaction and collaboration within the Guild. At the same time, it functioned as a guide for the public to learn more about the WCG, conservation, and how to find conservators in the area. Since its creation, the website has been maintained and updated throughout the past decade to enhance the Guild’s public outreach programs and provide an informative resource for WCG members. In 2008 the website was entirely redesigned and updated under Website guru Erin Blake.

One of the most successful outreach programs that have been implemented during the last decade is the Angels Project. During the late 1980’s, the American Institute for Conservation began holding Angels Projects annually at locations near their meeting venues. A team of conservators would volunteer to work pro-bono at a selected museum facility or historic site. For one or two days, they would carry out rehousing and stabilization tasks for a collection in need. The Guild eventually adopted this program and began conducting its own Angels Projects at one local site per year. The first WCG Angels Project was held at Howard University’s Art Gallery in May 1998. Most recently, the Guild coordinated an Angels Project at the D.C. Public Library, where conservators worked with objects damaged by the Georgetown branch fire. Angels Projects allow local curators, archivists, or collections managers to become familiar with the conservation profession, and gives the Guild a tangible presence in the public.

Another significant development during the last decade was the WCG’s publication of the first and second

editions of Conservation Resources for Art and Antiques. After the initial idea for the guide was proposed in 1998, a special committee, headed by Christine Smith, was formed to develop the project. It was decided that the guidebook should be modeled on the already successful Scottish Conservation Directory. This book, created for the general public, provided information on collection care and treatment, as well as a listing of conservators available for private work in the area. These aspects were incorporated into the Guild's conservation directory, along with other features, such as advertisements from preservation equipment suppliers, to provide funding. After much collaboration and deliberation over a three-year period, the first edition was published by the Guild in January 2001. The book was a success, and after further additions and improvements were made, the second edition was published in September 2004. The guide continues to be sold locally and nationally, serving as a liaison between "those in need of conservation services with those who provide such services."

The Guild continues to reach out to the public and to other professionals through various workshops and activities. For example, the first Burn, Baby, Burn workshop on the hazards of fire was offered in 1998 to conservators in the area. This workshop is one of the many seminars and training programs that Guild members sponsor to enhance the WCG's professional outreach program. In 2000, WCG gave a one-day program on setting up a small business, targeted to many of the Guild's members who are in private practice. The WCG Conservation Information Booth, revised and updated by Nancy Pollack during the last few years, has traveled to many antique shows, seminars, and heritage sites in the area. The booth provides valuable conservation information to collectors and helps to promote the Guild. In conjunction with the booth and public outreach, the Guild also developed hands-on workshops for children where they learned about the practice and science of conservation. The public face of WCG changed further with a logo and identity package redesign in 2006.

WCG marked its maturity with the development of professional scholarships to honor the legacy of conservators who died in the 4th decade. In 2002, WCG started an Internship fund in honor of Sydney Williston, a Washington-area conservator who died in 2000. The idea behind the fund was to become a source of informal support for area conservation interns by sponsoring membership in the Guild, special events and gatherings for intern conservators in Washington. WCG's Kendra Lovette Fund was established in 2004 to sponsor continuing education activities for mid-career conservation professionals in all specialties in the DC metro area, beginning May 2008.

By enlarging the range of educational programs and conservation activities provided to the public, the WCG has become a principal facilitator between conservators and the local, regional, and national community. Its impact on the public, and service to the conservation community over the past decade will ensure the success of the Washington Conservation Guild, the strength of the conservation profession, and the lives of our treasured objects for many years to come.

Elizabeth Nichols, Intern
Smithsonian Institution Archives

WCG Presidents: 4th Decade

Dare Myers Hartwell 1997 - 1999

Ed McManus 1999 - 2001

Linda Edquist 2001 - 2003

Emily Jacobson 2003 - 2005

Lisa Young 2005 - 2007

Contributions of Dare Hartwell

Dare Hartwell, Chief Conservator for the Corcoran Gallery of Art, has dedicated numerous years to the Washington Conservation Guild. She was vice president under Stanley Robertson before serving as president from 1997 - 1999. After her tenure as president, she remained on the WCG board holding the titles of Past President and Chair for the International Institute for Conservation of Historic and Artistic Works (IIC) Conference.

WCG was consumed with two huge projects during Dare's presidency. The first was planning for the 19th biennial IIC Congress. WCG had co-hosted an IIC meeting once before in 1982, and it was such a success that the two organizations paired up again for another conference twenty years later. The conference was held in Baltimore in September of 2002. IIC took care of the content and the proceedings for the conference, whose topic was "Works of Art on Paper," but WCG made all of the local arrangements for the meeting. This involved fundraising for the conference and arranging the hotel, audio-visual set-up, lab tours, receptions, and the registration for all U.S. participants. It was an enormous amount of work, but also a great success. Dare said, "it was very interesting and I enjoyed working with IIC because of their international outlook."

The second large project that was undertaken during Dare's presidency was the publication of the first edition of Conservation Resources for Art and Antiques. Dare remembers that it was Mary Ballard's idea to publish a directory. This was prompted by the desire among the membership of WCG to inform the public about conservation and to help people make educated decisions when choosing a conservator. Christine Smith agreed to chair the editorial committee and the group decided to print essays on the different specialties, as well as short biographies of the conservators included in the directory. Dare acted as the compiler of the entries. Conservation Resources for Art and Antiquities has been a great success for WCG, both in terms of raising money for the organization and, more importantly, promoting its mission to broaden the public's awareness of conservation. The group even published a second edition in 2004.

Dare remains a strong proponent of WCG and says her involvement with the organization has been a great experience. She likes the fact that WCG is all-inclusive and that people of all levels in the profession can hold office. She feels it is especially good for pre-program members as it helps to educate them and get them involved. She also feels that the "big tent effect" of the group allows us to learn from our colleagues and work together to raise the standards of the profession. "Participating in WCG broadened my view of the profession and I got to know lots of people of all different ages, in different disciplines, and with different backgrounds."

Joanna Dunn
Assistant Painting Conservator
National Gallery of Art
WCG Angels Project Coordinator



Do you have photographs for the WCG archives?

The WCG archives, held in the Smithsonian Institution Archives, does not have many photographs, so we are appealing to members to provide photographs of people and events from all periods of WCG's history. The archives can accept color and black-and-white prints or digital images. Every photo must have a caption, and ideally every person in the photo will be identified. Please send an email (not the photos!) to wcg@washingtonconservationguild.org if you have photographs to submit.

Interview with Mark Knight

Mark Knight was WCG's first web site guru. A local conservator who combined an interest in computers and conservation, he was among the first to recognize that WCG needed a presence on the emerging world of the web. Mark's interest in computers eventually led him away from the field of conservation for other pursuits. I tracked him down through his former employer, Page Conservation, and sent him the following questions which he graciously answered:

What is your background in conservation? In particular, what is your history with the DC conservation community? When did you join WCG?

I was initially attracted to conservation by its multidisciplinary nature, and in 1987 decided to pursue it as a career. Luckily, I had a friend who had worked at the Brooklyn Museum, back when Caroline Keck was director of the conservation laboratory there. He put me in touch with Mrs. Keck, who put me in touch with Arthur Page. Arthur was in the process of buying the old bank building at 1300 7th St. NW, with the intention of converting it into a studio for his young business. We came to an arrangement: I would oversee renovation of the building, then stay on for a one-year, formal apprenticeship. That's what happened, and then I stayed on as an associate painting conservator. I joined WCG in 1987 or 1988.

How did the idea for a WCG website first arise? Who was involved in the early decision making process?

In the mid-1990s, it was becoming pretty clear that the World Wide Web was destined to become an important communications tool for many types of organizations, including non-profit membership groups like WCG. I had a longstanding interest in computing (having taken programming courses back in the days of mainframe computing with FORTRAN and COBOL), and wanted to try my hand at web technologies. In late 1996, I approached the WCG board to see whether it had an interest in having a website. In early 1997, the answer came back: Yes! Development of the site was assigned to a group within the Public Events Committee, chaired by myself. Key decisions were generally made by the board, based upon our recommendations.

How do you think web access has affected the field of conservation? Where do you think this will go in the future?

Web access has affected conservation in many of the same ways that it has affected academia. Communication is faster and broader, and all sorts of information, from the scholarly to the mundane, is now instantly available to millions of people – not only to conservation professionals, but also the general public. This transformation has probably made conservators less insular overall and has undoubtedly enhanced conservation's public image as a true profession grounded in science and scholarly study. I don't have a clue where network technologies will take conservation in the future, but my guess is that the changes will be less dramatic than they have been over the last decade and a half.

What made you decide to leave the profession? What have you been up to since then?

A number of factors played into my decision to leave conservation – burnout, a need for change, and a desire to participate in the exciting and rapidly evolving world of Web technologies. I left conservation in June of 2000, hoping to create a portable, one-man business. Unfortunately for me, lots of other people were jumping into web development at the same time, many of them in low-wage countries in Asia. It was also the very beginning of what turned out to be the dot-com crash. After the crash, I did web development for a series of federal contractors and experienced firsthand the problems and uncertainties that bedevil workers on government contracts. On my last job, the contract was repeatedly extended without being renewed, then abruptly

terminated. I was let go, along with the rest of my forty-person working group. Since then, I've turned my energies to other things, such as tutoring elementary-age kids and improving my house.

Jayne Girod Holt, Paper Conservator, Private Practice

An afternoon with Ed McManus.... Rested, relaxed and retired! President of the Guild from 1999 to 2001

Six months ago, you would have been lucky to catch Ed as he rushed about the Smithsonian's National Air and Space Museum, putting out fires, supervising interns, going to meetings and— if there was time— conserving trophies, art work, spacesuits and rockets. And he was just as busy outside of work, attending Guild lectures, working on his home renovation projects and attending German classes. But today, Ed sits relaxed at home with his cat who keeps him company. Ed finds himself busier than ever with hobbies that he truly enjoys.

Ed McManus began his career in conservation at The College of William and Mary in the department of Anthropology. He set up the department's first archaeological conservation laboratory in the greenhouse (where it remained until fairly recently, I must add!) and found himself working on a wide variety of materials from sites in the area. He sought the advice of Robert Organ, of the Smithsonian, in regard to treating metal artifacts. Eventually Ed applied for a position at the National Museum of American History-Conservation Analytical Laboratory in 1977 where he was employed for just a few years before moving on. He joined the WCG for the first time in 1976 when he moved to Washington, DC.

One of Ed's earliest memories of the Guild is attending a picnic at Stanley Robertson's house to discuss Guild business and socialize with his new colleagues in the Washington, DC area. Ed, like many of his fellow conservators at that time, came to the conservation field from the craftsman trade. Ed's specialty, and still one of his favorite hobbies, is the casting of pewter spoons. The early Guild meetings appealed to a number of disciplines including craftsman and Ed recalls meetings where these skills were demonstrated- including book binding and the casting of metals.

Ed left the Smithsonian in 1977 to work for the National Park Service, where he would remain for the next 13 years, eventually serving as the regional conservator for the North Atlantic Region. In Boston he became active in the New England Conservation Association and served on the Board of Directors. He returned to Washington D.C. to be the Chief Conservator of the National Air and Space Museum in 1989. Ed was involved with the Guild again, and was happy to return to his friends and colleagues. He was humbled and honored when he was asked to run as President in 1999, following conservators he considered to be top in their fields. Ed came into his Presidency right in the middle of the birth of the Conservation Resources Directory (CRfAA 1st Edition). He remembers that the idea for the CRfAA was first brought up at a Summer Board of Directors meeting at then-President Stanley Robertson's house when someone asked; "What could the Guild do for our membership?" Ed not only saw the product finished during his term, he also formed committees to market, sell and distribute the books. He also took part in writing the book, and contributed to three chapters within the 1st Edition of CRfAA.

Another one of Ed's accomplishments as President was the creation of the Board of Director's handbook. Ed said it was timely and necessary to start writing things down. He desired a better way to communicate with officers and board of directors of the Guild, and provide newly elected people with information so they could do their job more effectively. The handbook, although slightly revised, still remains an integral part of the WCG board and it is updated each year and given to all the officers and directors at the summer board meeting. Those of us who have followed this creation really appreciate having it. Thanks Ed!

One of the most enjoyable things about the Guild, according to Ed, is the mix of people who come to the Guild meetings, from both governmental institutions and private practice. He feels the Guild has always been involved in public outreach even in the very early days before the Booth and CRfAA existed. Some of the earliest lectures were open to the public and the Guild strived to involve the public as much as they could. The lectures, therefore, were on a large variety of topics and not just conservation. Even today, Ed continues to support public outreach and can often be seen volunteering at the booth, whether it is at one of the meetings, or at organizations such as NOAA and the AIC meeting.

When I asked Ed why he continues to remain so active with the Guild he said three things really. First, professional interest- as a conservator he feels he, and others, should support the Guild. Second, he has formed so many friendships over the years through the Guild and he really enjoys visiting with colleagues at the meetings and running into folks he may not otherwise see. And, he enjoys the lectures- he always learns something new.

As Ed reminisced about his time in the Guild and at NASM, I just had to ask what his most favorite project was while he was there. He said he really enjoyed working on the Saturn V rocket located at the Johnson Space Center in Houston, Texas (owned by NASM). He was proud to finally see a very large conservation project through to completion, and he enjoyed working with the team of conservators assembled to work on the rocket. This, along with the Statue of Liberty in New York, were two of the largest conservation projects Ed had the fortune of working on during his career.

As our lunch on Ed's balcony came to an end, it is easy to see why Ed was so relaxed as we looked back at so many of his accomplishments. He said it was a great honor to serve as the Guild President, and he looks forward to enjoying upcoming Guild meetings. He continues to serve the Guild on the nominating committee. Ed just returned from a tour of Germany for six weeks and who knows where he may go or what he may do next!

Lisa Young
WCG Director and Past-President

History of the Annual AIC Angels Project, 1988 - 2007

The AIC Conservation Angels Corps was originally conceived and coordinated by archaeological conservator (Archangel) Lisa Mibach, in response to the 1988 fire in the Cabildo of the Louisiana State Museum. The annual AIC meeting was being held in New Orleans that year, and some attendees at the meeting extended their stay to help with the rescue efforts after the meeting had finished. (For those who remember working with Lisa, she is presently employed as the Principal, Heritage Resource Management, in Ottawa, Canada.)

The actual name, the "Conservation Angels", originated in Florence, Italy, in November 1966, when a devastating deluge caused tremendous flooding. For those who may not personally remember reading about this event, let us digress just for a moment, and read this recent account of what happened to this beautiful city, not so long ago, for it gives the phrase "Disaster Recovery" new meaning:

"Tuscany had received a non-stop 50 centimeters of rain in 48 hours. In less than 24 hours, the Arno basin had received more than a quarter of its annual rainfall. From San Piero to Pontessieve to Empoli and Pisa, the waters tore through the Tuscan countryside at almost 40 miles per hour. And the famous Ponte Vecchio, like the other Arno bridges in Florence, was underwater and impassable by 7:30 a.m., separating the city.

Florence's tall buildings and narrow streets served as a funnel for rising and rushing water. The force became so great that air was compressed into basements, causing them to explode under the pressure. Water was coming up out of the sewers; oil tanks stored in homes for heating spilled out into the floodwaters. Afterwards it was estimated that 500,000

tons of mud had been dumped into Florence. It took over two days for most of the waters to recede and reveal the extent of the damage.”

“Although the raging waters never reached the second floor of the famous Uffizi, where the main galleries are, more than 1,000 paintings, sculptures, and frescoes were damaged in the storerooms in the lower levels. Santa Croce and the Biblioteca Nazionale (National Library), as well as the Brancacci Chapel and other important historical locations filled with books and art were left defenseless. Down by Filippo Brunelleschi’s Duomo (the well-earned pride of Florentines), five panels of Lorenzo Ghiberti’s famous “Gates of Paradise” bas relief on the door of the nearby Baptistery were ripped from their frames.”

“Florence was already familiar with restoration techniques, having been the center and caretaker of Renaissance culture for centuries, but this event challenged Florentines. The Pitti Palace and Bargello Museum were only two of the locations used to coordinate the rescue and restoration of many of Florence’s art treasures. Corrosive oils, calcites, and phosphates in the floodwaters proved as damaging as moisture. Black oil stained marble sculptures and chemicals, water, and mold created serious problems for wooden panels supporting paintings and the porous stone walls that were behind many frescoes. The sheer variety of artwork - in material and styles - proved a restoration nightmare. “The Florentine” pointed out that today - 40 years later - many of the less famous artworks have yet to be restored.”

(Borsheim Art Newsletter, by Kelly Borsheim copyright 4 November 2006)

Originally designed as a rescue activity not only to assist the hosting institution, but also to encourage participants to improvise with the materials available, and to think quickly and creatively, the annual Angels Project has morphed over the years into a well-planned and coordinated annual event. While donated supplies used to be solicited from generous archival suppliers, money from FAIC is now available, up to \$1,000 over this past decade, to help purchase the needed materials in advance of the event.

Host sites are nominated from the WCG membership, and an individual meeting is set up at the host site, to present the benefits of hosting such an event. They include:

- providing an opportunity for the site personnel to become familiar with conservation and conservators in their area
- providing sites with an opportunity to establish ongoing relationships with local conservators who may assist with on-going and future conservation needs
- providing the opportunity for conservators to become familiar with a site’s staff and facilities which in turn may aid in future emergency response and salvage operations
- providing an opportunity for conservators and site volunteers to network and have fun together
- enhancing public awareness of WCG activities and the goals of the conservation profession as a whole.
- Projects have typically consisted of surveying collections, re-housing artifacts, applying protective backings to paintings, preparing artifacts for new storage or a move to new space, and vacuuming textiles. Anywhere from 12-45 volunteer conservators typically participate, and “cross-fertilize” each other with their various technical skills.

Since 1988, there has been a steady stream of Angels Projects, not always annually, but always connected to the AIC Annual Meeting: the Virginia Historical Society in Richmond VA (1990); The University of New Mexico Art Museum, Albuquerque NM (1991); The Buffalo and Erie County Historical Society, Buffalo NY (1992); The Hennepin History Museum, Minneapolis MN (1995); The Hampton University Museum and Archives (1996); The Howard University College of Fine Arts Gallery, Washington, DC (1998); The Samuel Cupples House, St Louis MO (1999), The Wagner Free Institute of Sciences, Philadelphia PA (2000); the Heritage Farmstead Museum, Plano TX (2001) have all hosted the Angels.

By the time 2001 rolled around, participating Angels at some of the earliest sites wondered if their efforts had had any residual effect. We decided to conduct a survey of the 10 earliest sites, and created a survey form,

mailed to all of them (no internet yet!)

A 100% participation rate was achieved, with all 10 of the earliest sites responding.

The responses to the questionnaire were largely gratifying. Both the positive comments and constructive criticism of Angels' Projects were tallied and combined along with prints and slides, into a Poster session, and was presented at the 2001 AIC meeting in Dallas. Previous Angels and all AIC members were encouraged to visit the Poster, view visuals that were obtained from previous sites, make comments concerning their involvement with the Angels and give suggestions for the future. All of this information was then forwarded to AIC's main office for analysis by the AIC Board of Directors, and archiving.

Once FAIC made the \$1000 grant money available on a competitive basis, WCG has applied for and been awarded the money each year, regardless of whether an AIC meeting was being held locally. Local sites which have hosted the Angels have included the Friendship Fire Association, NW Washington DC (2002), The Washington Navy Yard Library Archives and Art Museum (2003), Historic Congressional Cemetery, Capitol Hill Washington DC (2004, 2005), the Jefferson Patterson Park and Museum, Leonardtown MD (2006), and The Georgetown Branch Public Library, Northwest Washington DC (2007).

The most recent Angels projects have been held in the Fall of each year, as it has been realized that the new crop of Post-graduate conservation interns which arrive in the Washington area at that time, are a ready and marvelous source of new energy and enthusiasm for the projects! Many current WCG members have played key roles in previous Angels Project, including our current president, Claire Peachey, who coordinated the Washington Navy Yard effort, as a conservator on staff there in 2004.

Linda Edquist served as the chief coordinator for the Firemen's Museum move effort, and became WCG President later on. Quentin Rankin, now retired and relocated back to California, was the primary impetus for the Angels Project being held at Howard University. Catherine Dewey, Howard Wellman and Brenda Bernier all played lead coordinating roles at both projects held at Congressional Cemetery. Repeat Angels volunteers include WCG members Beth Richwine, Jayne Girod Holt, Julie Biggs, Susan Peckham, Alexandra Tice (who often brings her husband to volunteer!), Erin Blake, Sarah Stauderman, Jeff Kimball, Eileen Blankenbaker, Eliza Gilligan, Julia Brennan, Ann Hitchcock, Lynne Gilliland, Larry Shutts, Mary Coughlin, Patti Favero, and Lisa Young. Michele Pagan served as the Angels Coordinator from 1998 through 2006, and recently handed over the reins to Joanna Dunn, who coordinated the effort at the Georgetown Public Library.

Is all the time and effort of an Angels Project worth it? As one hosting-site staff member reflected as part of her response to the survey in 2001:

"I believe the Angels Project helped ignite taking better care of the Society's collection. The administration has greatly increased funding for conservation and preservation activities. Grants and money from other funding agencies have been obtained to upgrade storage and conserve specific collections. The curators of each type of historical collection at the VHS are very concerned about the proper environmental, storage, preservation, and conservation conditions of their curatorial area. I was the only staff member advocating the preservation and conservation needs of the collection in 1989. The Angels supported and encouraged the Society to become better caretakers of their treasures. The Angels Project also exposed the Society to the conservation field, which they had not had much contact with in the past. I feel the Angels project was very worthwhile and I hope they will continue in the future."

Michele Pagan, Textile Conservator and Past Angels Project Coordinator

Sitting down with Linda Edquist

When did you first become a member of WCG and in what capacity?

I first became involved with WCG in 1997 – when Lilly [Steele] and I went out to lunch (my first time to Teatism) and she talked me into getting more involved with the Guild, more specifically to work with Fern Bleckner on the outreach committee.

Well, it worked and Fern and I began working together with getting the WCG booth to events. Fern quickly turned the chair position over to me in the fall of 1997, while she went on to work on Special Projects, which at that time was the creation of a handout/brochure about the Guild.

From here the Guild expanded from just doing outreach activities with the booth to sponsoring the workshops. The first one that I was really involved in was the Burn Baby Burn workshop that was coordinated by Diana Alper Roley from National Archives who actually first conducted the workshop. Summer 1998 was the first of at least three WCG burn workshops with NIST.

How has membership in the Guild enriched your career as a conservator?

WCG helped me define my career as a conservator. Conservation being my second career, I came into this as a choice later in life and this forms a different relationship within the profession and with other conservators. Though I loved the hands-on work -- I am actually a costume conservator by training -- I discovered through my work with the Guild that I was good at administering conservation, programs, and mentoring those interested in the profession.

What sorts of conservation-related work have you done in the DC area over the years (e.g. Conservator at the NPS, other?)

My first exposure to conservation was in the late 1970's at the NPS Harper's Ferry Center where I was hired by Toby Raphael to work on a George Washington General's headquarters tent. The conservator coordinating the project, Elizabeth Cooley (I think I am getting the last name correct), encouraged me to pursue a career in conservation, especially in the field of costumes. I did a few projects for NPS after that, but then I moved back to VA from Charles Town, WV, and started a clothing design and wearable art business which I operated for about 10 years.

My first job was an intern in 1989 at NMAH with Polly Willman, working on the First Ladies costume collection. She hired me as a conservation tech till the new exhibit hall opened in 1992. Then I came to the National Postal Museum (NPM) and have been here since then (sounds like time to move on!!).

What positions have you held in WCG through the years? Did you have a favorite?

The list: Public Outreach Chair; Vice-President; co-chair of Publication Committee for the CRfAA; President; Director; Nomination Chair; Food chair – is that all? Seems like there were so many projects and different hats to wear?

I cannot say I had a favorite really – each had its great times and its challenges. I remember more the projects that were created and done during each of the positions:

AIC meeting – local coordinating chair (great fun to deal more with AIC on organizing). Organizing the Angel Project was the most fun as well as the dance party!

IIC meeting – Dare [Hartwell] & Emily [Jacobson] – what a threesome we were rescuing a project that was about to fail and turning it into one of the best conferences ever!

Publication of CRfAA – Ed McManus was amazing at trying to bring this project to closure. Trying to get all of the writers to turn in their chapters was an INCREDIBLE challenge and I know we burned a few bridges along the way but it was something the membership wanted to see closure on. The best part of the publication was actually producing the book – working with editors, indexers, designers – self publishing by the seat of our pants!

Organizing meeting venues – this turned out to be a real challenge and I am sure still is but it is an opportunity to meet many great folks at a number of different types of venues and organizations.

Working with each of the boards – it is always about the people and each of the different groups had their greatness and it was a pleasure to experience it. As an organization, WCG is amazing at reinventing itself all the time and continuing to contribute so much to the profession.

What are some of your favorite things about the Guild and/or its members?

Again it is the people, I think that the meetings offer a great opportunity to keep in touch with colleagues, not just conservators but with all the professionals that work with us. I love the friendliness of the gatherings and I hope that always gets friendlier. When I first became a conservator, there was this attitude that conservators were boring, stick-in-the-mud types – well WCG has proven that conservators cannot be typecast like that at all. I just talked with Eleanor McMillan about some of those early WCG meetings – they were wild!

What are some of your favorite reminiscences about Guild meetings, events, etc.

Dare Hartwell at the IIC meeting in Baltimore – toasting with champagne when we realized we had actually pulled off a fabulous conference – top of the Marriot Hotel.

Getting to tell the firefighters at NIST when to extinguish the fire for the Burn Baby Burn workshop – what power!

Actually holding the first copy of the CRfAA directory in my hands and realizing that we had actually published a great resource.

Tending bar with Ernie Robertson at the Holiday Party in 2005 – hats and all.

Ed McManus taking the reigns of the CRfAA project, braving intense criticism but knowing that as President it was up to him to take the necessary steps – I am not sure if I could have done that. (check out his column in the Dec 2000 newsletter).

All those events setting up the booth - lugging so much stuff back & forth lead to some very funny moments with a number of different folks.

I guess there are really too many – as I start remembering people I think of some of the great times with them.

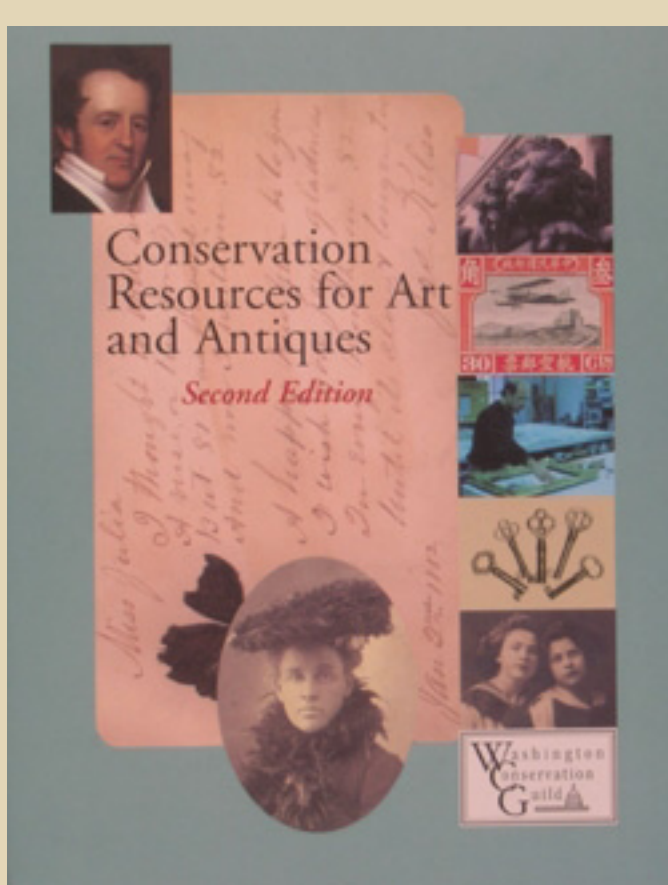
Any other pearls of wisdom you would want to add?

Get involved and don't be afraid to try something new – but also know when it is best to step back and say

“time to reassess.” This is something that WCG has done well over the years – always striving to grow and be there for those in the profession, locally especially, but also internationally.

I was talking with Jayne [Holt] and going back through the old newsletters – there are some great stories and memories in there. Never realized how really important they were for our history and for the memories that need to be ignited once in a while.

Interview conducted by Patricia Favero



The Conservation Resources for Arts and Antiques: a Brief History

The CRfAA is mentioned several times in this edition of the newsletter. This is because this was perhaps our most ambitious project to date and it was accomplished only through the drive and determination of a large group of people.

The directory was first proposed to the board in December of 1997 by Mary Ballard who had seen a similar directory put out by a conservation organization in Scotland. The Scottish directory was a straightforward list of private conservators. WCG made the decision to expand the format to contain an educational component. It was decided to include chapters on recognizing and choosing a conservator. Also included were chapters describing the basics of deterioration and care for different categories of objects.

The idea for the directory was presented to the WCG membership in May 1998. The first update on its planning

and execution appear in the September 1998 newsletter. At that time, the directory was chaired by Christine Smith who, with Helen Ingalls, Mary Ballard and Melissa Heaver, had recruited around 44 conservators to write chapters about their respective fields. The scope of this undertaking was vast and there was an inevitable amount of disagreement and anxiety as the individual writers grappled with the task of crafting their essays. Ambitiously, we actually thought we'd be ready to go to the printer within the year!

Part of the October 1998 guild meeting was devoted to a question and answer period regarding the forms to be filled out by the private conservators interested in being in the directory. The directory planners were met with many questions and much debate and the membership weighed whether the forms favored conservators from the graduate programs over conservators who were apprentice trained. The discussion became quite heated and many things were left unresolved until further discussion at the December meeting.

It was in the wake of these discussions as well as other questions raised around this time that WCG decided to obtain pro bono attorney, Gayle Girod, who still serves WCG in that capacity today. Gayle and Peter Powers met with the board to discuss details of the directory in January 1999. The results of that discussion were shared with the membership in the March 1999 newsletter.

By June 1999, the board was confident they were on the home stretch, predicting that entry forms would be filled out by the membership and returned by Labor Day. They also expected to receive the remaining specialty essays by that time. The board began the task of finding advertisers for the directory.

In October 1999, a Publication Committee was formed to oversee bringing the directory to print. This committee was co-chaired by Linda Edquist and Sarah Stauderman. The original committee, now the Editorial Committee, continued to devote itself to bringing the content to completion. Target date for publication was set at October 2000. Entry forms were finally sent out to the membership in March 2000.

The December 2000 newsletter contains a sober letter to the membership written by president Ed McManus. Ed announced that he had had to disband the Editorial Committee the previous summer because of differences of approach with the other directory committees that was resulting in an impasse on completion of publication. In the same newsletter, the Publication Committee announced the final publication of the directory in mid-December.

Initial reviews were positive and the directory is now in its second printing. Copies are still available through the WCG website. When will there be a third printing? Time will tell.

Jayne Girod Holt, WCG Newsletter Editor

Booth Update

The outreach booth has wrapped up a busy schedule since the beginning of the year, and is now looking forward to events starting in the fall. On January 19, 2008, Howard Wellman and Nancy Pollak took the booth to the St. Clement's Island Museum Appraiser's Fair. This popular "Antiques Road Show"-type event brings in people from a wide geographic area. Having the outreach booth at such events brings home the message that caring for your treasures is as important as knowing how much they are worth. The booth provides approachable information through a variety of "caring for" handouts, materials lists and other resources. Even if conservators staffing the booth are discussing something outside their specialty, general words of encouragement help to present preservation care and conservation as an approachable and necessary part of caring for treasured objects. If you know of similar "road show" events in your area, or if you have handouts to recommend for use at the booth, please contact WCG to help spread the conservation message.

February marked the fourth year that the booth was at the National Oceanic and Atmospheric Administration's Heritage Week event at their Silver Spring campus. This year's event, "Treasures of NOAA's Ark: Shipwrecks- an Exhibition", provided a fascinating look at how shipwrecks are researched, located and handled. Thanks to the flexibility of our new booth, WCG was able to provide a conservation experience with photo displays relating to treatment of waterlogged items, and methods of scientific analysis which complimented NOAA's exhibit. Conservators on hand each day during the lunch hour answered visitor's questions and provided general conservation brochures as well as specific materials on underwater archaeology and conservation. Thanks to the following WCG members who staffed the booth during the week of February 2 -10: Claire Peachey, Rose Daly, Beth Richwine, Susan Peckham, Michele Pagan, Howard Wellman, Anne Marigza, Nina Freed, Chris Watters and Nancy Pollak.

WCG members also saw the booth at the January 3-Ring Circus meeting, the April meeting at the Phillips Collection, and the May meeting at the Hillwood Museums and Gardens. Plans are now underway for booth participation at the Festival of the Building Arts, National Building Museum, Saturday, October 11, 2008. An exciting

new feature of this venue will be the inclusion of a hands-on activity geared toward younger visitors. Volunteers will be needed to help coordinate the activity and to staff the booth during the event. Please contact Nancy Pollak if you are interested in this event, would like to suggest other booth venues, or just want to get more involved in outreach activities.

Nancy Pollak
Outreach Booth Coordinator
301-845-1010
nrpollak@aol.com

Upcoming Deadlines

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. Also, check the WCG web site for further notices.

WCG Membership Renewal

August 30 is the deadline for membership renewals. Renewals after this date will not be included in the 2008/2009 membership directory but may be included in a directory addendum mailed out in December.

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. The next deadline for receipt of applications is **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. The next deadline for receipt of applications is **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. The next deadline for receipt of applications is **September 15**.

In Memoriam: John Winter and Hamish Stewart-Treviranus

John Winter (1936-2008)

John Winter, Conservation Scientist in the Department of Conservation and Scientific Research at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, passed away on March 24, 2008.

John was born in Stapleford, Nottinghamshire, England in 1936. He attended Cambridge University, where he was awarded a BA (natural sciences) in 1958, and Manchester University, where he earned his PhD (organic chemistry) in 1961. He specialized in natural product chemistry. Following the completion of his academic career, John performed research in chemistry at the University of British Columbia, Université de Strasbourg, Laporte Industries Ltd (U.K.) and Sheffield University. In 1968 John joined the Museum Applied Science Center at the University of Pennsylvania and undertook research on dating methods and the study of archaeological materials and museum objects, especially organic residues within ancient ceramics. In 1971, John joined the staff of the Technical Laboratory of the Freer Gallery of Art.

Over the course of more than thirty-six years, John's achievements at the Freer and Sackler were notable in a number of areas. His work on the study of East Asian paintings and pigments was groundbreaking and resulted in dozens of publications. Of particular significance was John's work on the study of carbon-based inks, organic pigments, and the photographic enhancement of seal impressions on paintings. More recent work included the identification of pigments used on an important group of 6th century stone sculpture found at Qingzhou, Shangdong province, China, and the study of paintings from China dating to the 17th to early 20th century. And just weeks before his death, John's book on the scientific study of East Asian paintings went to press, with an expected release date for this summer.

Along with his research accomplishments, John was dedicated to the field of conservation and to service in its professional organizations. He served terms as vice-president and president of IIC, coordinated various working groups of ICOM's Committee for Conservation, and was on the editorial board of *Reviews in Conservation*. He served as a dedicated abstractor for *Art and Archaeology Technical Abstracts* for over 30 years and in recent years represented the IIC on the AATA Editorial Board.

John's contributions to the field include not only his own publications but also the production and script of a 45-minute movie, *The Art of the Hy_gushi*; a slide show – *The care of East-Asian paintings* – distributed by the Smithsonian's Office of Museum Programs; and the editing and introductions for numerous other publications. He was instrumental in the training of many students, interns, and research fellows, including Stanley Chang (Head of the Research Laboratory of the National Palace Museum, Taiwan), Masaaki Sawada (Head of the Nara National Research Laboratory of Cultural Property), Hiromu Abe (Head of the Sh_s_in, Nara), Steven Weintraub, Marco Leona and many others.

As a scientist, John was thorough and careful in manner, but he was also inventive, and developed new ways to address intractable problems. He was a fine experimentalist and designed and made beautiful laboratory equipment. In communicating the results of his research, John's writing was exemplary in its clarity and precision. He was always ready to help his colleagues, and there are many scientists now working in the field who

will remember John for his advice, guidance, and in a number of cases, for giving them a start in conservation science.

Those who worked with John will remember him fondly for many reasons. He was an incomparable coworker, dedicated both to his work and to the museum. His even temper, good humor, patience and thoughtfulness toward his colleagues was unflinching, and all who were fortunate enough to work with him were better for the experience.

John leaves behind his wife, Ann Yonemura, Curator of Japanese Art at the Freer and Sackler Galleries, and more bereaved friends and colleagues than can be counted. But his work will live on, to inspire and educate us for years to come.

W. T. Chase, Conservator, Private Practice and Paul Jett, Head of Conservation, Freer Gallery of Art, Smithsonian

Hamish Stewart-Treviranus

Captain Hamish H.A. Stewart-Treviranus, easel painting and mural conservator in private practice in the Washington, DC area and president of the WCG from 1977-1979, died on February 28, 2008 in Lake Ridge, Virginia at the age of 90. Scottish and German by birth, Stewart-Treviranus emigrated to Canada and then to the US. He received his B.A. in 1950 from the University of Manchester, UK and studied art history and painting materials at Edinburgh University where he met his mentor and lifelong friend Harold Plenderleith. He apprenticed at Versailles in 1954, and in the US studied conservation at NYU with Sheldon Keck, then worked with Russell Quandt in Washington, DC. He set up his own studio in 1961 in Georgetown in Washington, DC and practiced in two other studios in Northern Virginia (McLean and Alexandria) prior to retiring in 2006. Among his many professional activities were instructing at George Washington University Graduate School and serving as a member of a UNESCO Cultural Triangle project in Sri Lanka, consulting on the conservation of temple murals. During his conservation career he taught many trainees and assistants who have continued in the profession in the DC area and elsewhere. He was one of the founding members of WCG as well as being past president, and was also a long-time member of AIC and IIC. He was a member of the American Committee of the National Museum of Scotland.

His non-conservation activities and history were colorful. He was a captain in the Royal Scots Greys (currently Royal Scots Dragoon Guards) in WWII, serving in Palestine, North Africa and Italy. His main non-conservation passion was horseback riding. He represented Canada in the Three Day Equestrian Eventing in the Olympic Games in 1952, taking a bronze medal, and was co-founder of the US Combined Training Association for Equestrian Eventing, the governing body for his sport. His fondness for his Scottish heritage kept him involved in the St. Andrew's Society of Washington, DC, where he was a past president, and he was known for his love of Scottish dancing.

He is fondly remembered by his former trainees and colleagues for his courtly manner, upright bearing, charming sense of humor, his disciplined craftsmanship and insistence on working "until you get it right". His papers and records have been donated by his family to the H.F. Dupont Winterthur Museum Library.

Sarah Fisher, Head of Painting Conservation
National Gallery of Art

People

Ann Boulton is moving to Oklahoma in July. Ann has been a WCG member since about 1984 and was on the board for eight years including two as President. Although she intends to remain a member of WCG she will miss being part of the Baltimore/Washington conservation community. Her new address is: 5501 E. Mountain View, Edmond, OK 73034. email: aboulton@aol.com. Ann would welcome visits from any WCG members who might stray into Oklahoma and would love to show them around her home state.

Amy Lubick and her husband have just welcomed the birth of their first child, Louis William Lubick, on Feb. 5th of this year. Amy is back to work at NARA after three months of maternity leave.

Michele Pagan started an internship with Don Williams at the Smithsonian's MCI learning Minimally Intrusive Upholstery techniques. Michele has been a practicing textile conservator for more than 20 years, and is adding this new "skill set" to her conservation skills. Michele and Don are presently working on 2 chairs from the U.S. Senate and are developing prototype upholstery treatments for them which could then be copied by the Senate's own in-house upholsterers. Don is just super to work with and Michele is having a lot of fun while learning a new set of techniques. She has also started translating an 18th century French woodworking tract for Don, who has never been able to read the contents of these four tomes previously. Amazing how far high school French can take you!!!

Linda Blaser has left NARA and is now the "Associate Manager for Media Assets" at Harpers Ferry Center. For those not "in the know", this means that Linda is now head of the conservation division for the Park Service.

Nancy Purinton is now in private practice after retiring from the Park Service. Her new practice, Purinton Preservation, Inc., is available for paper treatment, surveys and other on-site activities. You can reach her at 301-620-1281 or purintonpreservation@comcast.net.

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 Secretary Joanne Klaar Walker at wcg@washingtonconservationguild.org.

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 May 1st through April 30th. Membership forms can be requested by mail from the Membership Secretary at P.O. Box 23364, Washington D.C. 20026 or can be filled out and submitted on 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
- August 30: Deadline for membership renewals*
- Sept/Oct: Publication of membership directory

*Members who join after August 30th will not be included in the membership directory, but in an addendum to be mailed out in December.

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

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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 Claire Peachey.

Next issue: September 2008
Deadline for submissions: August 15, 2008

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