



THE WASHINGTON CONSERVATION GUILD NEWSLETTER

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From the Desk of the President

After the excitement of the January inauguration, winter is passing quickly, and in the WCG realm, that means we are already preparing for our next "year." At our May 7 meeting at Hillwood Museum and Gardens, we'll be holding board member elections, and soon after that, the new board will convene to make plans for the 2009-2010 season. In these pages you will see the preliminary slate of candidates for the several elected positions that are coming open in May: President, Vice President, Treasurer, Recording Secretary, and Director (two openings). Each Officer and Director term is two years, and this is a big turnover year. We have one candidate running for each open position, so there is still time to nominate yourself or a colleague to join the contest. The deadline is March 31, so do not wait any longer to contact our nominating committee chair Lisa Young with your intentions. Many thanks to Lisa and the rest of the nominating committee, Michelle Savant, Ed McManus, and E.D. Tully Rambo, for all their efforts in putting together this slate.

We also have several appointed board positions opening up, all of them related to public outreach: Outreach Booth Coordinator, Angels Project Coordinator, CRfAA Sales Coordinator, and Public Lecture Coordinator. These are fun positions, with great rewards associated with interacting with the public and getting out the word about the value and relevance of conservation. This is so important! There are brief position descriptions in this newsletter, so take a look, and step forward to get involved. You'll be glad you did.

You will soon receive an email about renewing for the 2009-2010 year, and I hope you will send in your renewal right away. Our web guru, Erin Blake, is making changes to our online membership join/renew page on the WCG web site, to make online renewal and payment easier than ever. Renewal by U.S. mail is also still available, of course.

It's a good idea to regularly check the WCG web site, not only because it looks great, but because Erin is always posting new information as it becomes available – job openings, public lectures, conservation workshops, and of course all WCG meetings and events. We use the web site to make many of these announcements rather than send the membership too many email messages. If you have events or news you would like posted, or suggestions as to how the web site can serve the membership better, you can send a message to us right from a link at the bottom of every page on the site.

As we have been planning for the past year, we are going green with our monthly meeting announcements -- we will no longer send out meeting announcements by postal mail after May, 2009. All will be sent electronically. So if you are currently a postal recipient, please be sure your email address is on file with our membership secretary, Joanne Klaar Walker.

Speaking of green, our April meeting will feature Sarah Brophy presenting a talk on green issues in conservation. This meeting is in Baltimore -- the first one we have held there in four years -- so I hope we will get a big crowd from Baltimore as well as from DC. The host venue, Case[werks], is located adjacent to Penn Railway Station, so could not be more convenient. Case[werks] and Invisium will sponsor a substantial reception, so you will not go hungry and it's sure to be fun.

As always, please contact me or anyone on the board with your questions or suggestions.

In anticipation of spring...

Claire Peachey
WCG President
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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.

April 2

Sarah S. Brophy, LEED-AP, "Update: Early Intelligence from the Green Collections Care and Archives Management Front". Held at Case[werks], 1501 Saint Paul St., Suite 116, Baltimore, MD 21202. Directly opposite Penn Station (MARC Penn line). Hearty reception to be sponsored by Case[werks] and Invisium.

May 7

Annual Business Meeting, Raffle and Tour. Held at Hillwood Museum and Gardens, 4155 Linnean Ave., NW, Washington, DC.

December Holiday Party and Tips Session

The December 2008 meeting, held at the National Trust for Historic Preservation, began with a festive reception, sponsored by Ernie Robertson of Invisium, where treats, champagne, and Pez dispensers were enjoyed by all.

After everyone was sufficiently merry, six short but useful tips were presented by the following WCG members: Nora Lockshin, Connie Stromberg, Courtney Shimoda, Sean Habgood, Eliza Gilligan, and Lilli Steele.

The first tip of the evening, entitled "What's that Library Thing?", was presented by Nora Lockshin, book and paper conservator at the Smithsonian Institution Archives. Library Thing is an online book catalogue and social networking site where people can log in and create a catalogue of their personal book collection. Ms. Lockshin found it exceptionally useful for cataloguing her personal conservation reference collection during a recent transport of her collection to the lab. Members are able to log in to the website (www.librarything.com) and create their own personal catalogue by uploading book information from Amazon, the Library of Congress, or 690 libraries worldwide. Your catalogue can then be shared with fellow co-workers, interns, or anyone registered on the site, or kept private. There is also a mobile application, so that when you find a great deal in a bookstore or at a conference and can't remember whether you have the book already, you can check your catalogue from your web-enabled cell phone! Library Thing can also be used for insurance reasons as a document of your expensive research collection. Users can also post reviews and search the research collections of their fellow conservators and colleagues. Library Thing is free up to 200 books but remains affordable with larger collections (\$10 a year).

Connie Stromberg, of Stromberg Conservation LLC and a director of the WCG, presented the second tip of the evening with a look into her personal traveling tool kit and organizational skills. For the conservator on the go, she recommends the First Aid Kit (for 14.99) from the Container Store. The kit has adjustable dividers on the inside that can be sized to accommodate small Nalgene® bottles. The bottles, also available from the Container Store, are handy 2 oz. containers and can hold water and solvents but she urged people to replace them after a while when they start to turn yellow. In her kit, each bottle is labeled on the top and on the sides for easy identification. A small compartment in the lid provides quick access to small items like scissors, tweezers, or swabs. Connie warned that it is essential to properly clasp the front; otherwise, the contents will spill out when you try to pick up the box.

Courtney Shimoda, a fellow at the Freer/Arthur M. Sackler Gallery of Art in the East Asian Paintings Conservation Studio, gave a presentation on making bamboo tools. She gave a helpful PowerPoint presentation on the preparation of the bamboo and brought in some of her own tools as inspiration. Jennifer Perry helped behind the scenes to prepare the talk for

the tips session and helped with questions at the end. To summarize the presentation, bamboo is first cut from dried pieces into smaller workable pieces. The smaller sticks can be soaked to make the wood more pliable before carving. Carving can easily be done with a utility knife and the tools are finished with sanding. Sanding is done with coarse to medium grit with the grain and only on the cut side. The points and shapes of the tools differ according to their function and the end result is completely custom made. In addition to traditional uses of bamboo tools in the conservation and mounting of Japanese paintings, Courtney has found her tools exceptionally useful in the removal of overpaint, separating layers of a painting, and in reducing residues. Bamboo is a readily available material and can be found in garden centers or can be recycled from other objects.

The fourth tip was presented by Sean Habgood on a new material for lining paintings. The tip was a continuation of a presentation he gave during the WCG's January 2004 3-Ring Circus entitled Appropriate Support Characteristics for the Lining of Paintings. For his tip, he gave a PowerPoint presentation detailing a treatment conducted on a late 19th c. portrait on a thin canvas with flaking paint. The highlight of the treatment involved the use of an experimental fabric, Cuben Fiber, as a lining material. The fabric was designed based off of specs developed and recommended by Marion Mecklenburg. The non-porous fabric consists of layers of polyethylene fibers with monofilament polyester film held together with a polyester type heat set adhesive. The surface of the fabric has a slight tooth, which aids in the mechanical bond to the canvas during the lining procedure. During the treatment, the painting was first pre-coated with a thin layer of Beva from the reverse. Only a fine film of Beva is recommended. The painting was then lined face up on a hot table using the experimental lining fabric. During the lining process, the visible saturation of the canvas in areas of loss indicated that the resin had been activated. Cuben Fiber fabric is lighter than linen, very stiff and only slight pressure is required during the retensioning of the canvas. The only downside is that it is difficult to cut. The fabric is also fairly clear, and does not obstruct view of the reverse. It is currently distributed by North Cuben Fiber, LLC. and Test Fabrics has expressed interest in selling it for conservation use.

Eliza Gilligan, paper conservator for the Smithsonian Institution Libraries, gave a quick tip on how to save your delicate hands during large dry cleaning treatments. She has found it extremely effective to wear a sock glove while dry cleaning to prevent undesired wear and tear to fingertips. She recommends cotton.

The last tip of the evening was presented by Lilli Steele, head conservator at the Phillips Collection, on how to remove keys without straining your hand or breaking the tip. She fondly remembered being given this tip by Bettina Jessell who recommended dropping those needle nose pliers in exchange for channel lock pliers and a hammer. During a demonstration, Ms. Steele easily removed a hard to reach key by grabbing the end with the channel lock pliers and tapping the opposing surface to gently un wedge the key.

Ana Alba
Painting Conservation Intern, Hirshhorn Museum and Sculpture Garden

Attention:

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

May 2009 will be the **final** monthly meeting announcement to be sent by postal mail; after that, all announcements will be sent by email.

Also, 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.

January Meeting: 3-Ring Circus

The January meeting was held at the S. Dillon Ripley Center of the Smithsonian Institution, and hosted by the National Museum of African Art. The reception was sponsored by vendors who displayed their wares in a “mini trade show”: Bessant Studio, Hollinger Metal Edge, Testfabrics and University Products.

TEXTILE

“Re-Housing The Black Fashion Museum for the National Museum of African American History and Culture.” By Cathleen Zaret, Pre-Program Intern, National Museum of African American History and Culture (NMAAHC) and SI-Museum Conservation Institute (MCI)

Cathleen Zaret has been working full-time as a pre-program intern with Mary Ballard, Senior Textile Conservator at the Smithsonian Institution Museum Conservation Institute (MCI), for nearly a year. Her previous training in textile design and experience in the world of commercial textile manufacturing have been very helpful in her work with The Black Fashion Museum collection. In her talk, Cathleen offered some background information about this collection and highlighted some of the objects she has encountered.

The Black Fashion Museum was founded in 1979 by Lois Alexander Lane in Harlem, where she also operated the Harlem Institute of Fashion. The museum was a repository for garments and other memorabilia designed and made by African Americans. She moved the museum to Washington (to her own residence) when she returned to her home town in 1997. The collection includes some 1,000 objects, including replicas of ball-gowns created by Elizabeth Keckley, the once-enslaved dressmaker who became confidante to Mary Todd Lincoln, and the work of Ann Lowe, who designed Jacqueline Bouvier’s wedding dress for her marriage to John F. Kennedy. The venue in Washington has now closed and the collection has been accepted as the largest acquisition to date of the Smithsonian’s new National Museum of African American History & Culture (NMAAHC).

Mary Ballard helped facilitate the acquisition of The Black Fashion Museum collection and its transport to MCI, since the building for NMAAHC is still in its planning stages and there was no other facility ready to receive it. To date, roughly 20% of the collection has been examined, documented, stabilized, catalogued, and re-housed on mobile storage carts that will eventually be moved to a more permanent storage facility. Renee Anderson is a research fellow contracted with NMAAHC charged with researching the provenance and cultural context of the objects we are re-housing. She works closely with the Curator at NMAAHC, Michelle Gates Moresi. The original card catalogue is also being digitized.

Cathleen highlighted several objects from the collection, including two twentieth century gowns evidently suffering from vinegar syndrome (characterized by their strong acidic, vinegar-like odor). Extraneous threads from one of these gowns were tested with Fourier transform infrared spectroscopy (FTIR) and found to match known samples of cellulose triacetate, which is formed from cellulose, acetic acid, and acetic anhydride. It is widely known that the transformation of the acetyl groups to acid molecules in this polymer triggers an irreversible process of degradation (a.k.a. vinegar syndrome), and that this degradation process cannot be stopped once it has started because the acids that are released will continue to attack the materials around them. In order to slow down the process, Cathleen explained, these two gowns from the Black Fashion Museum collection may be stored with activated charcoal fabric, and/or isolated and re-housed in dark, cold storage with controlled humidity, a method developed at the Museum Conservation Institute in conjunction with the preservation of cellulose acetate movie masters.

“Gently Vacuumed?—Reconsidering What We Really Know About How Gentle And Effective Our Surface Cleaning Treatments Are.” By Elizabeth C. Shuster, Third-Year Intern, Winterthur/ University of Delaware Program in Art Conservation, Museum Conservation Institute

Elizabeth Shuster has been working with Mary Ballard, Senior Textile Conservator at MCI, since July 2008 on a number of projects, including the initial processing of The Black Fashion Museum collection discussed by Cathleen Zaret earlier in the same section of this 3-ring Circus. In fact, it was Elizabeth’s involvement with The Black Fashion Museum collection that inspired her to expand on a previous effort by Mary Ballard to utilize instruments designed to measure suction strength (manometer) and air flow (anemometer) as a guide for gentle vacuuming.

The cursory data for suction strength and air flow collected by Mary confirmed much of what we hope is intuitive--most impor-

tantly, that the hand of the technician is crucial for “gentle” vacuuming. Mary investigated the variations in suction strength and air flow when the vacuum nozzle is held at varying distances and angles from the textile surface, whether specifying the setting on the vacuum is an accurate indication of the actual suction power being used, and the effectiveness of the screens textile conservators use to prevent excess suction. Elizabeth wondered if a larger data set would reveal trends that could be extrapolated into specific recommendations about vacuum settings, distances, and angles, for various attachments, etc.

Elizabeth collected an impressive amount of data, repeating her measurements with each attachment, at various distances and angles, several times in order to give them some statistical legitimacy, although she emphasized that her experiment was not scientific (i.e. would be difficult to replicate). Although by no means conclusive, the aggregate data do show clear trends indicating that more of this sort of methodical testing may be worthwhile and ultimately lead to more standardized methods of “gentle” and effective vacuuming.

The physics of the phenomenon described as schlurp, when the textile is pulled up into the vacuum nozzle, was discussed. Elizabeth’s conclusion that schlurp is the worst case scenario for exerting excessive force on a textile during vacuuming came as no surprise, but then she proceeded to explore the subject of force and efficiency through a sort of physical cost benefit analysis. As an example, Elizabeth produced charts illustrating data collected with the upholstery brush attachment. The chart indicated that the force exerted on the textile (measured in inches of water pulled into the tube of the water lift gage, or manometer) is reduced drastically when the vacuum nozzle is held less than 1 cm from the textile surface, and even more so if that distance is increased to 1 or 2 cm. The reduction in air flow (or velocity, measured in feet/minute with the anemometer) is reduced dramatically as well, and evidently proportionately more so beyond 2 cm. These data indicate that more effective surface cleaning can be accomplished with minimal force exerted on the textile if the upholstery brush attachment is held more than 1 cm from the surface of the textile.

Some of the trends noted in the data were more intuitive than others. For example, Elizabeth also pointed out that the drastic reduction in suction strength observed at 1 cm was fairly consistent regardless of the vacuum setting. The airflow also increased slowly, but more steadily with higher vacuum settings. Elizabeth questioned whether this may indicate that it behooves textile conservators to use higher vacuum settings than our intuition dictates.

Because the instruments used for this experiment are not prohibitively expensive, Elizabeth recommended they be used for training purposes, since conservators often assign surface cleaning treatments to less experienced assistants and volunteers. She also recommended hooking up an ammeter—to measure the output of the vacuums as numerical units of current—to allow more direct comparisons of data from different vacuums wielded by different hands. In conclusion, she encouraged conservators to deliberate as much about whether and how to vacuum as they would about any other treatment.

“Minimally Intrusive Upholstery: A Diamond Tufted Upholstery Chair.” by Michele Pagan, Textile Conservator in Private Practice

Michele Pagan is an accomplished textile conservator in private practice who has been collaborating with Don Williams, Senior Furniture Conservator at the Museum Conservation Institute (MCI), on a minimally intrusive upholstery project. She began her talk by acknowledging their project as the latest addition to a body of knowledge summarized in the postprints of the Wooden Artifacts Group of the American Institute for Conservation of Historic and Artistic Works Annual Meeting in Providence, RI, 2006. In his presentation at that conference, entitled “The Prodigal Chairs: Minimally Intrusive Upholstery at the U.S. Capitol,” Don Williams recounted a similar treatment of two Senate chairs in collaboration with two other furniture conservators in private practice.

The major innovation of this latest project was the creation of an epoxy-stiffened fabric shell, upon which all the layers of upholstery were to be attached, so that the restored upholstery campaign would be completely removable and sit-able at the same time. Part of the impetus for a less invasive and yet functional re-upholstery technique was the desire to offer alternative methods to the workshops responsible for keeping up congressional furniture, which is continually and casually used and restored in spite of its historical import.

The chair that became the subject of this ambitious upholstery campaign is a non-accessioned piece of study furniture held by the Smithsonian Institution for teaching purposes. It is a mid-late Victorian (once) upholstered arm chair with diamond back tufting. Standard references of the late Victorian period of interior furnishings were consulted to re-invent the diamond tufting pattern, since none of the original materials or show fabrics remained with the chair.

Michele proceeded to give a detailed summary of the treatment she and Don carried out, beginning with the total encap-

sulation of the original wooden frame of the chair in a sort of customized “clamshell” to which everything else was stitched, glued, or otherwise adhered. The talk ended with images of her and Don sitting in the chair and then completely removing the reinvented upholstery campaign without disturbing the original wooden frame!

Michele passed around samples of the fabric that was pulled taut on the bias and then impregnated with the West System Epoxy and Hardener (both before and after treatment with the epoxy), various polyester fiberfills used in the upholstery campaign, and the printed and solid cotton velveteen show fabrics and trim chosen for the project. Michele explained that the West System Epoxy and Hardener is more stable than most because it is a marine grade. She noted the use of simple wooden blocks, adhered to the original wood frame of the chair with hide glue, and off-the-shelf cupboard clips to secure the stiffened fabric shell. She also spent some time describing the custom-shaped seat that was devised, which she likened to a mattress in a bed frame, and within which the original springs are preserved. Another challenge was insuring the stability of the diamond-back tufting pattern incorporated into the removable upholstery scheme. Hot melt glue was used to adhere raw edges to the stiffened fabric shell, and the tufting pattern was secured with hand-stitching through the shell.

Ultimately the treatment succeeded in meeting Michele’s and Don’s own definition of minimally intrusive upholstery in that it preserved as much of the original material as possible while requiring the insertion of as few new metal fasteners as possible and preserved the full function of the piece as usable furniture. Michele’s talk prompted questions about the long-term endurance of this sort of treatment and the mathematics involved in laying out the very dimensional diamond tufting pattern, particularly with the printed show fabric.

Elizabeth C. Shuster
Winterthur University of Delaware Program in Art Conservation Fellow 2009

OBJECTS

“The Monumental Night Doors at the US Department of Justice: Decorative Metals in the Federal Triangle”, by Justine Posluszny Bello, Conservator and Project Manager, Conservation Solutions, Inc.

Conservation Solutions’ treatment of five sets of monumental night doors on the Robert Kennedy Justice Building was the focus of this talk. Residing in the Federal Triangle, the Department of Justice building was constructed during the Great Depression and a set of monumental night doors grace each of the five entrances to this richly decorated Beaux Arts building. The doors are functional, as they remain opened during the day and are locked at night, effectively securing the building. Sculptor Carl Paul Jennewein designed these monumental doors as well as numerous additional sculptural elements adorning the building.

Either a Greek key pattern or heraldic lion design decorates each set of the night doors that impressively range in height from 20 to 25 feet. The doors are not bronze but aluminum, which is in keeping with Jennewein’s grand vision as he used aluminum on various architectural elements on the building such as the torchieres, handrails, and trim. Such use of aluminum is especially unusual considering the popularity of architectural bronze was at its zenith during this time period. The night doors are constructed from an accordion aluminum body covered with a thin aluminum skin which also makes these monumental doors quite light for their size.

The treatment of the night doors took nine months from beginning to end and addressed some of the following issues: losses, deformations, surface abrasions, overpaint, corrosion, and loss of the original paint scheme. As it was desired that the doors be treated off site, the first issue encountered was the removal of the doors. It took seven days to remove all doors. The hinge pins were cut, as each set of doors was tightly fit within a small overhang. A jig with a hoisting frame was also necessary to effectively remove and maneuver each of the unwieldy doors.

After the doors were removed from the building the work could begin and the highlights of this treatment were discussed. The night doors were initially cleaned with low pressure water and the overpaint removed with PROSOCO’s Sure Klean® Fast-Acting Stripper. The surface of the doors was also cleaned with SPC501 gel, an industrial phosphoric acid based metal-brightener and corrosion converter manufactured by Sea 2 Sky Industries. In addition, VpCI 415, a water based alkaline cleaner and degreaser with corrosion protection manufactured by Cortec, was used on the doors and cleared with water.

To determine the original paint scheme, photographs of the doors from when the building was originally constructed were examined as well as the current building’s extant painted design elements. Through this research, it was found that a glossy

black paint was used to highlight certain elements of the door's design. This paint scheme was then recreated on the monumental night doors using a black two-part epoxy paint.

To help preserve this paint layer as well as the surface of the doors, Conservation Solutions sought a lacquer coating that would effectively protect the doors as well as allow for regular maintenance of their surface. Working with the industrial coatings manufacturer GJ Nikolas, a compatible line of this company's products was identified which fit the outlined criteria. A lacquer coating was selected that can be removed with acetone without affecting the paint layer below. In addition, this protective layer can be re-applied as a spray coating. Conservation Solutions provided the client with a maintenance plan which details the materials for this maintenance as well as their manufacturer. With the successful completion of this project the doors were reinstalled on the Robert Kennedy Justice Building.

“Examining Potential Acquisitions of the Smithsonian’s New National Museum of African American History and Culture: Slave Shackles; a Charleston Slave Badge; a Madam C.J. Walker Pin”, by Carol Grissom, Senior Objects Conservator, Smithsonian Institution Museum Conservation Institute

While the focus of this talk was various pieces examined for the Smithsonian’s National Museum of African American History and Culture (NMAAHC), the talk began by highlighting this relatively new museum and the partnership that has developed between NMAAHC and the Museum Conservation Institute (MCI). As NMAAHC does not have a conservator on staff, MCI Director Robert Koestler has asked several conservation departments at MCI to assist NMAAHC.

One of the works addressed through this partnership is an intriguing gold plated brass pin with a photograph of Madam C.J. Walker. It consists of a decorative rectangular framed image of a handshake with a pin and an attachment for a no longer extant ribbon on the back, a rectangular celluloid plaque on which a woman’s name is written, and a circular frame housing Walker’s portrait. The three parts are connected by pairs of brass chains. Madam C.J. Walker was a well known African American businesswoman who became successful selling a line of hair care products designed for black women, and this photograph by Addison Scurlock is one of her most iconic images. The pin apparently belonged to a commissioned seller of Walker’s line of products, similar to sellers of Mary Kay products today, and was likely worn at one of Madam Walker’s conventions for employees.

NMAAHC brought the piece to MCI’s attention because some corrosion was noted on the brass, primarily around the photograph, and the pin was generally thought to need cleaning. FTIR analysis confirmed that the substrate of the name plaque is made of cellulose nitrate. Overall it was conceded that the best course of action was not to address the corrosion to prevent its acceleration nor to clean the photographs thought to be printed on celluloid, as they would likely be harmed in the process.

A slave badge being considered for acquisition was also examined for NMAAHC. This thin square of sheet copper was meant to hang from a hole punched in one corner. Such badges are stamped with basic information such as city, date, position, and number. These pieces were a means of taxation as it was required to purchase slave badges yearly for any slave that worked outside the household. In examining similar works, pieces were found that were made by some of the same punches and dies that were used on the work being considered for acquisition, providing evidence that it is authentic.

Several slave shackles were also examined for possible acquisition by NMAAHC. This proved particularly challenging as there is generally a dearth of information on these objects. While slave shackles are currently sought after, these objects were previously considered of little value and were often melted down so the metal could be reused. Since forgeries are not uncommon, this adds to the difficulty in identifying and confirming the authenticity of such pieces.

The first piece examined was described as a set of Middle Passage shackles. Their design closely resembles shackles found on the Henrietta Marie, a slave ship that went aground off of Key West. X-radiography confirmed that the shackles under consideration are appropriately made of wrought iron. They are closed by a ring rather than a lock, which indicates that they were probably made in West Africa rather than in Europe. Another highly decorated pair of shackles was identified as Moroccan camel fetters and was rejected for acquisition.

A third item purporting to be a rare six man coffle chain raised suspicions from the beginning as the individual shackles were not mechanically attached to the main chain. The piece also had little wear, and modern butt-welded joints were noted on the chain. In addition, the manner in which the shackles locked upon themselves meant a person could maneuver out of the shackles. However, such a locking mechanism would be sufficient to hold a horse. The museum was advised

that this piece is almost certainly an assemblage of horse fetters.

“Selling Conservation in a DIY World: Cemetery Conservation Information on the World Wide Web”, by Howard Wellman, Wellman Conservation, LLC

Upon encountering difficulties in convincing the public of the value of professional cemetery conservation and the hazards of performing such treatments themselves, this speaker decided to investigate the most common source on these topics available to the public: the internet. This talk focused on investigating the information on conservation and conservation treatments available on various websites devoted to the preservation of historic cemeteries. The speaker referred to AIC and the AIC core documents throughout this discussion; while it was acknowledged that not all qualified and professional conservators or cemetery preservationists are AIC members, the AIC core documents were used as a short-hand for professional conservation standards in general.

For the purpose of this inquiry, local as well as national online sites dedicated to cemetery preservation were examined. Overall, nine sources were investigated and the highlights of several of these sites are discussed here. But before the specific websites were addressed, it was noted that most step by step instructions detailed on such sites are derived from Lynette Strangstad's A Graveyard Preservation Primer – a seminal text in the field of cemetery conservation. While this book contains copious instructions for treatments, it also details appropriate caveats, cautions, and when to consult a professional. Unfortunately, the text is often simplified and selectively quoted on the websites, frequently leaving out the caveats and cautions.

Starting locally before moving to the national level, the first online source discussed was the website for the Maryland Historic Trust which has links to several resources including a Preservation Bulletin for Historic Cemeteries and Burial Grounds as well as a list detailing Cemetery Preservation Resources. The bulletin briefly mentions conservators and while the list of resources includes AIC, it provides little more than AIC's contact information. Neither sources mention conservation standards. The website for the Coalition to Protect Maryland Burial Sites, a nonprofit organization committed to the protection of human burial sites, was found to have a link to conservators. However, only two conservators are listed, neither of which are AIC members.

Another source examined was a set of guidelines developed by the Texas Historical Commission, the state's agency for historic preservation, titled Preserving Historic Cemeteries: Texas Preservation Guidelines. These guidelines provide information on careful planning and appropriate cleaning materials—however, this source is somewhat random – right after mentioning the need for professionals to perform repairs it is stated that some of these repairs can be performed by volunteers.

The website for The Association for Gravestone Studies was also examined. This international organization is devoted to the appreciation, study, and preservation of gravestones and burial grounds. Their site offers a mix of information as it details suitable products but provides only anecdotal information on their performance. Numerous treatments are also detailed that are primarily simplified versions from Strangstad's text. And while a long list of conservators is provided on the site, there is no discussion of how to choose a conservator, professional standards, AIC, or conservation methods. However, conservators involved in this group are working to integrate modern conservation concepts and ideals into this organization.

Chicora Foundation Inc. is a heritage preservation organization based in South Carolina which has a page on its website devoted to cemetery preservation. This site proves to be a good source on cemetery conservation that also supports conservation and conservation standards. Right away the site defines conservation and discusses AIC as well as conservation standards. While current cemetery treatments are comprehensively detailed, this website clearly indicates when to stop and consult a professional.

The website for Monument Conservation Collaboration

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!

was also examined. This is a business for the preservation of the substance as well as the significance of gravestones and is the result of a partnership between some well established professionals in the field of cemetery conservation. Their site is very simple but it does mention that they are conservators and members of AIC. However, the organization is not discussed any further.

Overall this investigation revealed there is a mixed bag of websites and web sources on cemetery conservation. While the public will often turn to the internet to learn more about treatments and evaluate the value of conservation, the need for a conservator and conservation standards may not be reflected on websites accessible to the public. There also seems to be a dearth of sources that address AIC as well as professional conservation standards, methods, and practices. It was discussed that conservators need to be better about promoting themselves and their professional standards. As the speaker contemplates creating his own website, he is striving to develop the appropriate balance between treatment information and support for professional cemetery conservation in addition to supporting AIC and conservation standards.

Lauren McMullen, Objects Lab Graduate Intern, The Walters Art Museum

MISCELLANEOUS

“The Hillotypes: Early Experiments in Color Photography” by Michelle Delaney, National Museum of American History, Smithsonian Institution

Michelle Delaney, an Associate Curator of the Photographic History Collection at the National Museum of American History (NMAH), summarized the process and findings of an interesting collaborative research project. In 2007 NMAH teamed up with the Getty Foundation and the Getty Conservation Institute to examine a historically controversial collection: the sixty-two Hillotypes at the Smithsonian Institution (SI). Hillotypes are named after Reverend Levi Hill who, in the 1850s, claimed to have formulated a way to produce naturally colored daguerreotypes.

SI accepted this collection and Hill's Treatise in the early 1930s. Testing conducted during the 1970s was unable to prove or refute validity of his work. Now this current analysis with more modern equipment is able to come closer to solving this uncertainty. One of the first goals of the project was to thoroughly document the plates. Forty-six plates are landscape and nature themed or are reproductions of prints. One is a portrait of Hill and ten are unidentified. The team generated several images and a large database of measurements and results from FTIR and XRF analyses. Of the 32 stable enough to be tested, 18 show natural colors with no added dyes or pigments. However, the results show the experimental nature of Hill's work. Though without formal chemical training, Hill often experimented with his methods and procedures. His formula was not readily repeatable. The project also included a one-day project-workshop for staff.

Following this analysis stage will be a re-housing project based on the suggestions of the research team's photograph conservator Corinne Dune. Delaney plans to continue a search for the originals of the prints photographed in the collection. These can help authenticate the colors contained in the Hillotypes. Future outputs from this project will include a website of the findings and their incorporation in a book on the history and techniques of daguerreotypes.

Membership Renewal Time Soon

Please don't forget to renew your membership at or before the May meeting. In 2009 we are changing our fiscal year dates (voted on by the membership at the November meeting), so that the “official” membership renewal date will be July 1 from now on. However, this year in particular, we are requesting that you renew by May 1 as in past years, to keep our cash flow going during our transitional “short year” of May and June 2009 (it's a tax thing...). You can renew by postal mail or online at <http://cool-palimpsest.stanford.edu/wcg/members.php>

“Cleaning House: Conserving and Cleaning the Faith Bradford Doll’s House at NMAH” by Lynne Gilliland and E.D. Rambo, National Museum of American History, Smithsonian Institution

Lynne Gilliland and E.D. Rambo presented on their conservation work on the miniature house created by Faith Bradford. The tiny house, measuring about 4' x 7' x 1', is the turn-of-the-century home to the Doll Family - Mr. & Mrs. Doll, their 10 children and household servants. Ms. Bradford gave such attention to detail: everyone in the home had a name, even the goldfishes; small pearls were used for lightbulbs; and the tiny slippers at the foot of a bed were crocheted by hand. It has been on permanent exhibition since its acquisition in 1951. Up until 1977 Ms. Bradford would annually clean the home in preparation for the addition of Christmas decorations. In 2008, Gilliland and Rambo undertook the cleaning and conservation of the house. This involved over 200 hours dealing with the approximately 3000 items contained in the Doll's House.

As a paper conservator Gilliland dealt with the only paper items of the house: a stack of miniature books. The stack had collapsed into itself and had several tears. After doing typical mends, Gilliland stuffed each book with matboard and Ethafoam to support them from the inside.

Rambo, an objects conservator, handled the rest of the items of the house. After more than three decades since its last cleaning, the items of the house were very dusty and grimy. A vacuum with a pipette tip as the micro-attachment was used to remove the dirt. All objects were originally adhered to the house with cellulose nitrate which became very brittle. Several objects were detached and some were carefully tapped to create controlled failures of the adhesive. Many of the plastics and textiles were light-damaged and degraded. Adhesive was removed mechanically or with acetone. Items were re-adhered with a 1:1 ratio of B-72 and acetone, isinglass or PVAC. Many of the items with extensive damage were reconstructed with more stable modern materials. Unfortunately, the house has been returned to its original case which is not environmentally controlled. The conservators hope that low cost improvements can be made by the NMAH staff.

Danielle Fraser, Book Conservation Intern, Library of Congress

“A Bug Story: Journey from Plastics to Music Recordings” by Jia-sun Tsang, Smithsonian Institution Museum Conservation Institute

Senior Paintings Conservator at the Museum Conservation Institute, Jia-sun Tsang, began research on 'lacquer' recording discs to help develop guidelines for the proper display and storage of 1943 recording of “This Land is Your Land” by Woody Guthrie. To help determine the material characteristics of the discs Tsang explored the morphology and chemical qualities of discs produced by the same manufacturer. Examination of the lacquer disc by optical microscope, low vacuum scanning electron microscope (LV-SEM) and Fourier transformed infrared spectroscopy (FTIR) revealed the composite nature of the records. FTIR analysis indicates that the 19th century shellac lacquers, an early thermosetting plastic, have the same chemical “skeletons” as the 20th century shellac records.

Tsang also explored the manufacturing history of shellac discs. The base material of the discs is sticklac, a natural organic resin secreted by the *Laccifer lacca* scale insect. The sticklac is then refined into shellac. Known for its amber color, shellac was first treasured as a dye and became popular in the United States in 19th century as a finish for furniture and musical instruments, as well as a coating for paintings and painted objects. Tsang provided a link to a 20-minute 1942 video of the manufacture of shellac records. <http://www.archive.org/details/CommandP1942>

Since the lacquer discs break easily they must not be stacked when handled and stored. They are also affected by acidity and extremes in heat. This makes their climate parameters for display very similar to that of paper. Tsang and her team are now in the process of developing a display case for the Guthrie recording disc. This is quite a challenge considering the display room's lack of control of light and relative humidity.

“The Music Room Ceiling at Dumbarton Oaks: Integrating Recreated Artwork into a Conservation Project” by John Lippert, Conservator, Foreground Conservation and Decorative Arts and Evergreene Painting Studios

The February 2009 meeting was held at Dumbarton Oaks, in the Music Room under the newly restored ceiling, the subject of the evening's talk. First, James Carder, Archivist and House Collection Manager at Dumbarton Oaks, introduced the history of the Music Room. John Lippert, Project Manager and Conservator working for the Evergreene Painting Studios, continued the discussion by describing the six-month restoration of the Music Room ceiling, which he completed with three colleagues from Evergreene Painting Studios.

The music room was added to the house in 1920, at which time the owners, the Bliss family, wished to acquire a period Renaissance ceiling. They eventually commissioned the French studio of Armand Albert Rateau to reproduce the seventeenth century painted ceiling in the guardroom of the Chateau de Cheverny in France. The coffered ceiling with hollow beams was delivered from Paris in 1928. It was constructed of French oak, decorated with watercolor, then sized and varnished, as documented in correspondence between the Bliss' architect and the French studio. Almost immediately after it was installed, the paint began to flake, which spurred a series of restorations over the next eighty years.

One of the reasons Dumbarton Oaks decided on the contemporary project to restore the ceiling was the need for a fire suppression system. The museum had installed PVC piping along the sides of the main beams, which was to be disguised with paint, but Carder preferred a more aesthetically pleasing solution. During the restoration project, the exterior piping was removed, and the pipe was inserted into the hollow beams. Sprinkler heads project from holes cut in the sides of the main beams but are hardly noticeable as they remain in shadow.

The main problems Lippert faced during this project were the active delamination of the paint layers, an overall darkening of color due to previous applications of oil and varnish, and inaccurate repainting over much of the ceiling. He contracted Kate Helwig, Conservation Scientist at the Canadian Conservation Institute, to analyze paint samples from the ceiling, and she determined that the only binder in the paint layers was a drying oil, probably linseed oil, which made the primer weak. The flaking paint was also exacerbated by exposure to humidity and fluctuating temperatures, as the room originally opened to the outside on two sides.

The ceiling was badly restored in 1981, when the majority of the surface was overpainted with oil paints. Because the original paint was so unstable, Lippert was unable to remove the overpaint without causing further damage. Seventy-five percent of the surface of the large and intermediate beams was previously reworked, and much of the original paint was missing below the areas of heavy overpaint. However, some areas of original paint were salvageable and were used as guides for the restoration.

The recessed areas and minor beams were in better condition, with less overpaint. While some minor beams had to be stripped and repainted, most were cleaned with Vulpex in mineral spirits, varnished with Acryloid (Paraloid) B-72 in xylene, and inpainted with acrylics. Some areas with original paint on the main and cross beams were also salvageable and were conserved in the same manner - cleaned and varnished with a protective layer of B-72. The designs in these areas were often traced and replicated in other areas of the ceiling.

To insure an accurate restoration of the ceiling, Lippert researched the original decoration and the materials and techniques used. He had access to the photographs of the original Cheverny ceiling, and the reproduction closely replicated the painting, as well as the antique patina and other aged effects. The historical technique of transferring the design onto the ceiling using a cartoon was also utilized for the restoration.

The majority of the main and cross beams were stripped with Citristrip, washed with water, and neutralized with mineral spirits. The wood was then prepared with an exterior alkyd red penetrating primer. Latex paints were used to layout the base colors, alkyd glazes tinted with oil were used for antiquing, and japan colors (matte oil paints) were used for the decoration. Although these oil paints are irreversible and not typically used by conservators, they were chosen here because the original paint was unsalvageable, and they best mimicked the original artist's technique. The palette was chosen to match the cleaned, original colors. These bright tones were patinated with two to three layers of glaze to create depth and a rich, antiqued surface.

Ashley Jehle

Pre-program Conservation Intern and Contractor, National Museum of the American Indian

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.

Save America's Treasures

For more info go to the Institute of Museum and Library Services website at www.imls.gov. Deadline May 20

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. 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. 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. Next deadline for receipt of applications is September 15.

2009 WCG Preliminary Slate of Candidates and Last Call for Nominations from the Floor

Presented by the WCG Nominating Committee: Lisa Young (Chair), Michelle Savant, E.D. Tully Rambo and Edward McManus

The following people are running for the open positions on the 2009-2010 WCG Board of Directors. Nominations remain open until March 31; please contact Lisa Young to submit further nominations. Elections take place at the May 7 meeting (or by absentee ballot to be mailed to all members).

President: Eliza Gilligan

Eliza Gilligan has recently become the founding book conservator of the University of Virginia Library's conservation program. The UVA Library was recently awarded a Mellon Foundation Grant to fund positions and build a conservation laboratory. Prior to UVA, Eliza was the Head of Preservation Services at the Smithsonian Libraries, providing conservation expertise for their 20 branches in the areas of environmental standards, care and handling, as well as exhibition and conservation treatment. Eliza also contributed to the re-opening of the National Museum of American History by working in their paper lab several days a week with Lynne Gilliland to get the paper-based artifacts ready for the big day. Eliza was a member of the Washington Conservation Guild's Board of Directors for two years before becoming the Vice President. She has volunteered for a number of Angles Days and outreach events and looks forward to the opportunity to serve as WCG President as a way of staying active in her professional community.

Vice President: Hugh Shockey

L.H. (Hugh) Shockey Jr. has worked in the field of conservation for the last thirteen years in large museum, regional center, and private business settings. These experiences have included Elvis Presley's Graceland, the Fine Arts Museums of San Francisco, Balboa Art Conservation Center, the Los Angeles County Museum of Art, the National Park Service, the Smithsonian Institution's National Museum of the American Indian, and the Smithsonian Institution's National Museum of American History. He is a graduate of the University of Delaware / Winterthur Masters of Science in Art Conservation program with a specialty in objects. After completing a post graduate Mellon Fellowship at the National Museum of the American Indian Mr. Shockey worked in private practice and is currently one of two Objects Conservators serving the preservation needs of the Smithsonian American Art Museum and the Renwick Gallery. He is a member of the American Institute for Conservation of Historic and Artistic Works and the Washington Conservation Guild.

Treasurer- Catherine Dewey, National Park Service

Catherine Dewey, originally from Chicago, graduated from the University of Kansas with a BA in Classical Antiquities and from the University of Pennsylvania with an MS in Historic Preservation/Architectural Conservation. Since that time she has worked in several locations including Ukraine, Italy and Egypt as well as closer to home in Harrisburg and Philadelphia, Chicago and New York. She currently works for the National Park Service, National Capital Region, as an architectural conservator, serving the region's parks including the Mall, DC and several battlefields. Catherine has been treasurer of the DC Chapter of the Association for Preservation Technology for the past 5 years and looks forward to being the new treasurer of Washington Conservation Guild. She has served as Program Chair/Chair for the Architecture Specialty Group of AIC and is an out-going member of the Emergency Committee of AIC. When she is not managing money, she enjoys playing with the cats, cooking and traveling.

Recording Secretary: Anne Kingery

Anne Kingery is an objects conservator who is currently working as a Project Conservator at George Washington's Mount Vernon Estate. She received her B.A. in Art History from Yale University and her M.S. from the Winterthur/University of Delaware Program in Art Conservation where she was an objects major with a minor in preventive conservation. Prior to arriving at Mount Vernon Anne was a Andrew W. Mellon Fellow for two years at the National Museum of the American Indian and a Samuel H. Kress Fellow for one year at the Philadelphia Museum of Art.

Directors:

Mary Coughlin (incumbent) for 2nd term of one year

Mary Coughlin is an Objects Conservator who has been working at the National Museum of American History since 2004. She received her B.A. in Historic Preservation from Mary Washington College and her M.S. from the Winterthur/University of Delaware Program in Art Conservation where she was an objects major with a focus on preventive conservation. She annually lectures to art conservation students in the Winterthur program on both plastics conservation and the role of housekeeping in historic homes and museums. Mary teaches preventive conservation at the George Washington University to Museum

Studies graduate students on campus and for the department's distance education certificate program. In the past, Mary has interned at the National Museum of the American Indian, the National Park Service and English Heritage. Since 2005 Mary has served on the Board of Directors for the Washington Conservation Guild.

Sunae Park Evans (incumbent) for 2nd term of one year

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.

Amber Kerr-Allison

Amber Kerr-Allison received a master of science degree from the Winterthur/University of Delaware Program in Art Conservation in 2008. She interned at the Lunder Conservation Center during her final year of graduate studies before being awarded the first Lunder Conservation Fellowship. Her training in painting conservation has included positions with the North Carolina Museum of Art and the Reynolda House Museum of American Art, and internships at the National Museum of American Illustration and at the Château de Parentignat in France. She is an associate member of the American Institute for Conservation and the International Institute for Conservation, and is currently serving as recording secretary for the Washington Conservation Guild.

WCG Committee Positions Open

WCG is looking for a few good committee chairs. These positions open up in May, so now is the time to get involved, we need you. Please contact WCG President Claire Peachey (at the WCG email address) right away to express your interest. You can also contact the current chairs to ask questions about the positions. These are appointed positions.

Outreach Booth Coordinator

WCG's outreach booth is one of the important "faces" of WCG. The Booth Coordinator takes the booth to various outreach events throughout the year (see <http://cool-palimpsest.stanford.edu/wcg/booth.php> for some of the events we have participated in) and organizes WCG volunteers to staff the booth for each event. The booth is modular and can be tailored to different sizes and themes. It fits inside one box (with wheels), which the Booth Coordinator holds on to in between events. The coordinator also keeps a supply of conservation handouts and WCG business cards, and we sell WCG's publication, Conservation Resources for Art and Antiques.

Angels Project Coordinator

WCG holds an Angels project every year, usually in the fall, in which WCG members volunteer for a day at a cultural institution that needs some extra help with a collections project. See <http://cool-palimpsest.stanford.edu/wcg/angels.php> for previous projects and the history of the tradition. Angels Day is always a fun and satisfying day of activity. The Angels Project Coordinator organizes this annual project, coordinating with the host institution, enlisting the volunteers, and applying for funding to pay for conservation supplies.

CRfAA Sales Coordinator

CRfAA is WCG's member-written publication, Conservation Resources for Art and Antiques. See <http://cool-palimpsest.stanford.edu/wcg/craa.php> for information on the book. CRfAA contains 17 chapters of collections care information followed by a listing of about 50 conservators in the DC-Baltimore area; each conservator listing includes training, specialty, and contact information. CRfAA is not only a useful publication, it is an important source of income for WCG, supplementing our dues income, which does not cover all our expenses. The CRfAA Sales Coordinator keeps track of all current sales (including from the WCG web site) and actively seeks venues to sell it. There are approximately 200 copies in stock. (If you are one of the conservators listed in CRfAA, you have a special interest in giving the book wide distribution!)

Public Lecture Coordinator

WCG gets occasional requests for speakers to give talks on conservation topics to general or specialized audiences. The Public Lecture Coordinator matches up speakers to the particular request. We also would like the coordinator to take a proactive role and find opportunities for WCG members to give talks to increase awareness of conservation.

Getting Under the Skin: Addressing Iron and Steel Problems in 20th Century Buildings **April 4, 2009, Philadelphia, PA**

The Association for Preservation Technology, Delaware Valley Chapter (APT-DVC) will present its third symposium on preservation problems related to iron and steel. The one-day symposium will feature presentations and case studies on: the identification of iron alloys; the material and property differences between iron alloys; use of iron products in buildings; and prophylactic measures and repair interventions.

Flyers with program details and cost information were released in early January, 2009. Contact Richard Ortega, c/o APT-DVC, P.O. Box 22443, Philadelphia, PA 19110 to receive more information.

Fire Protection for Historic Buildings: Modern Technology Meets Historic Fabric **Friday, March 20, 2009** **8:00 am to 5:00 pm**

The Association for Preservation Technology is sponsoring a seminar to learn about the most advanced methods of fire detection and fire protection specifically designed for historic structures and facilities. The seminar will be held at the Women in Military Service Memorial at Arlington Cemetery. For directions, please visit <http://www.womensmemorial.org>. Breakfast and lunch will be provided.

To register, go online to www.aptdc.org.

The Conservation and Restoration of the Stained Glass Windows at the Lutheran Church of the Reformation **March 17, 2009** **5:30 to 7:00 pm**

Stained glass expert Glenn Shalan, of Shalan Stained Glass Studio, North Adams, Massachusetts, will give a presentation on the removal, studio work, and reinstallation of the stained and painted glass windows (circa 1933) at the Lutheran Church of the Reformation, 212 East Capitol Street, Washington, DC.

People

Eliza Gilligan has accepted a conservator position at the University of Virginia Library, beginning March 2nd. The UVA Library was recently awarded a Mellon Foundation Grant to begin a conservation program. Eliza will be joining the Preservation Department of the library as their first conservator, and will be building a lab, and developing a conservation treatment program to meet the needs of their general as well as special collections. UVA is supporting Eliza's continued participation with the Guild, so you will still see her at monthly meetings, but feel free to stop by her new office in the Alderman Library any time you are in Charlottesville.

Carol Grissom has just published *Zinc Sculpture in America: 1850-1950* (University of Delaware Press). According to Mary Ballard: "Everyone you ever wanted to know. Fabulous. Definitive. Lots of illustrations and even links to European examples. It will be available in book stores at the end of the month".

Marta Nikodon Burket has moved to the DC area from Gettysburg, PA, to join Page Conservation Studio as a paper and leather conservator. She has been a member of WCG for a year now and looks forward to being more actively involved now that she is here in town. Be sure to seek her out and welcome her at upcoming meetings.

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 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:

- April: membership renewal notice mailed
- July 1: beginning of membership year
- September 15: Deadline for membership renewals*
- September 30: Publication of membership directory

*Members who join after September 15 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

How to reach WCG

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News
from the
Editor

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

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Next issue: June 2009
Deadline for submissions: May 15, 2009

WCG Board of Directors 2008/2009

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