



# THE WASHINGTON CONSERVATION GUILD NEWSLETTER

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## From the Desk of the President

This is my last missive as WCG President, and I'd like to start by thanking everyone on the 2008/2009 board for being such great people to work with, and for making all our meetings and events run smoothly and professionally. They do what it takes to make things happen. WCG accomplishes an amazing amount for a relatively small, all-volunteer organization, and that is due to the energy of the board and the participation of so many members in our activities. Bravo!

We had a fun Annual Business Meeting at Hillwood Museum and Gardens on May 7, and as I noted there, it was a little bit of business and a lot of raffle. We had so many wonderful raffle gifts donated by members and friends (thank you!), and had fun drawing names and awarding the prizes. Unending thanks go to Scott Brouard, our host at Hillwood, for once again welcoming us there, co-emceeing the raffle, and especially for organizing the tours after the meeting. This year, Scott arranged for docents to be both in the house and in the gardens, and also opened up the Dacha for touring, which was a special treat for WCG. I would also like to thank Tru Vue Inc. (Optium Acrylic) for generously sponsoring the reception so we could make it more sumptuous.

We did get some actual business done at the business meeting, and the most important was voting in our new board members. Congratulations to Eliza Gilligan (President), Hugh Shockey (Vice President), Catherine Dewey (Treasurer), Anne Kingery (Recording Secretary), and Mary Coughlin, Sunae Park Evans, and Amber Kerr-Allison (Directors). Many, many thanks to outgoing Treasurer Steve Mellor, Directors Susan Peckham and Connie Stromberg, and Past President Lisa Young (luckily, Lisa will be staying on the board as the new Angels Project coordinator). Thanks also to our outgoing Nominating Committee members Ed McManus, Michelle Savant, and E.D. Tully Rambo, and welcome to the new members Eileen Blankenbaker, Cary Maguire, and Andrew Robb. A few of our committee chairs stepped down at the end of this year, so I would like to say a huge thank you to outgoing Angels Project Coordinator Joanna Dunn, Outreach Booth Coordinator Nancy Pollak, and CRfAA Sales Coordinator Michele Pagan (who is staying on as our new Public Lecture Coordinator). And a big welcome to the new CRfAA chair, Nancy Purinton. The new 2009/2010 board will meet this summer to begin planning the year's meetings and activities.

At the business meeting, I presented a brief summary of WCG's 2008/2009 activities and of some of the changes the board instituted. The minutes of the meeting are printed in this newsletter, and more detail about activities and finances can be found in the Annual Report, which will be posted to the web site in June. I hope everyone will have the time to log on and read it. All members will receive an email letting them know when it is posted.

Most of all, I hope everyone will renew as soon as you can! You can renew and pay online at our web site, you can send in the membership form that was mailed out in April, or you can print and mail a form from the web site. At \$30 (\$20 for students/interns), WCG is a great deal.

I'd also like to remind everyone that although we do not have any membership meetings until October, the summer period is still an active time for WCG. May and June are transition times for the old and new board; the new board meets in July for its day-long planning meeting; we sometimes have outreach activities during the summer; the Williston Fund application deadline is on or around September 1, so interns and their supervisors are preparing applications in August; our intern reception and presentation of Williston awards is in September; and our Membership Directory will be mailed out at the end of September. So you'll be hearing from us....

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I'm happy to pass the WCG reins on to Eliza Gilligan and I look forward to continuing on the board as Past President (who also serves as a Director and the Nominating Committee Chair) and getting involved in all the new things we'll be planning. Be sure to send us your comments and suggestions at the WCG email address. Have a fantastic summer.

Claire Peachey  
WCG President  
wcg@washingtonconservationguild.org

## January Meeting: 3-Ring Circus

*The following summary of Jia-sun Tsang's excellent talk at the January 3-Ring Circus was inadvertently left out of the March issue of the newsletter. We are pleased to include it here.*

"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.

Danielle Fraser, Book Conservation Intern, Library of Congress

## Upcoming WCG Meetings 2009/2010

Monthly meetings for the 2009/2010 season will begin in October 2009 and run through May 2010. 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.

A listing of the meetings for the 2009/2010 season will appear in the September Newsletter

## March Meeting: Intern Talks

### **“A Riddle in High Relief” by Simona Cristanetti, Mellon Fellow in Objects, National Gallery of Art**

Simona Cristanetti presented her technical study and treatment of a 15th century gilded and polychromed terracotta Madonna and Child, part of the Samuel H. Kress Collection at the National Gallery of Art. Curiously, no definitive attribution has been assigned to this sculpture, which differs from the others of this subject in its construction as well as in the presence of a unique inscription.

Thus far, the treatment aspect of Simona’s project has involved cleaning to remove accumulated dust and dirt as well as areas of overpaint. Further treatment will include consolidating lifting areas and inpainting as necessary. The cleaning has revealed interesting details such as painted patterns of hatched lines of shadow and finely painted lines in the hair and fingernails.

Simona highlighted a number of distinctive stylistic aspects including the extensive gilding and punchwork. But the most unusual feature is the wooden backing attached by iron nails. Surface decoration extending onto the edges of the backing confirms that it is original to the piece, but its purpose remains unexplained without clues to what the sculpture’s original setting might have been. Furthermore, the question of attribution remains unanswered. Several renowned Renaissance artists such as Ghiberti, Donatello, and Luca della Robbia have been suggested in the past on stylistic grounds, but no definitive conclusion has been reached. Consequently, Simona has turned to its construction and materials for possible answers. Thermoluminescence dating, X-radiography, X-ray fluorescence, Fourier Transform Infrared, and X-ray diffraction, as well as pigment, fiber, and wood identification have been carried out in her search for additional clues.

Furthermore, Simona hopes to visit and examine a handful of other works – one of terracotta and two of plaster – which appear to have been modeled after the National Gallery’s piece. It is expected that this part of her research will confirm the belief that this sculpture is the prototype for the others. Toolmarks and fingerprints, the depth of modeling, the degree of undercutting, and the fine details all suggest that it was indeed modeled by hand.

The final and most intriguing feature is the presence of an inscription in Latin that appears to read Ave Maria Grazia Plena. (translation: Hail Mary, Full of Grace). In fact, plena is actually written as prena. Instead of an error or later addition, Simona suggests that the discrepancy is actually an example of a linguistic phenomenon that commonly occurs in the everyday speech of many languages, whereby the letter, “r” replaces other consonants – “l,” in this case. Many other primary written sources from Italy exhibit this trend, dating back at least as far as the 15th century. Yet another possibility entertained is a deliberate play on words likening the word plena to *pregna*, or “full,” and referring to the Biblical Annunciation, when an angel announces to Mary that she is pregnant.

### **“A Closer Look at the Materials and Techniques of Eugene Boudin” by Katrina Bartlett, Paintings Conservation Intern, National Gallery of Art**

Katrina described her technical examination and comparison of two small oil-on-panel beach scenes. A brief history of Eugene Boudin gave us a context for his work. As an early forerunner of the French Impressionist movement, he was said to have a strong influence on young Claude Monet, encouraging him to paint outdoors. Boudin’s interests at the time lay in portraying atmospheric affects and the time of day, especially where they impacted the sky and the sea.

Katrina seeks to explore the questions surrounding the point in Boudin’s career at which he painted his own works outside, if ever. Some believe the drawings and watercolors he produced in the 1860s at seaside resort towns were created outside, and the paintings inside. To first test the hypothesis that Boudin did in fact paint outside, she started with two paintings from later in his career.

The first, *On the Beach, Trouville* (1887), portrays a cluster of tourists on the beach. Boudin’s blending of multiple layers of paint relied on the visibility of the underpaint to set the tone. But in order to fully detect this technique, Katrina had to first remove surface grime with aqueous solutions, and then remove discolored varnish with organic solutions. Removal allowed for microscopic observation, x-radiography, and x-ray fluorescence to provide more clues to the technique by which the ground layer was applied, as well as its composition. A cross-section of paint and surface analysis also suggested that the ground layer was soft, but not wet when the next was applied. The figures were actually painted shortly after the sky and sea, as evident by the addition of wet paint to layers that were still wet. Abrasions at the edges, as well as mixing of colors,

could have occurred as a result of transporting the painting shortly after completion, perhaps in an artist's box. An x-ray fluorescence sample revealed the presence of silica, a major part of the composition of sand, in a small particle fixed into the layers of painted sky. A control sample taken in close proximity to the particle revealed no silica, suggesting that the element was local to the particle. On the other hand, some details were added to the painting long after the layers below were dry, possibly between 3 days and a week. She offers this suggestion for the painting: a gray toned background was painted, followed by the body of the painting, including the figures, on the beach, then small details were finished 3 days to a week later.

A second painting, *On the Beach* (1894), brought two findings to light. One was the presence of black forms beneath the paint. Curiously, infrared reflectography did not support the presence of underdrawings. Possible explanations include an intermediate step or a rough ink sketch. The second finding was that the paintings had similar palettes, except for zinc found in the whites. The pigment was applied over the varnish in a number of areas, and while normally this might be a clue to later overpainting, its incorporation into the entire piece still allows for the possibility that it was applied by Boudin himself at a later date. It is Katrina's hope that these findings can be further investigated; they certainly warrant additional study.

**“Mending Meggendorfer’s Movable Mule, or a Case Study in Conservation Decision Making and Treatment” by Danielle Fraser, Pulitzer Conservation Fellow and Emily Rainwater, Harper-Inglis Conservation Fellow, Library of Congress**

Danielle and Emily recounted their decision-making process in the assessment and treatment of three volumes of Lothar Meggendorfer's *The Moving Picture Series* (1884), belonging to the Children's Literature Center of the Library of Congress's Rare and Special Collections Division. An historical context for the books was provided first. They traced the history of children's 'playbooks' from the turn-up book through Paper Doll books, slot books, the first truly moveable books called 'toy-books,' peep-show books, panoramas, and changing or dissolving pictures. The German Meggendorfer was most well-known for pioneering multiple movements in a single book illustration.

An assessment of the books revealed a number of areas of degradation; various pieces had been torn and left in chunks, many pull-tabs no longer functioned, and some of the metal rivets attaching moving pieces were rusty. After assessing the condition of each book, the treatment process was divided into five possible steps. At each step, a decision had to be made as to whether to proceed with that treatment or not, by weighing the cost against the benefits.

The first step was to open each page in order to access the interior mechanisms. Danielle and Emily decided to open all the pages in order to dry clean, humidify, and remove the adhesive from each. When they came to a page featuring a donkey with a moving leg, they encountered the unexpected: hidden behind the illustrated page was the leg, which had torn off at some point from excessive wear. This surprise preempted the next step for Danielle and Emily – mending tears and losses. Folds had to be reinforced to prevent potential losses from further degradation. In some places, metal rivets that had been used to attach freely-moving pieces had become distorted and were in need of reform. Repairs were also made to the pull tabs used to manipulate the moveable elements. But repairs were not necessarily made in all instances of damage; a dragonfly gone missing from one illustration was not replaced because they felt a substitute could not be created closely enough to match Meggendorfer's rendering. Danielle and Emily then took on reconstruction of the text block. They applied fiberguards to stabilize the edges of the illustrations. The pages were re-stitched to the binding. Yet another aspect of the treatment involved case-to-text attachment. This proved to be difficult, as the text blocks could not be removed by lifting, and the use of watercolor precluded the ability to float them. Once they were reattached, they had to be dried under weights. The final step for Danielle and Emily was the selection of a protective enclosure. Drop-spine boxes were used to support and protect each volume. In addition, a plinth was used for extra padding.

Brittany Dolph  
Objects Conservation Technician, National Gallery of Art

### **“Early Intelligence from the Green Collections Care and Archives Management Front” by Sarah Brophy, LEED-AP**

WCG members gathered at Case[werks] in Baltimore in early April to hear Sarah Brophy's thoughts and insights into the developing world of green collections care and archive management. Addressing much more than just buildings, Brophy delved into the nitty-gritty of every day activities and practices which can lead an institution down a green path. Brophy also stepped back to acknowledge the big picture, emphasizing that the “awareness phase” is over and that it is now time to take responsibility for moving the field forward. With that, Brophy also stressed that going green does not happen over night. Rather, it is a step by step process which should be customized to fit each institutions particular needs and circumstances.

The field of conservation has established high standards. These standards, however, were developed with a single focus rather than an ecological approach. While these standards are often good, they should also be reexamined for areas of flexibility. One such example is allowing for seasonal changes in the range of accepted %RH and temperature, thus lessening the stress on the given HVAC system. Small efforts on a daily basis can also reduce our impact on the environment. Saving energy by giving up the water cooler and putting a filter on the tap, eliminating drink and snack machines, and doing away with electric pencil sharpeners, etc., are all good examples. More ambitious, but still practical efforts such as switching to green cleaning products, recycling carbon from HVAC filters, and reusing crates have been successfully implemented by a variety of institutions across the United States.

Whatever efforts you pursue, it is important to realize that no one can go green alone. Brophy discussed the importance of collaborating with colleagues and gaining the support of the organization's ruling body. Finding solutions which are affordable and sustainable is not only beneficial for the environment and the collection, but also for the bottom line. While there is no one master plan which can work for all collections, there are “recipes” which can work for many, but they must come from those who are most experienced in specific areas. Brophy recommends creating “recipes” for going green and sharing them with colleagues by making a leaflet or wallet card. If conservators and archivists invent a green exhibit mount method, or identify a green archival practice, pass on the discovery. Sharing your successes and ideas can inspire others and build momentum. Some simple recipes shared in the talk were the use of a long walk-off mat which will collect grime from shoes and thus significantly decrease the need for floor cleaning, installing manual compact storage rather than electric in order to save energy, and using travel crates as storage which reuses the materials and also saves a significant amount of money when compared with purchasing or making a new crate every time. Whatever the “recipe”, creativity is a must. Stored crates can also be bar coded and entered into a simple data base which would allow for easy access. Whatever the “recipe”, creativity is a must.

Asking staff for input is also a must. Take the example of switching to green cleaning products; Brophy suggests replacing the typical cleaning products with green ones for a trial period and then asking maintenance staff for feedback. Finding out what works and what doesn't can be time consuming. However, the search for long-term alternatives will not happen over night. Slow and steady progress will reap reward. An institution which does not take initiative in the push towards green collections care will eventually loose its competitive edge when applying for support such as grants, etc. Thinking and planning greenly is in the best interest of the future of the institution. Brophy's optimism and enthusiasm for the topic was catching, and her knowledge and familiarity with green living inspirational. For more information on green collections care and archive management please go to [www.b muse.net](http://www.b muse.net) or if you have specific questions, send her an email at [sarah@bmuse.net](mailto:sarah@bmuse.net)

Louise Marie Orsini, Paintings Conservation Intern, Walters Art Museum

## May Business Meeting: May 7, 2009

### Hillwood Gardens

The final guild meeting for this fiscal year was held at the Hillwood Museum and Gardens in Washington, DC. The evening began with members enjoying a generous reception sponsored by Tru Vue, Inc. in the museum's entrance hall. During the reception members and guests were able to take a first hand look at the array of items donated for the annual membership raffle. Attending members received one complimentary ticket, with additional raffle tickets available at a suggested donation of a dollar each. Over 30 items were donated for the raffle, including items from the Hillwood Museum and Gardens gift shop, Mizrahi aprons courtesy of the Lunder Conservation Center, exhibition catalogs and tickets from area museums, and original artwork by conservation colleagues and local artists. In total the raffle raised \$82.00 in donations for the guild, and we would like to thank all those who generously participated in the raffle, especially those individuals and institutions who donated all of the wonderful items.

The business meeting was presided over by WCG president, Claire Peachey, who provided a PowerPoint presentation summarizing the activities and events for the Washington Conservation Guild during the past fiscal year, and reviewed announcements, business items, and important notices to the 54 members and guests in attendance. Among the business items discussed was the proposed budget for the new fiscal year, July 2009 to June 2010, which was presented to the attending membership for a vote and was approved by a majority.

The membership was reminded that online membership renewal is now available at the WCG website with an updated fill-in application form and online payment option through Pay Pal to make the process easier and more convenient. The WCG Bylaws have been changed to reflect the newly approved fiscal year which begins on July 1st instead of May 1st; a measure approved by the membership during a vote at the November 2008 meeting, with a new membership renewal deadline of September 15th, so that the membership directory can be distributed by the end of September. Additionally, the WCG will no longer be sending out monthly meeting announcements through the U.S. Mail. Instead, the announcements will be sent out to the membership electronically to reduce postage costs, save paper, and be greener! We ask that you please be certain that your email addresses are updated in your renewal application to insure uninterrupted announcements.

Claire announced that a survey on professional workshops for WCG members will be sent out sometime during the summer months and she solicited ideas and suggestions from the audience to include in the questionnaire. The survey will be designed using Survey Monkey and will poll the membership on preferences and ideas for future workshops. The results will assist the WCG officers and board members with the planning, organization, and application for funding needed to sponsor the workshops.

WCG Nominating Committee Chair, Lisa Young, presided over the election vote taken for the uncontested ballot of officers and board members provided to the membership through mailing announcement and online notification. The ballot was overwhelmingly approved by thirty mail-in ballots and a vote-of-hands from the attending membership. The newly



### **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](mailto:wcg@washingtonconservationguild.org) if you have photographs to submit.

elected candidates are Eliza Gilligan, President; Hugh Shockey, Vice President; Catherine Dewey, Treasurer; Anne Kingery, Recording Secretary; Mary Coughlin, Sunae Park Evans, and Amber Kerr-Allison, Directors. A list of the elected candidates and their biographies can be viewed at the WCG website. At the conclusion of the election a new Nominating Committee was formed with Claire Peachy as Nominating Chair, along with committee members Eileen Blankenbaker, Cary Maguire and Andrew Robb. Claire thanked the outgoing officers, board members, and committee members for all their hard work and dedication during their terms.

Raffle drawings were held intermittently during Claire's presentation. Congratulations go out to all the winners, and special thanks are extended to WCG directors Connie Stromberg and Patti Favero for their exceptional work at organizing and presenting this year's raffle, which was both entertaining and fun for everyone!

The meeting concluded with tours of the house and gardens, including a special after-hours-tour of the exhibition, An Invitation to the Ball: Marjorie Post's Fancy Dress Costumes of the 1920s. Docents were available throughout the house and gardens to answer questions and provide information on the collection and plantings for anyone enjoying self guided tours. Our sincerest gratitude is extended to Scott Brouard for his generosity of hosting this meeting at Hillwood Museum and Gardens, as it was a delightful evening for everyone in attendance. Congratulations to the newly elected candidates and to the raffle winners! We look forward to next year's activities – so don't forget to renew those memberships and join us for exciting year ahead!

Submitted by Amber Kerr-Allison

WCG would like to thank these generous donors for making the May 2009 Raffle such a success:

Association for Preservation Technology  
DC

Erin Blake

Bryan Blundell, Dell Corporation

Julia Brennan

Scott Brouard

The Corcoran

Catherine Dewey

Patti Favero

Folger Shakespeare Library

Eliza Gilligan

Jayne Girod Holt

Dare Harwell

Hillwood Museum & Gardens

Amber Kerr-Allison

Anne Marigza

David Monsees

National Museum of American Art

National Portrait Gallery

Claire Peachey

The Phillips Collection

Nancy Pollock

Beth Richwine

Lilli Steele

Connie Stromberg

Jan Van Gilder

WCG

Lisa Young

## 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.*

### **Grants for Conservation-related Projects**

#### Bank of America/IMLS American Heritage Preservation Program

For conservation related projects. For more info go to the Institute of Museum and Library Services website. Deadline September 15.

#### Conservation Project Support

For conservation and research. For more info go to the Institute of Museum and Library Services website. Deadline October 1.

#### Connecting to Collections: Statewide Planning Grants

For conservation related projects. For more info go to the Institute of Museum and Library Services website. Deadline October 15.

#### Conservation Assessment Program

For more info go to the Institute of Museum and Library Services website. Deadline December 1.

#### Laura Bush 21st Century Librarian Program

Includes a conservation component. For more info go to the Institute of Museum and Library Services website. Deadline December 15.

#### National Leadership Grants

Categories include Advancing Digital Resources, Research, Demonstration and Library and Museum Collaboration Grants. For more info go to the Institute of Museum and Library Services website. Deadline February 1.

#### Save America's Treasures

For more info go to the Institute of Museum and Library Services website. Deadline May 22

### **Deadlines for Papers and Posters**

#### AIC Poster Session 2010

For the 2009 annual meeting in Los Angeles, May 19-22. The conference theme is "Conservation 2.0: New Directions" but other topics are welcome. For more info, go to the AIC website or email [aicposter@gmail.com](mailto:aicposter@gmail.com). Deadline is October 15.

#### AIC General Meeting and Specialty Group Papers 2010

The deadline for the General Meeting and all Specialty Groups is September 1.

### **Meetings**

#### AIC 2010 Annual Meeting Registration

Special "Preview Rate" valid until December 15.

## WCG Bylaws Change to Fiscal Year

Every once in a while, the WCG Bylaws need to be changed to keep up with changes in the way WCG operates. Back in 2004, the bylaws were changed to allow email dissemination of meeting announcements. More recently, we voted on a change to WCG's fiscal year.

At the 6 November 2008 meeting, the membership voted on a change to Article I, Section C, Fiscal Year. The wording was changed from "The fiscal year of the WCG shall be from May 1 to April 30" to "The fiscal year of the WCG shall be from July 1 to June 30." This change was proposed by the board so that all the activities and expenses of one WCG operating cycle would fall within a single fiscal year, and thus make accounting much easier. This change also moves the beginning of the WCG membership year to July 1, but does not affect the meeting dates, elections, or any other activities of the WCG.

The board notified the membership of the proposed change and the scheduled vote in an announcement mailed together with the November meeting announcement. The vote was taken by a show of hands at the meeting, after a count showed that the required quorum of 10% of the membership was present; 23 members would have composed a quorum, and 54 people were present. A clear majority of those present raised their hand when asked who was in favor; nobody raised a hand in opposition.

WCG will now file a change of accounting period with the IRS, and will begin to operate on the new schedule beginning on July 1, 2009. The two-month gap between the end of our old fiscal year and the beginning of our new fiscal year – that is, 1 May 2009 to 30 June 2009 – is considered a "short year" and requires a special filing with the IRS.

Many thanks to WCG Treasurer Steve Mellor for doing all the sleuthing and form-filing to get all of this done properly with the IRS.

Claire Peachey

### 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](http://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](mailto:wcg@washingtonconservationguild.org).

## Williston Fund Reminder

This is an early reminder to get you thinking about applying for the Williston Fund, since the next WCG Newsletter will come out after the September application deadline. Each year, WCG provides up to five free WCG memberships to area interns and fellows courtesy of our Sidney S. Williston Memorial Fund. Williston winners also help to run at least one membership meeting during the year. The short application must be filled out by the intern's supervisor, who must be a WCG member. So if you are a supervisor with interns in your lab, please consider applying on their behalf, and if you are an intern, encourage your supervisor to apply! Applications will be available in late July/early August (an announcement will be mailed to the membership), and will be due on or around September 1, 2009. Awards will be presented at an intern reception later in September. More information about the Williston Fund can be found at the WCG website, under Membership and Meetings. If you have any questions, please contact WCG Intern Coordinator Kristin deGhetaldi.

If you would like to make a donation to the Williston Fund on behalf of area interns, you can donate online at the above link, or by check to our postal address. Donations are accepted year-round.

Claire Peachey

## Conservation in the Media

**“Artifacts, old buildings handled with care”  
SoMdNews.Com (Southern Maryland Newspapers Online)**

Southern Maryland Newspapers Online featured the work of several conservators and restorers in the Southern Maryland area in a May feature. Included were WCG's own Howard Wellman and American Architectural Restoration (in Waldorf). The article is entitled “Artifacts, old buildings handled with care” and can be found on the SoMdNews.com website.

## Heritage Preservation Makes Its Facebook Debut!

Heritage Preservation can now be found on Facebook.

Events, Updates, and information on how and when to spot Heritage Preservation staff members at local conferences and symposia, among other things, will be available on this page going forward. This is also a great place to connect with your fellow members and colleagues in the preservation field.

Please note: if you are not on Facebook, this does not mean that you will receive any less communication from us than previously; this is simply another way to access that and additional information.

Contact Elsa Huxley, Director of Meetings, Membership and External Affairs, at <mailto:ehuxley@heritagepreservation.org> or [ehuxley@heritagepreservation.org](mailto:ehuxley@heritagepreservation.org) or at (202) 233-0800 if you have any questions about this or your membership.

## People

**Amber Kerr-Allison** has been awarded (and accepted) a Kress Fellowship to extend her position as a Paintings Conservation Fellow at the Lunder Conservation Center for another year starting in September 2009.

## Jobs

The Smithsonian's National Museum of American History, Preservation Services, will be recruiting for a Paper Conservator at the federal GS-12 level (\$73,100 - \$95,206). This is a permanent, fulltime federal position with full benefits. The formal announcement is anticipated to be advertised in late May or early June.

The successful applicant will be seasoned in:

- The conservation of diverse paper objects including those of varying conditions, age, mediums: experience with bound materials and photographic materials is desirable.
- Collections maintenance and preservation.
- Managing a paper conservation lab.

If you would like to be notified of the formal announcement in USAJobs, please email Richard Barden, Manager, Preservation Services, at [Bardenr@si.edu](mailto:Bardenr@si.edu). For telephone inquiries, please call 202-633-3638.

NMAH Collections consist of over 3 million artifacts. The paper collections consist of a wide variety of artifact types including, but not limited to, documentary and archival materials, books, commercial and artistic prints, blueprints, watercraft plans, field notes and drawings, fashion sketches, illustrations, technical reports, sheet music, paper ephemera (such as patent medicine boxes, mathematical models), and paper components of three-dimensional objects (such as, globe, and labels in wardrobe trunks). NMAH photographs include cased images, paper photographs, glass stereographs, and news-service negatives.

Examples from the collections are: Individual works such as Thomas Jefferson's Bible, an annotated script from the Wizard of Oz works, Julia Child's hand written recipes, also works by J. J. Audubon, the Moran family, Currier & Ives, Albrecht Durer, Rembrandt van Rijn, William Henry Fox Talbot, Eadweard Muybridge, Ansell Adams, Edward Weston, and Richard Avedon.

For more information on our collections visit the NMAH website: <http://americanhistory.si.edu/collections/index.cfm>

# 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.

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## How to reach WCG

Web site: [www.washingtonconservationguild.org](http://www.washingtonconservationguild.org)  
Email: [wcg@washingtonconservationguild.org](mailto:wcg@washingtonconservationguild.org)  
Address: PO Box 23364, Washington, DC 20026.

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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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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.

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