



WASHINGTON CONSERVATION GUILD NEWSLETTER

Spring 2011 Volume 35 No. 1

ISSN #0886-1323

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From the Desk of the President

Greetings from Charlottesville!

We've had some great meetings in the past few months. The Holiday Party at the National Trust was fun as usual, and Brian Baade and Kristin deGhetaldi provided the learning component with their lecture on reconstructing old master paintings.

Once again, the Guild owes a big thank you to the conservation department at the Freer-Sackler Gallery for hosting the January 3-Ring meeting at the Ripley Center. The reception was sponsored by several vendors, some well known: University Products, Optium Tru-View, Hollinger Metal Edge, Dorfman Museum Figures, Larson Juhl, as well as some new faces: O'Brien Systems, Borrough's Corp, Keepsafe Microclimate Systems. The Guild is continuing to feature links to the sponsoring vendors on the "visit our supporters" page on our website. We had a wonderful group of speakers, mostly from around the Mall, but we also heard from two conservators whose projects took them to Richmond and Charlottesville, Virginia, respectively.

The February meeting was a rare opportunity to visit a gorgeous venue, the Gilded Age mansion Anderson House, Home of the Society of the Cincinnati, and a rare stateside appearance of Jesse Johnson who spoke along with Lois Alcott Price about the training efforts going on at the Iraqi Institute for the Conservation of Antiquities and Heritage in Erbil, Iraq. The meeting was very well attended with many members staying afterwards to offer their ideas and help in the rebuilding of a community of conservation professionals in Iraq.

Looking ahead, the Guild has our annual "Intern Talks" meeting at the Postal Museum in March and then another "international talk" in April at the Phillips

Collection with Sanchita Balachadran speaking on the conservation of bronze icons in South India.

Stay tuned for more information on our annual business meeting in May. While we have loved being at Hillwood for so many years, we are hoping that we can get a fun new venue for the meeting and of course, keep up the great raffle tradition! We look forward to a big turnout for the May meeting as we will be voting on candidates for the positions of President, Vice President, Membership Secretary, three Directors, and the nominating committee for 2011/2012; absentee ballots are available on request, but it is so much better to be there in person, plus you can nominate your friends for the nominating committee. Please look for the preliminary slate listed in the newsletter; we have some candidates but are looking for more. If you have thought about getting more involved in the Guild, here is your chance!

If you were unable to participate in any of the fall outreach events, you will be hearing very soon about opportunities in the spring. The outreach booth will be at the “Treasured Heirloom” event in Frederick, Maryland, at the end of March, and Ed McManus has contacted the Guild about an event on Capitol Hill this May; look for announcements from Howard Wellman regarding dates and times as we will need volunteers for both events.

The Guild is pursuing cooperative programs with other local professional organizations. This year we are co-

sponsoring a symposium with the DC chapter of the Association for Preservation Technology and the National Park Service. The symposium will be held March 24 and 25 at the Women in Military Service for America Memorial at Arlington Cemetery and is focused on climate control in historic buildings. Please see the APT DC website <www.aptdc.org> for registration and information on the schedule and abstracts. For next year, we are looking into the possibility of co-sponsoring an event as part of an AIC workshop on outdoor sculpture that will take place in DC this October.

As always your board is doing its best to come up with interesting meetings and outreach events, but we welcome your ideas and participation, so please stay in touch!

Eliza Gilligan
President, WCG
wcg@washingtonconservationguild.org



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. If you have photographs to submit, please send an email (not the photos!) to: wcg@washingtonconservationguild.org.

RECENT MEETINGS AND EVENTS

December Meeting

“Reconstructing the Masters: Historically Accurate Reconstructions of Paintings from Museum Collections” at the National Trust for Historic Preservation
Brian Baade, Painting Conservator and Kristin deGhetaldi, Painting Conservation Fellow,
National Gallery of Art

The Guild’s recent Holiday Party featured a presentation by Brian Baade and Kristin deGhetaldi on historical reconstructions of paintings. Reconstructions, as Brian pointed out early on, are more than reproductions of paintings. Reconstructions go beyond solely the imagery to recreate a one-to-one copy of the object using the exact same materials, working processes, and techniques that the artist (or artisans) used in its original creation.

Imagine, then, how to recreate an Old Master painting in every aspect. If the original piece was painted on wood, the reconstruction must be painted on wood. But what type of wood? Is that species of wood even available, and if so, does it share similar characteristics as the original fourteenth- and fifteenth- century wood? How was the original wood prepared before it came to the artist? How long was it air-dried to acclimate? How was it cut to size, and what tools were used? What processes, materials, and techniques were used to size the wood?

These lines of questioning examine each and every step in the production of a reconstruction and are followed by the preparation of intractable pigments and the execution of the work. Keep in mind, said Brian, that we “call them Masters for very good reasons,” and thus, reconstructions can sometimes seem to require “blood, sweat, and tears.” It is no coincidence then that Brian and Kristin have preferred to reconstruct paintings that have ample existing data available, i.e., art historical scholarship, artist biographies, contemporary craft and art manuals, and modern technical analyses.

Brian continued with some background for his reconstructions: with support from the Kress Foundation he began a couple years ago with three pieces from the National Gallery of Art (NGA). Since then, he and others, including Kristin, have worked to complete nine paintings based on original works at the NGA and the Museum of Fine Arts Boston. They range from the Italian and Northern Renaissances (Giotto, Duccio, Hans Memling) to the early twentieth century (Arthur Dove). The Kress Foundation particularly values reconstructions as educational tools, and there are a number of groups that benefit from the work including conservators, artists, art historians, museum professionals, and of course, museum visitors and art lovers.

The next portion of the presentation was “all technique,” i.e., detailed descriptions of the reconstructions of two paintings. Brian introduced the first, a painting from the fourteenth century by Giotto in temperas on Italian poplar with gilding. He eventually decided to use a similar European poplar (a substitution by necessity) prepared with parchment size and faced with similarly-sized linen upon which layers of gesso ground were applied. There was some ambiguity about the under-drawing medium, pounce vs. charcoal vs. carbon black ink vs. other, but in the end, Brian pointed out since it would be extremely difficult to say for certain, it was sensible to make an informed assumption, document that assumption, and move on.

Gold leaf was then applied to the support, burnished, and incised – a technique that Brian explained was not historically accurate but necessary to execute the extremely fine gilding. Then pigments were prepared, includ-

ing lead white, natural earths, blues, blacks, and organic lakes mixed with egg and water. The painting was then executed and was finished with mordant gilding.

In this case, and as we will see in Kristin's as well, there is room for skillful conservation interpretation of the original. For Brian's Giotto, the mixed lead white and green tones changed over time, giving the subject's skin tones a sickly pallor. In his reconstruction, new application of the same pigment offers audiences a chance to see what the painting might have more closely looked like after its completion.

Moving on to the second subject of reconstruction, Kristin introduced an oil painting that is part of a diptych (recto and verso) by Hans Memling from the fifteenth century. She used Baltic oak to start, which was prepared with traditional planing techniques and then sized with parchment size. True to the original, this was followed by a calcium carbonate ground that was smoothed flat (with non-contemporary sandpaper).

As was common with Memling's techniques, Kristin used charcoal and ink for the under-drawing, supported by IR imaging. She then outlined the preparation of cold-pressed linseed oil and pigments and then the development of the reconstructed painting. One of the final decisions for this piece was whether or not to apply an unstable oil-resin varnish which was often used to coat paintings during this period. Knowing that this type of varnish becomes severely yellow and darkened over time, she opted to use a mastic varnish instead.

The presentation was wonderfully supplemented by the actual reconstructions, including samples of the various raw materials (i.e. pigments, animal glue, etc.). These educational reconstructions that Brian and Kristin have completed certainly have value beyond their imagery. Such a project requires inter-disciplinary scholarship and technical precision. The project thus far has been well-received by various constituencies and continues to be funded by the Kress Foundation. But it's a fact that the paintings alone don't look too shabby either.

Evan Knight
Book Conservation Intern, Library of Congress

January Meeting

WCG 3-Ring Circus at the Smithsonian Ripley Center

Ring 1 Presentations

“INCCA-NA: The International Network for the Conservation of Contemporary Art, North America Group”

Gwynne Ryan, Sculpture Conservator, Hirshhorn Museum and Sculpture Garden

Gwynne Ryan has been helping with the development of INCCA-NA for the past five years. Obviously there couldn't be a better person to explain the group to WCG members. The formation of INCCA grew out of the “Modern Art: Who Cares” symposium which took place in Amsterdam in 1997. INCCA was officially established in 1999 and now consists of over 300 members including conservators, curators, scientists, registrars, archivists, art historians, and researchers from 200 organizations in 80 countries. INCCA is an international network of professionals dedicated to the preservation of modern and contemporary art.

One of their main goals is to establish a means for knowledge sharing among colleagues. Collaboration and documentation are particularly important when dealing with the preservation of contemporary art since its meaning is often dependent on both material and immaterial content. The INCCA website (www.incca.org) provides access to members' unpublished research and documentation (such as artist interviews, condition reports, installation instructions, etc.) through the INCCA Database for Artists' Archives. Each document in the database has a metadata record which includes keywords, an abstract, and information on how to obtain the actual document. Users can search the database by artist, keyword, or material. Once they find a document that is related to their research they may contact the owner of that document to request copies and/or further information. The database is only made possible through member activity, so if you work to preserve contemporary art, become a member and learn to share! The INCCA website also contains news and listings on seminars, conferences, and educational opportunities, links to related websites, and useful information on copyright law, artist interviews, and the theory of modern art preservation.

INCCA-NA (www.incca-na.org) is the North American sub group of INCCA. The group was established to foster a feeling of community among members and to inspire sharing and collaboration. INCCA-NA is committed to building knowledge and serving as a nexus for educational programs, communications, and resources. They have already worked on several educational workshops and symposiums including "The Conservation of New Media Art" (2006), "Preserving Nam June Paik's Video Installations: The Importance of the Artist's Voice" (2007), "Interview Methodology for Conservators" (2008), and "The Importance of the Artist's Voice: Conservation and the Work of Liz Larner and Michael C. McMillen." (2009).

"Building Backwards: Forward-thinking Approaches to Conserving and Installing an Aesthetic Movement Room at the Virginia Museum of Fine Arts"

Carey Howlett, Founder of F. Carey Howlett and Associates Inc. Conservation of Historic Furniture and Interiors

Carey Howlett recently managed the installation of the VMFA's first period room, the Worsham-Rockefeller room. The task was arduous yet rewarding, and Howlett did a fine job summarizing the many details involved in the planning, organization, and problem solving of this five-month project. The Worsham-Rockefeller room is a fully-furnished 1880s Aesthetic Movement bedroom from Arabella Worsham's Manhattan home originally located at 4 West 54th Street (now the location of MoMA). In 1880 she commissioned major New York decorating firms Pottier & Stymus and Sypher & Co. to redesign the bedroom interior. In 1884 Worsham sold the home to John D. Rockefeller Sr. who left the interiors largely intact. After Rockefeller's death in 1937, his son John Jr. donated the bedroom to the Museum of the City of New York where it was on display from 1937 until 2008. Due to an expansion and modernization project, the Museum of the City of New York no longer has the space to keep the Worsham bedroom. It is particularly fitting that the room came to the VMFA since Arabella Worsham was a native of Richmond, Virginia. The Worsham-Rockefeller interior will now be a highlight of the James W. and Frances G. McGlothlin Galleries for American Art.

The bedroom is framed by an intricately detailed architectural setting and is fully furnished with a stunning suite of inlaid ebonized furniture. The room was de-installed at The Museum of the City of New York and packed into 72 crates. A very detailed report with drawings made things much easier during the installation at VMFA. As Howlett explained, the job was like putting together a 3D jigsaw puzzle in which every piece must fit perfectly. This is particularly challenging when the room is not square. One wall of the Worsham-Rockefeller room was a full 3 inches longer than it's parallel! To solve this challenge Howlett began by making life-size templates of the ceiling and wallpaper panels. The panels were then laid out in the gallery space and the angles of the walls were measured. Luckily the bedroom was only anchored to one permanent gallery wall. The other three walls were constructed of metal studs which allowed for some shifting as needed. A particularly interest-

ing aspect of the room is an elaborate fireplace made of silver gilt tiles. During the installation the tiles were laid into a reversible conservation mortar made of calcium carbonate, sand, fumed silica, and aquazol over a base constructed of aluminum and plywood. If you find yourself in Richmond, go check out their new period room!

“The Conservation Treatment of the Thomas Jefferson Monument located on the University of Virginia Grounds”

Lindy Gulick, Assistant Conservator/Project Manager, Conservation Solutions

The Thomas Jefferson monument is a bronze statue of Jefferson which sits on a marble base in front of the rotunda, a building designed by Jefferson, at the University of Virginia in Charlottesville. The monument was designed by the American sculptor Moses Jacob Ezekiel in 1910. Lindy Gulick managed the three-person crew that recently treated this monument. The treatment consisted of restoring the wax coating, refabricating missing bronze pieces, and cleaning and repairing the statue’s marble base. Approximately 30% of the bronze’s original wax coating was lost. The bronze was washed using low pressure cold water and a non-ionic detergent. A new hot wax coating which matched the NPS standard was then applied and buffed. Historic photographs of the monument showed that several decorative elements including a sword, a crown, and a scale were now missing and had likely been lost for several decades. The crew made mock-ups of these elements out of foam-core to find their correct size and scale. The new bronze elements were then created by a foundry and a cold patina was applied. The new elements were attached to the monument through existing openings. The marble base had copper staining and multiple losses both large and small. An ammonium citrate poultice was used to clean the marble. Large losses were filled using a “Dutch man” repair technique and a well-matched slab of Italian marble. Pigmented epoxy was used to join the replacement stone to the area of loss. Small losses were repaired using a customized mortar formula.

Alisha Chipman

Third year graduate intern in photograph conservation, Library of Congress & Smithsonian Institution Archives

Ring 2 Presentations

“The Tale of Two Boxing Gloves: You want *This? When?*”

Beth Richwine, Senior Objects Conservator, National Museum of American History

In November 2010, the National Museum of American History opened “1939,” a small show featuring objects from entertainment and the arts from 1939. One object to be included was a pair of boxing gloves used by Joe Louis, but two months before the show opened the museum realized the good-condition gloves had been promised to another institution. Another pair was to be substituted, but of the two other pairs in the collection, the gloves in best condition exhibited red rot and were hard, brittle, moldy, and flattened, with detached or missing sections. Additionally, all of the stitching was missing or rotten. After the initial examination, the plan was to make the gloves look presentable with only one month for treatment before installation.

Beth decided to take out the stuffing to reduce her personal exposure to mold and to facilitate treatment. The stuffing came out in lumps and was bagged for possible future treatment. The gloves were taken apart, vacuumed, and surface cleaned with damp swabs. After attempting to soften the leather with gentle humidification, steaming was ultimately used to soften the leather so pieces could be shaped. The leather regained some flexibility in most areas and could be reshaped as it dried using overnight clamping with the leather between Reemay and blotters in the most stubborn areas. The leather was coated with two thin layers of 10% Beva 371 in Stoddard solvent with a small amount of microcrystalline wax; this consolidation only slightly darkened the leather and gave considerable strength. After coating the gloves, Beth began to stitch back the gloves but was prepared

to use adhesives if needed. Using a curved needle to create both running stitches and zig-zag stitches in existing holes, Beth stitched the entire first glove back together, reinserting the original leather spacers in their correct places. A single stitch could take a long time, working under the microscope with complicated manipulation. The loops created by the zig-zag stitches were tightened gradually with tweezers until the pieces came together, and the gloves were padded out to maintain their shape and internal support. On the first day of installation, the first glove was placed in the show. The finishing of the second glove was more difficult because it was more distorted and had more original lining left. The glove was lined with Stabiltex to protect the original lining pieces. While it did not go together quite as well as the first glove, the second glove was finished and placed in the show on the last day of installation.

“How to Move a Collection in 10 Easy Steps: The Hirshhorn’s Painting Collection Move to Offsite Storage”

Ana Alba, William R. Leisher Fellow in Painting Conservation, National Gallery of Art

In her talk Ana described her experiences and gave some tips for moving a collection to an offsite storage facility. After surveying 400 paintings during her third year internship at the Hirshhorn, she was asked to stay on for another year to help with the collection’s transition to offsite storage at MSC. While there’s more than one way to move a collection, Ana offered the following tips:

1. **Get Organized.** With the initial survey in 2007, a rating system was created with prioritization given to paintings that were shown or loaned often. A master calendar was created to track who was available and when and where team members were working on a given day.
2. **You can never have too many lists.** Lists helped keep everything organized: a conservation survey list, a location tracking list, etc. Important details including photography status, dimension notes, instructions for packing and handling, condition issues, and bin numbers were tracked to keep everyone up to date.
3. **Be Flexible.** Things come up with every move, especially when construction is involved, so make sure to stay flexible and be open to change so you can keep things moving.
4. **Eat your carrots.** You need to keep your eyes sharp when looking at hundreds of paintings. Ana developed a checklist form to track the media, condition, future treatment needed, conservation priority, and packing method needed for each piece.
5. **Hit the gym.** Everyone on the team was multitasking and wearing several hats with so much hanging, packing, and moving to do, so everyone got a workout.
6. **Get over that fear of heights.** Between ladders, scissor lifts, and “The Wave,” plenty of time was spent above ground, especially since the new screens are taller than the old ones. The lifts were equipped with a special hook system to help get paintings up to their places.
7. **Be nice to art handlers.** They are the backbone of the museum. Take time to appreciate your team and celebrate milestones so you’ll remain friends when the move is over.
8. **Compromise and 9. Get Creative.** With limited personnel, time, and resources, everyone must get creative and compromise. Works were categorized by the fragility of surfaces and given blueboard collars, wrapped, padded, or given travel crates depending on need. Bins were the most efficient way to move paintings, and reusability was a bonus.
10. **Learn!** There’s always more to learn and the process continues even after the move...how to schedule and plan for visitors, preparing for loans, and how to shuttle works back and forth, just to name a few.

**“Treatment of Paul Thek’s *Fishman* (1968-9): A Compensation Technique for Degraded Latex Rubber”
Kate Moomaw, Objects Conservation Fellow, Hirshhorn Museum and Sculpture Garden**

Kate discussed the 2010 treatment of Paul Thek’s *Fishman* for loan to the Whitney Museum of American Art for the exhibition *Paul Thek: Diver, A Retrospective*. The piece is a hollow latex cast of the artist’s body with newspaper stuffing, wire armature, and fish attached with liquid latex. This piece was one of four versions made from 1968-9, and the pieces were shown in different configurations, sometimes hanging or tied under a table. The vulcanized natural rubber component oxidizes over time, and the degradation is influenced by temperature, light, and the original composition of the latex. Through degradation, the latex becomes soft and sticky or hard and brittle. *Fishman* was in the latter stage, having darkened in color and become hard and brittle with no softness or stickiness. Distortions from display and storage were now locked into the once flexible latex, and there were numerous tears and losses. The aim of the treatment was to improve legibility of the artwork by filling the losses and tears and replacing small details such as missing fishtails in an effort to stabilize the piece and reduce further damages.

One of the keys to this treatment was the identification of appropriate adhesives and materials for the repairs and fills for the degraded latex which was vulnerable to swelling and leaching with organic solvents. Aqueous systems were better, but the contact should still be limited. Working with Marion Mecklenburg at MCI, Kate tested twenty adhesives with various dilutions and mixtures using rubber bands for testing. The three best performing adhesives, Lascaux 360 HV, Beva 371, and Jade R were then tested for peel strength, with the Beva proving to be not as strong as the Lascaux and Jade R. Since the Jade R had a higher peel strength, performed more consistently, and had the added benefit of being reversible with water after initial drying, it was chosen as the adhesive. The fill needed to be lightweight and flexible and shaped with water or low heat, but adhesion was less important, so a mixture of Lascaux 498 HV and 360 HV was used with microspheres, tinted with pigments, and applied with a cheesecloth backing for fills.

The latex was reshaped with heat to correct local distortions and filled with paper to support the form. The cheesecloth backings were cut to shape and adhered in place with Jade R. Aquazol 500 was used as a barrier layer, and the Lascaux fill material was applied followed by inpainting with Aquazol 500 with dry pigments. Tengujo fills impregnated with methylcellulose were used to reconstruct the fishtails, and losses were filled with the Lascaux mixture, modeled, and toned. Two replacement fingers were modeled with the Lascaux mixture, adhered with Lascaux 498 HV, and toned with Aquazol 500 with dry pigments.

The show recently closed at the Whitney but is now on view at the Carnegie Museum of Art in Pittsburgh, Pennsylvania, through May 1, 2011.

Claire Walker

Samuel H. Kress Fellow in Paintings Conservation, Smithsonian American Art Museum

Ring 3 Presentations

**“Planning to Move the National Spacesuit Collection to the Udvar-Hazy Center”
Lisa Young, Objects Conservator, National Air and Space Museum**

The National Air and Space Museum collection at the Paul E. Garber Facility will move to the Udvar-Hazy Center starting this spring. The items in the cold storage box will be the first to move as these objects have been studied, photographed, and condition reports are complete. The steps involved in moving this collection will serve as a protocol for moving the other collections at the Garber Facility. Each collection will have unique

criteria, but the basics of the move will be the same. Cold storage contains objects composed of rubber including space suits, oxygen masks, and life rafts. Each spacesuit is a very complex and fragile object as it is made of many different materials including PVC, natural rubber, and aluminum. Lisa Young outlined the procedure they are following to move the collections. To begin, mounts are made for each object including an internal mannequin for each spacesuit. These mounts and handling trays will become the permanent storage mounts. Treatment to stabilize an object is completed at this time. Barcodes are attached to the objects, and the curatorial and conservation team complete an inspection. Objects are then packed by size and type into inventory boxes which are then placed into larger containers. Packing material will be reused when possible. Shipping coffins used on airlines are being tested as a storage container for the spacesuits. Once at Udvar-Hazy the objects will be unpacked, inventoried, and inspected. These objects then will move by cart to their new home in the Udvar-Hazy Center.

“From Scrunched to Scrumptious: Treatment of an Evening Gown from the National Museum of African American History and Culture”

Laura Mina, Stephanie Spence, and Cathleen Zaret, Interns in Textile Conservation at the Museum Conservation Institute

While processing the collection from the Black Fashion Museum to be incorporated into the National Museum of African American History and Culture, a dress in a very small box was discovered. The dress designed by Ann Lowe was custom made for Franke Cammann. It was originally a white debutante dress, but she loved the dress so much it was dyed blue so she could wear it for a second season. This dress consists of five layers of material on the skirt and a bodice that had metal bones, zippers, and snaps. Laura Mina, Stephanie Spence, and Cathleen Zaret conducted FTIR on the fibers and identified them as rayon and acetate. The dyes were tested and found not to be sensitive to water. Hot steam from a Rowenta domestic steamer was used to relax the creases and wrinkles in the skirts. The bodice did not need treatment and was not steamed due to its metal components. The conservation team explained how they set up the dress by wrapping the bodice and setting it in the center of a table with the skirt stretched out. Each layer of the skirt was steamed individually. This dress responded well to hot steam, and it was explained how some fabrics like wool could shrink if hot steam were applied. The original bright blue color of the dress has faded in sections. This type of fading is caused by pollutants and is specific to certain types of dyes. In this case the blue dye is shifting to pink. After treatment was complete the dress was air dried, padded with tissue, and stored in a large box.

“Oscar the Grouch’s Been Reformed with Archival Materials”

Sunae Park Evens, Senior Costume Conservator at the National Museum of American History and Michelle Harbeson, Graduate Student in Textile Conservation at the University of Rhode Island

Sunae Park Evens and Michelle Harbeson presented their project on the creation of a new display and storage mount for Oscar the Grouch. Oscar, the famous puppet from Sesame Street, was gifted to the National Museum of American History in 1989. Recently Oscar appeared unsupported and sagging on display, so he was removed from view and his internal mount was examined.

His green fur was stapled to his mount, so to reveal the mount these staples were carefully removed. Looking inside Oscar they found a mess of degraded polyurethane foam, metal wires, and duct tape. The polyurethane foam was in poor condition and constantly shedding. These materials were discarded, and Sunae and Michelle created a new interior mount made of ethafoam and polyester padding. While this foam thoroughly supported Oscar, it stretched out his body and made him larger. To figure out how to create the familiar shape of Oscar, the conservation team consulted Sesame Street episodes. They also spoke to a puppeteer who stressed the importance of how puppets are designed to be on a person’s hand. The ethafoam mount was downsized to the shape of

a person's hand, and when Oscar was placed on his new mount he looked like the slumped Grouch we all know.

Michelle Harbeson demonstrated how they made the arms of the mount with electrical wire wrapped in muslin that was adhered with hot glue. They used the lockline system and aluminum wire to create the arms which provide support and can be adjusted and posed.

Sharon Norquest
Project Conservator, Historic St. Mary's City

February Meeting

“It's Complicated: Teaching Cultural Heritage in Iraq”

Lois Price, Director of Conservation for the Winterthur Museum and advisor for the Iraq Cultural Heritage Project and Jessica Johnson, Program Director for the Collections Conservation and Management Program at the Iraqi Institute for the Conservation of Antiquities and Heritage from May 2009 to January 2011

The February meeting was presented as a two-part lecture which focused on the creation of the Iraqi Institute for the Conservation of Antiquities and Heritage. Lois Price, one of the principal advisors for the project, began with a presentation of the background of the project and its various challenges. Jessica Johnson then expanded upon the details of the project with a specific emphasis on curriculum, students, and teaching.

In the summer of 2008, the State Department, the National Park Service (NPS), the Walters Art Museum (WAM), and the Winterthur-University of Delaware Program in Art Conservation (WUDPAC) partnered as part of an initiative to train Iraqi conservators and to renovate the National Museum in Baghdad. The project was born out of the overwhelming need to care for Iraqi cultural heritage caused both by war and by the various embargos in place during Saddam Hussein's reign that resulted in an essentially closed border in Iraq. These closed border policies before the war led to decades of isolation, out-of-date training in conservation and treatment methodologies, critical thinking, collaborative planning, and material science. As a result of the war, in Baghdad alone, around 15,000 artifacts were looted, and from 3000 to 7000 of these are still missing. Equally devastating was the damage and destruction of catalogue records and databases and associated loss of object information. Archaeological sites were also hit hard, and nearly 12,000 sites all over the country suffered from the destruction of *in situ* remains as well as the looting of 400,000 to 600,000 artifacts. Many of these artifacts, such as whole pots, beads, and cylinder seals, entered into the black market and have been almost impossible to recover. United States and British troops were trained to recognize and protect archaeological sites and have in turn been training Iraqi guards, but this remains a difficult task to execute.

The Iraqi Cultural Heritage Project, announced by Laura Bush in 2008, consisted of \$13 million in funds from the Department of State. The State Department named Winterthur, the University of Delaware, the Walters Art Museum, and the National Park Service as partners to provide consultation and technical support for the two major parts of the project: the renovation of the National Museum in Baghdad and the establishment of a conservation training program in Erbil (region of Kurdistan). The primary US-based participants in the project include Lois Price (Director of Conservation at Winterthur Museum), John Russell (Archaeologist and Academic), Terry Weisser (Director of Conservation and Technical Research at the Walters Art Museum), Debbie Hess Norris (Chairperson of the Art Conservation Department, WUDPAC), and Vicki Cassman (Assistant Professor and



The February meeting was held at the Society of Cincinnati's Anderson House, Washington, DC.

Director of Undergraduate Studies at the University of Delaware). From this collaboration, the Iraqi Institute for the Conservation and Preservation of Antiquities was created with the goal to train Iraqi museum professionals in collection care, management, and the conservation of sites, monuments, and buildings.

Building planning began in February of 2009 with Lois Price's visit to Erbil with John Russell. The choice of Erbil as the site for the training program was based on its placement in the pro-American Kurdish provinces, its large population with a growing tourism industry, and its accessibility provided by regular flights to and from the area. The city is also an historic site and is home to the 27-acre Erbil Citadel, once the site of a Sumerian and then Assyrian city, which has been virtually unexplored. UNESCO is currently leading an effort to assemble a preservation plan for the

citadel which will hopefully lead to its future status as a world heritage site. A former public library in the area was chosen as the home of the Iraqi Institute, and renovations to the building began in 2009. The library was completely converted and updated to include new wiring, plumbing, walls, HVAC systems, student housing and kitchens (to accommodate 26 students and a residence director), conservation labs, a small library, offices, and lounges. Much of this renovation was done with \$2.5 million in support from the Kurdish Regional Government which also supplied the building itself.

Jessie Johnson and Rima al Ajlouni were brought into the project in January of 2009 as the Program Directors of Collection Care and Conservation and Sites, Monuments, and Building Conservation, respectively. Brian Lione, the Project Director in Erbil, was responsible for running the Institute and for the endless logistical arrangements.

Training at the Institute began in October 2009. Over the past two years, 34 students have completed the two programs. Curriculum development has been a challenge due to the varied backgrounds of the students which, range in experience from 1-30 years in their respective fields, which include engineering, chemistry, collections, conservation, and cultural heritage. The idea behind the program was to ensure the development of ongoing education programs in conservation. The Historic Preservation Program focuses on theory and practical experience, legal and ethical issues, cultural resource management, and planning practice and has been instrumental in assisting with the documentation of the Erbil Citadel for UNESCO. The Collections Conservation and Management Program addresses basic conservation theory, agents of deterioration, conservation for excavations and for museums, excavation practice, and documentation and photography. These ideas are addressed through modules based on materials: glass, stone, ceramics, ivory, Islamic manuscripts, human remains, and metals. For each material, students are taught the material's source, techniques of manufacture, and the specifics of preservation problems and deterioration. However, no real artifacts are available to be used in this training, and students work primarily with samples and mock-ups. Experts in these materials from all over the world come to the

institute to teach the students during each 6-10 week course module. Following each module, each student is required to complete a 2-3 week practicum at their museum which allows the students to immediately put their new skills into practice and benefits the institution supporting their training.

The majority of the students have had little experience in basics such as computer training, lab safety, equipment, weighing and measuring, digital photography, and writing reports. All of these issues are addressed throughout the course along with the development of critical thinking, planning, problem solving, collaboration, and teamwork.

Thus far the program has been a success, and the students have come away pleased with their educa-

tion. As of now the funding for the first two years has ended, and the Institute is currently working to restore funding that will allow the current programs to continue. In addition, there is a hope that funding will be found to expand course offerings and to provide for a two-year conservation program involving advanced treatment and critical thinking. Efforts to establish partnerships with Iraqi universities and local museums and cultural heritage institutions continue. It is the continued goal of the program to train and to broaden the intellectual framework of Iraqi conservation students and professionals.

Briana Feston
Graduate Intern in Objects Conservation
Walters Art Museum

Lois Price presenting her talk "It's Complicated: Teaching Cultural Heritage in Iraq".



Call for 2011 WCG Angels Site

It is time for the WCG to start looking for their annual Angels site for November 2011. If you are a member of WCG and know of a museum, historical society, or other institution who may qualify for the annual WCG Angels project, please have them contact Lisa Young at youngla@si.edu, WCG Angels Chair.

For organizations who have sent in questions asking about when to apply for Angels projects and may not have realized there is a designated timeline, I have created the Angels project timeline below. To qualify to be an Angels Site you must meet the minimal requirements:

- 1) The site does not have a conservator on staff
- 2) The site has a site director who can coordinate with the Angels chair to facilitate the event
- 3) The project must fit into the WCG Angels timeline below
- 4) The site should be near public transportation
- 5) Most importantly- the site chosen should have a project that approximately 15 volunteers can complete in one day, preferably a collection of objects or archives that are in need of conservation or collection's care assistance. The project should be well defined and ideally would provide an opportunity to train in-house staff to carry through with the project or tasks once the Angels project is completed.

Timeline for Angels Projects

Spring 2011- accepting letters of interest from qualified organizations who would like to be considered for an Angels Project

April 2011- Angels chair and committee members will visit sites to determine a "best fit" for an Angels Project

May 2011- At the WCG business meeting the first Thursday of May, the Angels site will be announced

Summer 2011- The Site Director and WCG Angels chair will meet to determine the scope of the project, logistics, and budget necessary to complete the project; support letters and resumes from site must be completed and turned in no later than mid-August for FAIC application date in September

September 15, 2011- Application due to FAIC for support of project; Angels Chair files application

October 2011- Notification of Angels project grant support and preparation for project in November

November 2011- Angels Project

January 2012- Final Angels report due to FAIC and WCG

Please let me know if you have any questions or thoughts!

To see if your site qualifies, please see our WCG website Angels section for successful past projects!
<http://cool.conservation-us.org/wcg/angels.php>

Lisa Young
WCG Angels Chair

Upcoming WCG Meetings 2011

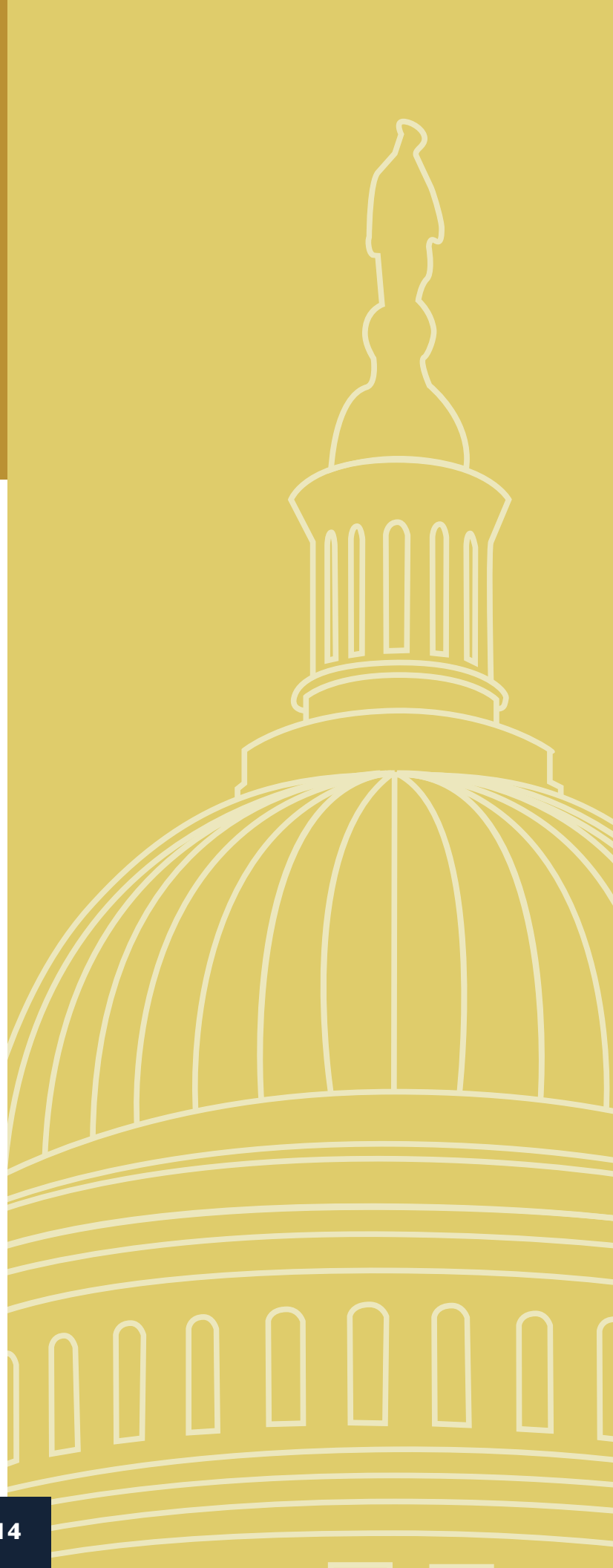
Monthly meetings for the 2010/2011 season begin in October 2010 and run through May 2011. The meetings are usually held on the first Thursday of each month. Most meetings begin at 5 p.m. with a reception, followed by the guest speaker's presentation. Please check individual meeting announcements for exact times and locations.

April 7

Sanchita Balachandran will be speaking on conservation in India at The Phillips Collection's Carriage House Studio.

May 5

Annual Business Meeting. Venue TBA.



ANNOUNCEMENTS

CALL FOR PAPERS

Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation

November 13-17, 2011

Williamsburg, VA

Conservators increasingly find themselves asked to present their efforts through an ever-expanding array of methods ranging from more traditional techniques such as exhibits, lectures, and behind the scenes tours to newer technologies such as blogs, podcasts, and video learning. These activities are important not only as fundraising tools but also because they have the potential to define why and how communities care for their heritage and create social capital.

Colonial Williamsburg's department of conservation invites paper and poster submissions for a conference dealing with the public face of conservation. Held in conjunction with our exhibit "Conservation: Where Art and Science Meet," the conference will focus on the role of communicating conservation within a museum context. In addition to papers spotlighting other conservation exhibitions, we would welcome papers focusing on educational initiatives linking students to the arts, sciences, and social sciences through conservation; projects involving volunteers and the public in museum-led conservation efforts; and strategies for engaging local communities in the preservation of cultural heritage. What has worked? What hasn't? What impact has it had on audiences? What was the planning process and how have the results been evaluated? We'd love to hear about your forays into this arena!

Abstracts of up to 300 words should provide a clear enough summary of the proposed paper to allow an evaluation of its quality and significance. Submissions will be evaluated by the planning committee. Papers presented at the conference will be published in an edited post-conference publication.

Deadlines:

March 25, 2011, for abstract submission. Acceptances to be announced by May 1, 2011. Final written versions of the paper or poster will be due November 7, 2011, for inclusion in the publication.

Please send abstracts to Emily Williams, Department of Conservation-BHW, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776, fax (757) 565-8752.

For further program information, contact Emily Williams tel: (757) 220-7079, email: ewilliams@cwf.org; for general information please contact Deb Chapman tel. (800) 603-0948 or (757) 220-7255, email: dchapman@cwf.org

WORKSHOP

Hide Tanning Workshop at Ancestral Knowledge

The Hide Tanning Workshop walks you through all the steps it takes to turn animal skins into usable leather for clothing, bags, and footwear. Two styles of tanning are covered: the wet scrape and dry scrape methods. This workshop is a 100% hands-on experience that you will never forget. To ease the work load, participants will team up on a hide. In the end each will go home with a beautiful, all natural, tanned piece of buckskin. Topics that will be covered include: skinning, fleshing, dehairing, softening, and smoking of the hides.

Date: Oct 8-9, 2011

Times: 9am-5pm, Sat & Sun

Ages: 18 and older (limit 8)

Location: Mount Rainier, MD

Registration Fee: \$200

Instructor: Bill Kaczor

Website: <http://www.ancestralknowledge.org/?p=216>

PEOPLE

Howard Wellman has moved recently. His updated contact information is below:

Howard Wellman

Wellman Conservation LLC

5112 S. Rolling Road

Halethorpe, MD 21227

410-474-1226

wellmanconservation@comcast.net

CALL FOR NOMINATIONS AND PRELIMINARY SLATE OF CANDIDATES

WCG Board elections will take place at the May 2011 business meeting. Below is the preliminary slate of candidates for the several positions that are opening up. We still need candidates for some positions! Please consider running for office and getting more involved in WCG. Nominations will be accepted until March 30. Write to wcg@washingtonconservationguild.org with questions or to nominate yourself or someone else.

Vice President: OPEN, seeking candidates (2-year term)

Membership Secretary: OPEN, seeking candidates (2-year term)

President: Hugh Shockey

L.H. (Hugh) Shockey Jr., MS, AIC-PA has worked in the field of conservation for over sixteen (16) years. He has experience in large museums, regional centers, 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.

Mr. Shockey is a graduate of the University of Delaware/Winterthur Masters of Science in Art Conservation program with a specialty in objects. Following a post graduate Mellon Fellowship at the National Museum of the American Indian, Mr. Shockey worked in private practice. He is currently one of two staff objects conservators serving the preservation needs of the Smithsonian American Art Museum and the Renwick Gallery, where he conducts treatments in public view in the visible labs of the Lunder Conservation Center. Mr. Shockey was also part of a pan Smithsonian team that helped establish the Smithsonian Haiti Cultural Recovery Center.

His conservation interests include exhibit conservation, modern and historic materials, and cross specialty application of treatment techniques. He is a member and Professional Associate of the American Institute for Conservation of Historic and Artistic Works and member and Vice President of the Washington Conservation Guild.

Treasurer: Catherine Dewey (incumbent)

Catherine Dewey, originally from Chicago, graduated from University of Kansas with a BA in Classical Antiquities in 1993. She went on to earn a Master's in Historic Preservation with an emphasis on conservation from University of Pennsylvania. Since that time she has worked in several locations including Ukraine, Italy, and Egypt as well as closer to home in Harrisburg, 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 and is now Vice President of the DC Chapter of the Association for Preservation Technology and is the current treasurer of Washington Conservation Guild. She has served as Program Chair/Chair for the Architecture

Specialty Group of AIC and is a former member of the Emergency Committee of AIC.

Recording Secretary: Anne Kingery (incumbent) Anne Kingery is an objects conservator who is currently working as a Project Conservator at George Washington's Mount Vernon Estate. She received her MS 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 an 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

Julia Brennan

Julia M. Brennan has worked in the field of textile conservation for over 26 years. Her company, Textile Conservation Services, founded in 1996, is based in Washington, DC. She does a full range of textile treatments, display, installations, storage and survey work for institutions, historical sites, and private clients. She frequently lectures to historical societies and collector groups on the care and display of textiles and is passionately committed to conservation outreach and the protection of cultural property. From 2000 to 2008, she led four textile training workshops in Bhutan, and did workshops in both Madagascar and Algeria. She is currently teaching preventative conservation workshops in Thailand. Julia Brennan is a Professional Associate of the American Institute for Conservation and served previously as a Director of the Washington Conservation Guild. She received her master's in art crime from ARCA, The Association for Research in Crimes Against Art, 2010.

Amber Kerr-Allison (for second term of 1 year) Amber Kerr-Allison received her BA from Virginia Commonwealth University and her MS from the Winterthur/University of Delaware Program in Art Conservation. She interned at the Lunder Conservation Center during her final year of graduate studies and upon graduation was awarded the first Lunder Conservation Fellowship (2008-09) and then a Kress Foundation Fellowship (2009-10). Her training in painting conservation has included positions with the North Carolina Museum of Art, the Reynolda House Museum of American Art, and internships at the National Museum of American Illustration and the Château de Parentignat/University of Paris Sorbonne program in France. Her professional memberships include: the American Institute for Conservation (AIC) where she serves as a committee member for the Emerging Conservation Professional Network (ECPN), the International Institute for Conservation (IIC) where she serves as a committee chair, and the Washington Conservation Guild (WCG) where she was recording secretary (2007-08) and where she currently serves as a director. Ms. Kerr-Allison was recently selected for the staff position as paintings conservator for the Smithsonian American Art Museum.

Dawn Rogala

Dawn Rogala received an MA/CAS from Buffalo State College/State University of New York in 2006 with a specialization in paintings conservation. During her graduate training, Dawn completed internships at the Isabella Stewart Gardner Museum, the Yale University Art Gallery, and the Wadsworth Atheneum. In addition to her US training, Dawn has studied and worked in Italy and the Netherlands, most recently contributing to treatments at the Stichting Restauratie Atelier Limburg

in Maastricht. After graduation Dawn completed a Smithsonian Institution Conservation of Museum Collections fellowship, looking at unique failure patterns in Abstract Expressionist paintings from the collection of the Hirshhorn Museum and Sculpture Garden, with analysis performed at the Museum Conservation Institute, where Dawn remains as a postgraduate research fellow. In fall 2009, Dawn entered the Preservation Studies Doctoral Program at the University of Delaware; her dissertation topic is the materials and techniques of Abstract Expressionist painter Hans Hofmann. Dawn is currently Secretary/Treasurer for the AIC Paintings Specialty Group.

Connie Stromberg

Sculpture and Objects Conservator Connie Stromberg established Stromberg Conservation, LLC in 2001. Ms. Stromberg has twenty-five years of conservation experience on projects around the world. She has a BFA in sculpture from Carnegie Mellon University and an MS from the University of Delaware/Winterthur Art Conservation Program. She works in the Washington and Baltimore area specializing in treatment of sculpture, outdoor sculpture, decorative arts and historic objects for museums, government agencies, and private collectors. Ms. Stromberg is a Professional Associate of AIC and a member of IIC and WCG. She was a WCG director in 2008 and 2009 and was on the WCG nominating committee in 2004 and 2007.



Washington area interns joining Frank Mowery for lunch.

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 1 through June 30. Membership forms can be requested by mail from the Membership Secretary at PO Box 23364, Washington, DC 20026 or can be filled out and submitted on our website. 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

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

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2010/2011

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Outreach Booth Howard Wellman
Coordinator
Website Guru Erin Blake
2nd Edition CRfAA Nancy Purinton
Refreshments Anna Friedman

Newsletter Submissions

WCG Newsletter is printed quarterly (Fall, Winter, Spring, Summer). Items for inclusion in the WCG Newsletter should be directed to:

Annie Wilker
NARA
8601 Adelphi Road
College Park, MD 20740
Room 1901
Tel: 301-837-0507
Email: WCGnewsletter@gmail.com

Email submissions are preferred. Please note that articles should be sent at least two weeks before publication. The editor reserves the right to edit copy to fit available space.

Next issue: Summer 2010

Deadline for submissions: August 15, 2011