

# WASHINGTON CONSERVATION GUILD NEWSLETTER

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## Upcoming WCG Meetings 2003/2004

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Monthly meetings for the 2003/2004 season began October 2003 and run through May 2004. The meetings are 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 1

April Spoof Talks and Wine Tasting. The talks will take place at the Baltimore Museum of Art, 10 Art Museum Drive, Baltimore, MD.

### May 6

ABBREVIATED BUSINESS MEETING AND RAFFLE will be held at Hillwood Museum and Gardens.

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## From the Desk of the President

Most people don't realize that running an organization like WCG costs a lot of money. With membership dues at a mere \$25.00, we work very hard to minimize our expenditures. I have fantastic news to report on that front!

After a lot of hard work by Membership Chair Catherine Williams, WCG has finally been approved for non-profit mailing status. This will save WCG over \$1,000.00 a year in mailing costs, which represents 10% of our total yearly budget. We have also finally been approved for Washington, DC, sales tax exemption. While not as lucrative as the non-profit mailing status, it will save us at least \$125.00 a year. I am hopeful that we will be able to put these savings to good use, such as bringing in speakers or holding workshops.

Another way in which WCG can hold down its expenses would be to **send meeting and other announcements by e-mail** rather than "snail" mail. The current by-laws, however, require written notification. The board is proposing a change to the bylaws (see page 16 ) to be voted on at the May meeting, which will allow us to send either e-mail or written announcements, or both. We will be asking each of you, at a later date, to choose how you would like to receive your WCG communications.

Speaking of e-mail, you may have noticed a few months ago an **e-mail from Misonix**

with the subject line "Washington Conservation Guild." We did not give Misonix our e-mail list, nor did we approve of this e-mail. WCG does not sell its e-mail list and the e-mails listed in the membership directory are intended for our members' personal use only. WCG uses the e-mail list for our meeting announcements and other WCG related business. We contacted Misonix to resolve this issue and will take actions to prevent it from occurring again.

**WCG committee members are continuing to dedicate themselves to working on numerous projects.** Rachel-Ray Cleveland, Public Lecture Coordinator, obtained a grant from AIC to support a lecture by WCG member Christine Smith to the Professional Picture Framers Association. Rachel-Ray will continue to solicit speakers and lecture sites and we will continue to apply for support from AIC for these public lectures. Michele Pagan, Angels Project Coordinator, is hard at work setting up an Angels day. If you have any suggestions please contact her. Howard Wellman is continuing to organize events for our interns, including an upcoming tour by the curators of the new facility at the National Air and Space Museum. Board members Linda Edquist and Beth Richwine have been working for several years to obtain funding for conservators to speak on metals and paper conservation at a conservation conference in South Africa. Linda & Beth are stepping up their efforts to find grants that will allow WCG to send several conservators to this event.

Publication of the second edition of **Conservation Resources for Art and Antiques (CRfAA2)** is on track. Dare Hartwell has successfully solicited and received the conservator entries for the publications, and they are in the final stages of editing. Linda Edquist is actively pursuing advertisers and has already sold a number of ads, including both inside covers. The newly written and revised chapters have been edited and will be going back to the authors for final review. We will be forming a new fulfillment committee to expand on the markets we currently sell to and to come up with new venues for publicity. If you are interested in joining this committee please contact me.

WCG has not been successful in **recruiting members for several open positions**, a situation that I would like to resolve. As an all-volunteer organization we can only be successful if our members step up to the plate and get involved. The most urgent need at present is for a **Public Outreach Booth Coordinator**. While we were able to set up the booth at one event this year, ideally we would like WCG to be represented at three events throughout the year. This is an important part of our outreach program and it has significant impact on the public by educating them about conservation and conservators. If you are interested in this position, please let me know. After all the hard work that went into creating the WCG booth, I would hate to see it vanish into oblivion. We also need a **Bylaws Chair** and a **Refreshment Coordinator**.

Finally, our meetings continue to be very successful, with the average attendance at each meeting over forty members (around 80 at the 3-Ring Circus meeting). The last three meetings included talks by a calligrapher, by your fellow conservators at the 3-ring circus and by conservation fellows and interns. You have answered our plea for food and wine donations magnificently: donations so far have totaled over \$700.00. Although that seems like a lot, please keep in mind that it only covers about half of the refreshment budget. So thank you and keep it coming!

Emily Jacobson, WCG President  
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## December Meeting

**"The Art of Islamic Calligraphy" by  
Mohamed Zakariya**

Expert calligrapher Mohamed Zakariya described the art and history of Islamic calligraphy with a look at the techniques and materials he uses in the process of creating works of calligraphic art. Zakariya has developed his skills as a calligrapher over

many years and uses a number of specialized techniques such as burnishing, lamination and marbling, and materials such as paper coatings, adhesives, inks, pigments, and dyes to create highly unique and expressive examples of calligraphy.

Islamic calligraphy is the art of writing the text of the Quran, the divine revelation of the Islamic religion, and other texts from the Islamic legacy. The Quran is written in Arabic and as such, calligraphy in the Arabic script is considered a form of worship. It is difficult to date the advent of the tradition of Islamic calligraphy. The Arabic alphabet, which is written from right to left, existed well before the beginning of the Islamic religion. Over many centuries as the Muslim faith spread, the Arabic language developed from a simple means of writing to encompassing several different styles or scripts, some becoming much more formal. The simple scripts were written with a blunt pen and were used for everyday purposes, while the formal scripts, recognizable for their more proportional measurement, were written with a chisel-cut reed pen and later came to be embellished with illumination, border paintings, and other aesthetic qualities. The practice of Islamic calligraphy has seen many changes over time owing to numerous prominent calligraphers, the evolution of old scripts, and the addition of new ones. Today the Research Center for Islamic History, Art, and Culture (IRCICA) in Istanbul holds a triennial international calligraphy competition which encourages the art of calligraphy to continue to grow and remain an important aspect of Muslim tradition.

Zakariya is a formally trained Islamic calligrapher. He described the long and arduous process of being a student of calligraphy, which ensures that students are both serious about their work and properly trained. Zakariya received this rigorous training and now he teaches students of his own. The teaching process today follows the same conditions and techniques as it did centuries ago. *Taklid* is the term used to describe this process, which uses imitation as the method of learning. In this method, the student copies examples provided by the instructor over and over again until the instructor feels that the student is competent enough to continue on his or her own. This

achievement is recognized by awarding the student with an *icazet*, or permission to work alone. It often takes years for a student to receive the *icazet*.

Zakariya's techniques are quite specialized. He uses paper dyed with tea or herbs such as annatto and then coated with aged starch. He varnishes it with several coats of a liquid made from alum and egg-whites, and then burnishes it using an agate burnishing stone. The generic name for such paper coatings is *ahar*. The paper is aged for at least one year to allow the coating to harden so that the ink stays on the surface and does not sink in. Historically, inks used for writing scripts were often made using flow agents such as vitriol, absinthe leaves, and dried pomegranate. Zakariya uses ink that he makes from soot produced by burning linseed oil and kerosene. The soot is mixed with gum Arabic and ground with a mortar and pestle for 30 hours, then mixed with distilled water and beaten in a blender on and off for two weeks. The ink is stored in an inkwell, or *hokka*, in which an absorbent wad of raw silk called a *lika*, is suspended. He often adorns the borders of the work using marbled paper, which he creates using the Turkish style of marbling called *ebru*. This technique is achieved by grinding pigments with water and ox gall and floating the pigments in a mixture of water and gum tragacanth. When the paper is floated on this bath and then removed, the pigments remain on the paper, creating a unique pattern. The works are wet-laminated with aged starch onto four- or five-ply Strathmore Bristol board to keep them flat and to ensure their durability and preservation. If *ebru* borders are used, they are applied while the work is still wet; if colored pigments are used for the decoration of the border instead of *ebru*, they are applied after the work has dried. The final step is to decorate the calligraphic works with illumination, or *tezhib*, using gold and gouache. Zakariya uses five different gold alloys to achieve various tones: 23K deep gold, 18K green gold, 18K red gold, 18K rose gold, and 12K white gold. He uses gold leaf packets and spends a full day grinding them with his fingers with gum Arabic. The mixture is then put into a pot to allow the gold to settle as sediment. The gum is washed out and fresh gum is added, along with fish glue, to act as

a binder. The gold is applied by pen and brush and then burnished. Finally he rolls the edges of the gold with special wheels to create different surface textures.

Several different types of writing instruments are used to create each script. The *kalem*, or reed pen, is the most common type of pen. Reeds specially grown from such riverbanks as those along the Nile produce a light yet strong stem that can be seasoned and then cut to different sizes. Zakariya described one practice in which the reed is buried in manure for a length of time as a type of heat treatment so the reed becomes lighter and does not bend. The size of the tip determines the size of the script, and various scripts require a certain size or angled tip. Small scripts can be written using a pen made from the durable thorn of an Indonesian palm. The largest pens are made from bamboo or wood.

More information on the work of Mohamed Zakariya and on the art, history, and practice of Islamic calligraphy can be found on his website, [www.zakariya.net](http://www.zakariya.net).

Caitlin Jenkins  
Object Conservation Technician, National  
Gallery of Art

## January Meeting 3-Ring Circus

The annual 3-Ring Circus was held on January 7, 2004 at the Smithsonian's Ripley Center. The Freer Gallery of Art, with Paul Jett, Head of Conservation, hosted and secured space for the Guild. Approximately 80 people attended and enjoyed wine provided by Conservation Solutions, Joe Sembrat President, and a delicious ham prepared by Elissa O'Loughlin.

## Book, Paper & Textile

**"Disaster Recovery at Jamestown National Historic Site" by Brigid Sullivan, Chief Conservator of Northeast Regional Conservation Center (NRCC).**

When Hurricane Isabel struck the East Coast on September 18, 2003, Jamestown Island was directly in her path. On the island was the storage facility for artifacts from the Yorktown and Jamestown settlements. Water surges from the James River and the hurricane resulted in 5 feet of standing water in the storage area. The water was discovered on Friday September 19. The Northeast Regional Conservation Center, which is part of the National Park Service, was contacted to lead the disaster recovery. They selected BMS Catastrophe, (BMS CAT), as their commercial disaster recover firm.

Several factors influenced the extent of the damage. The site location for the facility was so close to the James River that sandbags were permanently placed at a door to the facility. Limited steps were taken before the hurricane to prevent damage. Electronic files were backed up and computers were draped in plastic, however the windows were not boarded up. Paintings were moved to the basement from exhibit areas but many artifacts were left out on tables in the basement for a survey. During the flooding, the paintings and artifacts on tables were damaged by the water.

The water that filled the storage facility was filthy and filled with silt. The force of the water knocked over cabinets and changed the location of objects in the cabinets. Study Collections of early metals and ceramics were in metal cabinets that had filled with water. The chipboard containers holding the artifacts absorbed water and were a food source for mold. Rust was everywhere. Museum records absorbed enough water that the drawers buckled outward. Cabinets with glass windows had gaskets that failed allowing water to enter and creating a washing machine effect.

The recovery began Sunday, September 21, as personnel from BMS CAT arrived and pumped out the water. They ran plastic ducts through the building and they pumped hot air in the ducts to raise the temperature and lower the humidity. Conservation staff from NRCC arrived Monday morning. By then, mold was everywhere.

The triage session began with planning. The lobby was chosen as the site because its large windows allowed in plenty of light. The team began by removing objects and boxes, identifying items and washing them. Detailed records were kept of shelf locations for each item. For the archives, the focus was on the film-based materials. Paper items were packed to be freeze-dried. A rare important collection of oyster plaster was bathed in clean water to remove silt deposits. Before the disaster, many of the metal items had been treated electrolytically to expose the base metal and then were coated with wax. These items had minimal rust.

The building was condemned because of the extensive mold. The collection was moved to Fort Lee for storage in a warehouse. BMS CAT set up functional areas at the new work site. Multiple washing areas were staffed with volunteers. Priorities were established. First priority was the waterlogged wood, which was frozen. Second priority was the metal artifacts, which were placed in a heated room to dry them. Thirdly, the fauna material needed to be treated.

On November 11, the last contaminated cabinet was removed; this action completed the initial recovery period. Only 5% of the collection was a total loss. In the long term, the collection requires a conservator for two years to oversee the treatment. A new storage space is being built on Jamestown Island. The groundbreaking ceremony occurred before the hurricane. Many other groups assisted NRCC with advice, supplies and staff during the disaster including the Northeast Document Conservation Center, Museum Archives Repository Storage (MARS), and Colonial Williamsburg.

**“Search & Identify (Destroy, Optional): Portable FTIR Demonstration” by Nora Lockshin, McMillan Conservator, Smithsonian Center for Archives Conservation and Greta Hansen, Anthropology Conservation Lab, National Museum of Natural History**

The portable FTIR is a new machine for the Smithsonian. The machine is a military design that is used for HAZMAT

identification. The FTIR was purchased to identify cellulose nitrate for the Anthropological Archives at the Natural History Museum and in other Smithsonian collections.

The idea for an inexpensive FTIR came from the Anthropology Conservation Lab (ACL). Much of the collection had been refoldered by volunteers prior to a move to Suitland, but the materials could not be identified at that time. An FTIR in the storage area would create a short cut from sending out artifacts for testing because no tracking system would be needed. It also would allow volunteers and others unfamiliar with the characteristics of cellulose nitrate to sort the collection. The FTIR needed to be easy to run so that interns and other staff could be taught to use the machine.

The Smithsonian Institute Archives assisted the ACL with the purchase of the machine as it fit within its long-term goals. The goals include identifying poor quality storage materials and cellulose nitrate. The FTIR that was chosen cost approximately \$40,000.

An ACL intern is developing the protocol for the FTIR. The database in the FTIR contains primarily chemicals used in drugs and warfare. A large library could have been purchased for \$10,000, but was not. Instead spectra from the Smithsonian Center for Materials Research and Education SCMRE and other standards will be used to teach the machine what to look for.

The procedure begins with setting parameters, naming the sample, and recording the background spectra. The test is non-destructive and has a 3 by 3 inch aperture. The machine has a changeable head and can be used to test liquids. The acrylic head is used for thin and transparent samples. The head is in contact with the surface and the degree of pressure is gauged and controlled on a scale of 1-10. More pressure is found to result in more accurate readings but care must be taken not to dent the object with the head. The reading is taken in less than a minute. Matches are listed with a quality rating that tells how close the match is.

Smithsonian Institute policy requires that cellulose nitrate be separated from the rest of the collection, but not necessarily destroyed. If the results of the FTIR are questionable, then destructive testing will be done. The use of FTIR is still in the beginning stages and the protocol will continue to be developed.

**“Gentle Vacuuming: Widely Said, Rarely Measured” by Mary Ballard, Textile Conservator, Smithsonian Center for Materials Research & Education**

In this presentation, Mary Ballard discussed methods for measuring what constitutes a “gentle vacuuming”. Gentle vacuuming is a typical first step in textile treatments. ASTM standard F558-98 Standard Test Method for Measuring Air Performance Characteristics of Vacuum Cleaners was the source for how to quantify this generic term.

Three factors can be measured on a vacuum; they are air pressure, air velocity and motor speed. The air pressure is measured with a manometer, which is a water gauge. It gives readings in inches of a water column. The air velocity is measured with an anemometer. It measures airflow in meters/seconds or feet/minute. This device is used to measure the airflow of exhaust hoses and elephant trunks. The motor speed is set by the variable motor speed control device, which is visible on some vacuums. It controls the amount of energy provided to the vacuum motor and has a dial to show the setting in volts or watts.

The effect of the voltage control was explored by comparing the use of a Nilfisk vacuum cleaner by conservators and volunteers- either holding the nozzle of the vacuum off the textile or pressing the brush into the textile. The voltage control has more effect when the nozzle is closer to the object. With the nozzle one centimeter from the object, the voltage control has little effect. Pressing the brush into the object creates the greatest suction and the motor speed has the biggest effect.

Other factors that were considered were the difference in the pull at the center of the nozzle verses the edge and the use of a screen. The center does not have

significantly stronger pull and a screen has little effect on the amount of suction if the brush is pressed into the screen.

Both the anemometer and the manometer were successful at measuring the suction of the vacuum. When using the manometer, readings can be compared at the same location without correcting for local conditions. It is important to hold the manometer at the same angle for each reading to have consistent results.

Both of the anemometer and manometer are relatively inexpensive and can be used to quantify the amount of suction used during treatment.

Allison Olson  
Paper Conservator

## Objects

**“Whistler’s Karat: Restoring Whistler Frames at the Freer” by Bill Lewin**

Bill Lewin, a private conservator specializing in gilt surfaces, japanning, lacquer and wooden artifacts, recently completed restoration of nine Whistler frames exhibited at the Freer Gallery. What began as a routine examination of the frames turned into an in-depth investigation into the materials, techniques and history of Whistler frames. One of the nine frames was remarkably different from the other eight and this sparked an investigation that lead Bill to London to examine other Whistler frames. Bill wanted to look into both historical and more recent chemical stripping of the frames.

All nine frames were scheduled to be exhibited at the Freer Gallery in 2003. The artwork was removed from the frames and the frames were examined closely. Some showed original markings and labels on the reverse, and the differing gold tones used to gild the frames were revealed. One frame stood out from the rest and it was thought that Whistler himself may have had the frame re-gilded. Cross sections of the layers on the frames were undertaken and four distinct layers were revealed: a sealing coating covering the wood frame, oil gilding,

gold leaf and a toner. XRF was performed on the gold leaf. The red colored gold was found to contain a high copper content and the green colored gold contained almost 30% silver.

A treatment regime was proposed and all nine frames were treated. The goal of the treatment was to return the frames to their original condition for exhibition. The frames were stripped, lightly sanded and sealed using B-67 with a UV inhibitor. Matching the original gold color was quite a challenge. In some instances, it took up to three weeks to match the color using Orasol dyes over the gilding. The large variety of colors and tones used on the frames was amazing, and the question of how Whistler arrived at these colors is unknown and still being investigated. The color of the frames was quite shocking when photographed upon a white background, but when they were hung in the gallery on walls that reproduced the original exhibition environment they seemed right at home. This is the first time in over 100 years that the original color of the frames had been revealed and the artwork displayed as it was originally intended. The frames are currently on display in a "pink and gray" room at the Freer Gallery.

**"Tristimulus Colorimetry: A Defense Strategy for Loans and Exhibitions" by Michele Austin Dennehy, Mary Ballard and Jakki Godfrey.**

Michele Austin Dennehy, private objects conservator, was hired by the Anthropology Conservation Laboratory to assess the condition of Indian objects, including textiles, located in Hall 11 of the National Museum of Natural History. Jakki Godfrey, a pre-program intern, assisted Michele with this project. Over 600 objects were examined including some that had been on display since 1955. Of particular concern were the textiles that remained on display for extended periods of time. Some were "temporarily" exhibited in 1989 and were never rotated off display. Light damage to sensitive dyes and textiles was noticeable.

As the Anthropology Conservation laboratory has no textile conservator, Mary Ballard of SCMRE assisted Michele and Jakki in finding a way to examine, assess

and monitor the textiles on exhibition. A CR-300 Minolta tristimulus colorimeter was chosen to document and quantify the colors on the textiles undergoing treatment. One of the advantages of using such a tool is that it provides numerical data for curators and other museum staff, allowing them to "visibly" see the damage occurring to objects exposed to long periods of harmful light on display, loan or both. The colorimeter uses a tri-scale to measure the color system. Originally thought up and used by Hunter, CEI has modified the system to a L\*a\*b\* scale, which measures white to black and opposing colors. The colorimeter used by ACL was chosen due to its ease of use and it also calculates the data for the user, thus decreasing the chance of error.

Disadvantages, or rather challenges, to using a colorimeter include: specimen size (the colorimeter measures an 8 mm circular area), transparency of the object, orienting the weave correctly, possible interference with results by the pile or nap of the textile, variance in the pressure of the machine on the object from person to person (but only slightly) and the tension of the textile.

Jakki demonstrated the use of the colorimeter on a textile jacket loaned to her by one of the members of the audience. The ease of using the colorimeter was demonstrated and she encouraged participation. She was careful to point out things to remember such as calibrating the machine each time it is used and taking several readings in the same spot when the textile is textured. She pointed out that with any "E" value above 2, the fading will be visible to the naked eye. A reading of 6.72 was calculated for the example she measured. Some of the textiles examined on display in NMNH were over 35, indicating a large amount of fading and thus light damage to the objects.

**"The Sculpture Program at the Justice Building: Design and Conservation" by Virginia Naudé and Constance Stromberg.**

Virginia Naudé, Objects conservator, Norton Art Conservation, Inc., was involved in an extensive conservation project at the Justice Building. She assembled a team of over five conservators, with a variety of specialties, to

work on the project. Connie Stromberg, private sculpture and objects conservator, joined the team last year. Many of the sculptures at the Justice building were originally made by Philadelphia architects after a Greek prototype. The details and sculptures could be broken down into seven thematic groups. The theme of justice and law were only depicted in a few of the relief murals. One of these above the front door is carved with the words "Everything is created by law and order". The sculpture and murals were reviewed for approval before their incorporation into the plans of the Justice building. The Treasury department, which had final say over what was approved, demanded that fig leaves be added to cover the male nudity depicted on one of the murals.

Different materials were used for the various pieces. Aluminum flake was used as a coating on some of the sculptures as well as the reliefs on the walls, doors, elevator doors and window frames. Cast aluminum was chosen in some cases because it was thought that it would reduce maintenance, although it was more costly than iron. Limestone was used as well to create many of the figures.

When Connie joined the team in 2003, the conservation projects were divided into seven groups. Several of the projects were undertaken by the conservation team and overlapped in tasks and treatments. Projects included a variety of objects as well as materials and treatments. Five painted plaster reliefs were cleaned of over 70 years of surface dirt and nicotine, and then the flaking plaster and paint layers were consolidated. Two aluminum figures were also treated. Analysis was undertaken to determine how the aluminum flakes were applied. The aluminum was cleaned of all sorts of dirt, debris and many years of cleaning products, and then recoated. Corrosion was minimal although some corrosion products were found around the joints. Several other aluminum pieces were conserved, all with their own sets of problems. Several roundels that hung on the wall had to be cleaned of an over-coating of silver spray paint which was applied in the past in an attempt to restore them. Other projects being undertaken

included the cleaning of limestone figures and other aluminum sculpture.

The team is still undertaking work at the Justice building on the sculpture projects. Some of the challenges in working inside the Justice building include minimal control of schedules, security issues, and the ability to monitor and implement a long term preservation plan for the pieces that are treated.

#### **"Toward a Treatment Protocol for Waterlogged Tortoiseshell" by Emily Williams**

Emily is currently the archaeological conservator for the Colonial Williamsburg Foundation, and she specializes in the treatment of waterlogged materials. In 1999, John Milner Associates contracted with Colonial Williamsburg to treat materials excavated from Block 2 on Independence Hall in Philadelphia. A number of complete or nearly complete tortoiseshell comb fragments were found, as well as over thirty smaller fragments, and a treatment protocol for the tortoiseshell was needed. The use of tortoiseshell in the 18<sup>th</sup> and 19<sup>th</sup> century is well documented and ornate jewelry, combs, boxes and veneers were made from this material. It became such a popular material that attempts to imitate it were abundant during this time period. The material used to construct these objects actually comes from sea turtles, not tortoise, and hence the name is a misnomer.

Tortoiseshell, because it was a rarity and thus considered a luxury item, is not a common material found on archaeological sites. Additionally, as it is difficult to identify in some cases, the presence of tortoiseshell on archaeological sites has not been confirmed for this reason. Hence, there is little information on the treatment of waterlogged tortoiseshell. Due to the scarcity of tortoiseshell samples, Emily obtained permission from the archaeologists to use a bag of very small pieces of shell to find a suitable treatment method. The samples were first divided into three groups based on condition. Fifteen treatments were selected based on those used with other keratinaceous materials. Treatments involved finding a suitable bulking agent and



a suitable drying method that did not leave the tortoiseshell more opaque or further delaminated.

Two treatments which turned out not to be suitable included the use of 30% glycerol followed by air drying under pressure and the use of solvent drying followed by slow air drying under pressure. Two treatments which stood out as being successful were impregnation with 10 % PEG 400/ 20% PEG 4000 followed by non vacuum freeze drying and the application of 40% Primal AC-33 under vacuum followed by air drying; between two pieces of acid-free board. Any treatment using solvents was proven to be detrimental to the material, causing shrinking, flaking, loss of transparency and other mechanical problems, and should be avoided. In the future, more work is needed to find a suitable treatment method for tortoiseshell. The lack of samples available made it impossible to test every variable of each treatment method to determine which part was successful and which was not. In addition, proper identification of tortoiseshell on archaeological sites is needed to ensure the success of treatments in the future.

Lisa Young  
Objects Conservator

## Paintings

The painting session of the three-ring circus included presentations from professionals in a variety of specialty groups. The talks ranged from the discussion of treatments, including painted textiles and easel paintings, to the development of new conservation materials.

### **“What WERE We Thinking???: Update on the Vermont Painted Theater Curtains” by Michele Pagan**

Michele Pagan, a textile conservator in private practice, reviewed the scope and progress of her involvement with the conservation treatment of the Vermont painted theater curtains. Since there are hundreds of curtains, with minimum dimensions of ten feet by twenty feet, the focus of the treatment is on stabilization. Stabilization for these large, painted textiles

includes reduction of soil by vacuum and stabilization of the support by mending tears, reducing planar deformations, and preventing rips. The friable paint is minimally consolidated and general toning is used to visually reintegrate losses to the image. Pagan also discussed her creative approaches to working in situ with confined spaces, often converting the stage of the theater itself into her workspace.

### **“Appropriate Support Characteristics for the lining of Paintings” by Sean Habgood**

Sean Habgood, objects conservator for Conservation Solutions, Inc. Habgood discussed the results of a study he completed, with the help of Marion Mecklenburg, on the determination of the appropriate support characteristics for the lining of paintings. He began this study by posting a survey, through the CoOL conservation dist-list, of supports used by painting conservators for lining. Out of the 165 responses he received, 87% used linen as a support. Habgood tested all of the commonly used supports, including linen, linen with a glue layer, polyester multifilament and monofilament woven fabrics, and Sunbrella®. He also added a material not commonly used, Cuben® fiber CN135HBK.92, which is based on a polyethylene monomer. He tested each material for its strength, resistance to pollution and humidity, and textural properties. Tensile tests were conducted in chambers with controlled temperature (22-24 °C) and humidity (48-55%relative humidity). Habgood concluded that the only material to meet all the criteria was the Cuben® fiber support. The Cuben® fiber supports can be rigid and are available in a variety of translucency.

### **“Michele Coltellini; A Work in Progress” by Gillian Cook**

Gillian Cook, the Kress Assistant Paintings Conservator for the Walters Art Museum in Baltimore, presented the progress of her treatment of Michele Coltellini's *Madonna and Child Enthroned with Saints*. Cook began by discussing the artist's Ferrarese and Bolognese influences and traced the provenance of the work. The altarpiece was executed for the church of Sant'Andrea at Ferrara where it remained until

approximately 1866. Afterwards, it was moved to the Pinacoteca once the church was closed. Cook also discussed the examination of the altarpiece and identification of an extension along the top of the painting. The addition, like the original support, was composed of five planks of wood. The types of wood were examined and the original was found to be poplar while the additions are walnut. Examination of an x-radiograph of the painting and cross-sections revealed a marked difference between the technique and handling of the paint in the original portion and the addition. Cleaning tests revealed a difference in solubility between the paint on the lower portion and the addition. Based on her examination, Cook questioned whether the addition was something added to replace what was once there, or a later extension of the artist's original composition. An 1846 copy of Coltellini's altarpiece by Antonio Baldini does not show the addition, but cuts off exactly where the addition meets the original composition. Cook has completed varnish removal on the altarpiece, and based on research and consultation with conservators, curators, and the director of the Walters, she will proceed with the removal of the addition.

**"Art-Care: Linking Professionals Online"  
by Judith Watkins Tartt**

Judith Watkins Tartt, a painting conservator in private practice, presented her recent development of *Art-Care*, an online resource for professional conservators and other art professionals such as appraisers. The idea behind Art-Care was to provide a mode of introduction for the general public to conservators and appraisers that hold a professional status with their associated professional organizations. Member conservators who subscribe to Art-Care must have professional standing with AIC and IIC. Art-Care is not a non-profit organization and charges a \$12 per month membership fee. If you have internet access, see Art-Care for yourself: [www.art-care.com](http://www.art-care.com).

Christina Milton O'Connell  
Painting Conservation Intern

## February Meeting Intern Talks

The February 5<sup>th</sup> WCG Intern Talks included three presentations from local fellows and interns in painting and objects conservation.

**"Testing Portable X-ray Fluorescence Spectrum Analyzer Applications on a Reverse Painting on Glass" by Sarah Pinchin, painting conservation fellow, Smithsonian Center for Materials Research and Education**

Sarah discussed the general capabilities and applications for XRF. The discussion covered the molecular phenomena underlying the detection of specific elements, the equipment and parameters for operating the device and a case study of a reverse glass painting.

XRF has been applied to the examination of art materials since the 1960's. It is a non-destructive technique since it is a surface analysis, and information can be accumulated quickly since there is no sample preparation. Applications of XRF have included all materials, such as pigments for works on paper and paintings, alloy compositions for metals, and compositions for glass objects.

The equipment Sarah used was an Innov-X Systems XRF handheld analyzer with a detachable control panel. Overall, the unit weighs about 4 1/2 pounds. The analyzer needs to be no further than a few millimeters from the surface to obtain data. The lightest element detectable by the Innov-X XRF unit is phosphorus. The aperture size of the analyzer is 12 mm, but attachments are available to reduce this size so that smaller analysis locations can be targeted. From the time the equipment is turned on, it takes approximately three minutes to boot up and calibrate. Depending on the mode of analysis, which includes alloy mode for metals, thin film mode, soil mode for trace analysis, and empirical mode, the analyzer needs to remain in place for 90 seconds or longer. To help keep the unit steady, Sarah had fabricated a support to hold the device during analysis.

To demonstrate the applications of the Innov-X handheld XRF unit, Sarah carried out the examination of a 19<sup>th</sup>-century American reverse glass painting titled *Jacobs Dream*. The painting contained white and blue colored paints that were backed with foil to create a luminous effect. This particular object was chosen for the study because it was a composite of glass, paints, and metals and could demonstrate the applications of the handheld XRF unit. The handheld analyzer was able to detect the elemental compositions of the glass, the foil, (of which there were four different compositions containing different amounts of lead and tin), and elements present in the paint. The white paint was identified as lead white, but the blue paint was more difficult to analyze due to the aperture size of the analyzer, which could not isolate the small pigment particles.

**“Renaissance Curios: The Examination of Four Wax Objects at the Walters” by Megan Emery, third-year intern in the objects conservation department, Walters Art Museum**

Megan began by discussing, in depth, the development of wax as a medium for art. Megan examined four wax objects from the Walters and presented details about their fabrication, materials, and condition. She outlined general conservation concerns and discussed possibilities for treatment of wax objects.

Bees-wax was the most common type of wax used in the 16<sup>th</sup> and 17<sup>th</sup>-centuries for fabricating objects. Other waxes were sometimes blended with bees-wax to change its handling properties. Vasari's treatise included recipes for adding animal fat, turpentine, and pitch to bees wax to change the consistency, tenacity, and color. During the Renaissance, there was a peak in collecting objects made with wax for chambers of wonders, called *kunst und wunderkammers*. These wax objects were made by a variety of techniques ranging from carving to casting. The wax objects were colored by using a monochrome wax that was painted or by pigments mixed directly in the wax.

The objects Megan examined from the Walters included a carved wax relief depicting the *Entombment of Christ*, a late 17<sup>th</sup>-century *Portrait of a Noble Man* cast in pigmented waxes, an early 17<sup>th</sup>-century carved polychrome relief *Portrait of Elizabeth de Valois* attributed to Antonio Abondio, and an early 17<sup>th</sup>-century curio cabinet figure, affectionately called *Seed Man*, which consisted of wax formed around a wooden core. Many of the objects included other materials, such as glass or slate supports, wooden or leather cases, small jewels and pearls to adorn the portraits, and in the case of *Seed Man*, an array of materials including flax seeds, and parts of a scarab beetle. Megan used a variety of examination techniques, such as x-radiography to examine the fabrication techniques and identify damages or changes to the works and ultraviolet illumination to identify materials, pigments, and adhesives based on their characteristic fluorescence.

Megan highlighted general conservation concerns for wax objects. These included the build up of surface dirt and grime, crystal growth and blooming, shrinkage, slumping, and breaks and fractures. Wax is susceptible to changes in temperature. If it is exposed to heat, it may become tacky and dust and dirt can adhere to the surface or it could slump. If the temperature is too cold, the wax may become brittle and susceptible to breaks or cracks. Megan found many of these problems in the four objects from the Walters. All of the objects have some surface dirt, the *Portrait of a Noble Man* has broken fingers, and the *Seed Man* is losing his seeds. Megan plans to carry out the conservation treatment of the Walters objects and conduct analysis such as FTIR and GC-MS to determine the chemical components that make up the wax. By understanding the composition of the waxes, Megan will try to determine how this affects the condition of the objects. Through her extensive research, Megan summarized the ideal conditions for wax objects: a temperature range of 69-74 °F, a relative humidity below 65%, protection from dust, and low light levels.

**“A Late 17<sup>th</sup>-century Portable Sundial: Its History and Conservation” by Susan Costello, third-year intern in the objects**

## **conservation department, Walters Art Museum**

Susan discussed the history and development of portable sundials, described the materials and fabrication techniques of a portable sundial from the Walters Art Museum, and discussed the treatment of the sundial.

Susan traced the general history of portable sundials back for 3,000 years. Sundials are the oldest timekeepers known to man and have changed greatly in style, material and complexity. Circa 1500 BC, Egyptians used pillar dials of simple design. These consisted of a horizontal surface with a raised portion at one end, which was set towards the sun to cast a shadow on the hour markings. Sundials have been made from materials such as stone, wood, and metal. One of the most popular portable sundials was the signet ring dial, although it was not very accurate.

Susan examined a Butterfield sundial from the Walters. These dials were popular from 1675 to the end of the 18<sup>th</sup>-century. The anatomy of the sundial included a compass, an adjustable gnomon, and four different hour scales, all of which aided in the accuracy of the timepiece. Susan indicated the limits of traveling with a sundial since the hour lines were specific to a particular latitude. The compass made the sundial directional and the adjustable gnomon and multiple hour scales contributed to the portability of the Butterfield sundial by compensating for different locations and changes in seasons. The Walters sundial is silver plate with engraved designs. Colored resins provide further decorative elements and some areas were gilded. The sundial is enclosed in a wood case covered with black leather and lined with green silk velvet. Susan indicated the following concerns with treatment of the sundial: tarnished silver, white polish residues left in recesses and mechanics, losses to the colored resins that decorate the front, and polish residues in the interstices of the leather.

Susan treated the sundial by reducing the tarnish on the silver. Reducing the tarnish helped preserve the patina of age. The compass was disassembled and the glass

was cleaned and polish residues were removed from the leather and silver plate. The losses in the resin were compensated by cutting Mylar inserts that matched the shape of the losses, coloring them with permanent markers to mimic the transparency of the colors, and adhering the Mylar to bare silver with a small piece of mineral wax. Susan used the results of a CCI study on the light fastness of felt tip markers to determine the best brand to use. She chose Letraset Panatone markers based on the light-fastness of the specific colors she needed for her treatment. During her examination of the sundial, Susan found that some of the color resin used for the leaves of the floral design was yellow, when one would expect them to be green. She plans to carry out analysis to determine if there was a fugitive blue component that has faded over time.

Christina Milton O'Connell  
Painting Conservation Intern

## **Kendra Lovette Fund**

Please consider making a donation to the Kendra Lovette Fund. Donations will be used to sponsor continuing education activities in her honor. For those of you who are not familiar with her, Kendra was a long time Washington area conservator. In 1977, she began working at the Library of Congress where she was the conservator in charge of treatment for the architectural drawings for the US Capital. Four years later she accepted the position of paper conservator at the Baltimore Museum of Art where she worked for five years. After that Kendra was in private practice until the mid 1990s when ill health forced her into early retirement. Kendra died March 6, 2003 after a prolonged struggle with multiple sclerosis. Donations can be made by check to WCG with a note in the memo line that it is for the Kendra Lovette Fund. Send your donation to:

WCG  
Kendra Lovette Fund  
PO Box 23364  
Washington, DC 20026



## Call for Nominations for 2004/2005

The 2004 WCG Nominating Committee is still accepting nominations for the following positions:

**Treasurer  
Membership Secretary  
Four Director Positions**

The election of new officers will take place at the May 6<sup>th</sup> 2004 business meeting at the Hillwood Museum & Gardens. If you would like to nominate someone please contact one of the following committee members:

**Linda Edquist, Committee Chair**  
(edquistls@si.edu)  
(w) 202-633-9377 (h) 703-533-9776

**Committee Members**  
**Eliza Gilligan** (gilligan@si.edu)  
**Barbara Ramsey** (bramsay@artexas.com)  
**Andrew Robb** (anro@loc.gov)

## Nominee Bios

### Directors:

#### **Scott Brouard, Hillwood Museum and Gardens**

Mr. Brouard is a conservator of paintings, frames and wooden furniture. He also designs and fabricates furniture and is a painter/printmaker. After receiving a BFA and MFA from The American University in Washington, D.C., he trained as an apprentice in paintings and frames conservation at the Washington Conservation Studio with Marion Mecklenburg and with Wimsatt and Associates in Kensington, Maryland. Mr. Brouard operated a business fabricating furniture and designing and fabricating exhibits for many Washington area museums. Currently he holds the position of Preservation Manager at the Hillwood Museum and Gardens in Washington, D.C.

#### **Ann Creager, Smithsonian American Art Museum**

Ann Creager is presently conservator of paintings at the Smithsonian American Art

Museum and has been since 1977. She received four years of conservation training from Charles Olin, former chief conservator at the National Collection of Fine Arts and National Portrait Gallery. She received a BA in liberal arts with concentration in Art History and Fine Arts from Marygrove College. Over the years at the museum Ann has shared her time and conservation experience with many post graduate interns from programs both in this country and Canada. She has been a member of WCG since 1975 and is a longtime Fellow of AIC. "I have really enjoyed the past two years serving as a Director of the Guild. It has been both fun and rewarding getting to know and work with my colleagues, especially those not just in my own area of paintings. I would very much like to continue serving in this capacity for another two years continuing the work of the ever-expanding goals of the organization."

#### **Nancy R. Pollak, Private Practice**

Nancy R. Pollak is the principal of Art Care Associates, where she specializes in the treatment of paintings and painted textiles. She graduated from the Winterthur/University of Delaware Program in Art Conservation in 1991, following an internship at the Pennsylvania Academy of Fine Arts, Philadelphia. Nancy served a post-graduate fellowship in painting conservation at the Williamstown Art Conservation Center and continued there as an assistant conservator. She moved to Frederick, MD and established her private practice there in 1996. In addition to treating traditional paintings, Nancy has a special interest in the study and treatment of painted textiles, particularly flags and banners, and has written and lectured on them, most recently for the 2003 NATCC meeting in Albany New York. She has served as treasurer for the AIC Textile Specialty Group, and on the AIC membership Committee. She is currently part of the CIPP certification group and an editor of the TSG Catalogue, and welcomes the opportunity to become more involved with WCG as a director.

#### **Alexandria Tice, Private Practice**

I've been a painting conservator for 27 years, most of them in a small private

practice serving museums, historic houses, and government and private collections.

I served on the WCG Board from 1993-96, the last year as vice president. The committees I worked with in those years focused on public outreach in the form of creating the prototype brochure for the Guild, setting up an informal speakers' bureau and soliciting advertising for the Guild Resources Directory from conservation related companies. It would be a pleasure to serve on the board again. My interest in public outreach will continue - an educated consumer, public or private, is the best supporter of conservation.

**Lisa Young, Smithsonian Institution, National Air & Space Museum**

Lisa Young is currently serving as a conservator working with the Department of Space History at NASM to coordinate and undertake a Save America's Treasures project to preserve "Threatened Artifacts from the Apollo Era". She is conducting groundbreaking and original research into the degradation mechanisms of spacesuits from the Apollo era. Materials being researched include rubber, polymers and modern metals. She is also serving as Project Conservator for the preservation of the Saturn V Rocket, located at the Johnson Space Center in Houston, Texas. She joined NASM in 2000 after working as a conservator in private practice and serving as President of Alexandria Conservation Services, Ltd. She has worked with numerous other private and government agencies such as the National Park Service, The National Museum of Civil War Medicine, Historic St. Mary's City, Mount Vernon and Colonial Williamsburg over the past six years. She received her BSc (First Class Honors) in Archaeological Conservation from the University of Wales, Cardiff in 1996 and has performed fieldwork both in the United States as well as in Egypt, Wales and Greece. She is an active member of various conservation organizations and is a professional associate of the American Institute for Conservation. She has been a member of WCG since 1991, and serves on the WCG outreach committee and the fulfillment committee.

**Treasurer:**

**Polly Willman, Private Practice**

Polly Willman completed both her degrees at Colorado State University, a BS in Textile Sciences and an MA in Costume History and Preservation. She was the restorer in the Costumes and Textiles Department at The Brooklyn Museum for eight years. While in New York City she was active in the Textile Conservation Group and served as its chairperson. In 1988 she accepted the position of costume conservator at Smithsonian's National Museum of American History. Her major projects at NMAH have been the renovation of the First Ladies Hall, the design and construction of a costumes and textiles conservation lab and traveling the exhibition "American's Smithsonian." She is now in private practice, providing consulting services for costume display and storage. She lectures extensively on costume conservation through professional organizations and academic institutions and is active in the Costume Society of America where she has held numerous offices, including treasurer for 4 years and organized many symposia both regionally and nationally.

**Membership Secretary:**

**Ellen "E.D." D.B. Tulley, Private Practice**

E.D. is an objects conservator new to private practice. She just started Tully Art Conservation, LLC in October and is currently doing contract work at the objects conservation department at the National Museum of American History. She graduated from the Winterthur/University of Delaware Program in Art Conservation in 2001. She spent her third year internship and two consecutive Kress fellowships at the Freer Gallery of Art and Arthur M. Sackler Galleries. During the fellowships she worked on surveying and treating a large collection of ancient Chinese objects. She spent her summer internships at the Autry Museum of Western Heritage creating an earthquake mitigation plan and at the British Museum working in the inorganic objects group. E.D. is excited about the opportunity to become more active in the Washington conservation community.

# Bylaws Changes

The WCG Board is proposing the following two changes to the WCG Bylaws, to be voted on at the May meeting. The changes will bring us into the twenty first century by allowing us to notify members of meetings or bylaw changes by mail or by email. After the changes go into effect, WCG plans to ask each member their preference on how they would like to receive their notices. You will be able to choose mail, e-mail or both (FYI-Please be aware that WCG does not sell its e-mail list).

## 1.) Article IV Section E Notification of meetings

### Current Bylaw:

Written notice stating the place, day and hour of the meeting, and in the case of special meeting, the purposes for which the meeting is called, shall be delivered not less than ten or more than fifty days before the date of the meeting.

### Proposed Change: Add the words “or electronic”

Written or electronic notice stating the place, day and hour of the meeting, and in the case of special meeting, the purposes for which the meeting is called, shall be delivered not less than ten or more than fifty days before the date of the meeting.

## 2.) Article VII Section A Amendments to the Bylaws

### Current Bylaw:

These bylaws may be amended or repealed by a majority vote of the members at a meeting announced in accordance with Article IV Paragraphs C and D, provided the notice of proposed changes has been furnished in writing to members of WCG.

### Proposed Change: Add the words “or by email”

These bylaws may be amended or repealed by a majority vote of the members at a meeting announced in accordance with Article IV Paragraphs C and D, provided the notice of proposed changes has been furnished in writing or by email to members of WCG.

If you have any questions or comments please send them to:  
washingtonconservationguild@hotmail.com

## Nominations accepted: Fourth Annual Preservation Volunteer Awards Ceremony May 4<sup>th</sup>

The Association for Preservation Technology DC Chapter is once again celebrating the National Trust for Historic Preservation's National Preservation Week by co-sponsoring the Fourth Annual Preservation Week Volunteer Recognition Awards Ceremony. The ceremony will be held again this year at the historic James Monroe House at 2017 I Street NW. This year's ceremony will take place Tuesday May 4<sup>th</sup> starting at 6:30 pm.

Why do we celebrate the preservation volunteer? Many DC area residents are no doubt active in, or are aware of others active in, preservation-related organizations in and around the DC metropolitan area. These people work hard to fulfill responsibilities and complete tasks vital to the preservation of our built environment, in addition to their family and career responsibilities. This ceremony is the opportunity for the preservation community to recognize those people for their dedication, and to celebrate!

And what a celebration! The sponsors of this annual event make it possible to entertain in style, at the appropriately historic James Monroe House, with an elaborate buffet and open bar reception. The evening continues with a keynote address from a noted preservation personality to be determined, followed by an intermission and the awards ceremony.

How can you participate? If you, or an organization with which you are affiliated, know of preservation volunteers whom you or the organization want to recognize, fill out the nomination form found on the co-sponsor's web sites ([www.aptdc.org](http://www.aptdc.org) and [www.dcpreservation.org](http://www.dcpreservation.org)) and send or email it in to the address indicated. Be sure to include the reservation information in part 4 of the form. Groups nominating a volunteer

receive five complimentary admissions to the event. Additional tickets are \$30 each.

So please participate in and attend the fourth annual gala event for Preservation Week, celebrating the grassroots individuals who make preservation work!



## PEOPLE

**Frederic Stauderman Robb** was born 12/28/03 at 8:47 a.m., weighing 8 lbs 14 oz and measuring 22 3/4" For photos, etc. go to [www.dcaccess.net/~arobb](http://www.dcaccess.net/~arobb)

**Sarah Stauderman** curated the photography exhibition "Beauty in Service to Science: The Panoramas of Charles D. Walcott", which is on display at the Canadian Embassy from 3/5/04 to 5/28/04. The exhibition features the panorama photography of the Canadian Rockies taken by geologist and 4th Secretary of the Smithsonian, Charles Doolittle Walcott. The Smithsonian Archives has the records and photographs of Walcott.

## Courses

**George Washington University Special Topics Course**

**Introduction to Health and Safety in Museums**

Summer Session I, 2004 (May 19-July 2, 2004)  
Tuesday and Thursday evenings 6:10-8:20 pm

Registration: Spring, 2004. Registration information will be available at <http://www.gwu.edu>. Please contact one of the course directors (see below) for more information. GW Columbia College alumni may be eligible to audit the course. Contact one of the course directors for permission to audit.

Course Directors:

David Goldsmith (PubH), [eohdfg@gwumc.edu](mailto:eohdfg@gwumc.edu)

Catherine Hawks (MSTD), [cahawks@aol.com](mailto:cahawks@aol.com)

## Metals Conservation Summer Institute

**Sponsored by the Higgins Armory Museum and Worcester Polytechnic Institute (WPI)**  
**7<sup>th</sup> to 18<sup>th</sup> June 2004**

The Higgins Armory Museum and WPI are collaborating to create a new objects conservation program with a focus on metals conservation. Higgins Armory Museum and WPI propose to initiate this long-term project by presenting a series of three consecutive two-

**New to the area and don't know a lot of people?**

**Like to attend meetings but feel shy at the social hour?**

**Been meaning to contribute to the community?**

**Solve all these problems, and more, by getting involved with WCG**

The following positions are open:

**Refreshment Chair:** The new duties of this job include bringing the paper goods and drinks to each meeting (the Directors are responsible for food). Work in tandem with two Directors to set-up and clean up the food & drink for each meeting. Responsible for the donation box and nametags. This is a great way to get to know both members and Board members.

**And as an added bonus, WCG will provide for parking at each and every meeting! No more schlepping from the Metro!**

**Outreach Booth Chair:** Plan at least three events per year where the booth will be set-up. Recruit and coordinate volunteers to staff the booth at these events. Responsible for sales of *Conservation Resources for Art & Antiques* at the booth. Set-up and break down the booth at each event. Store the booth at home. This is a position for someone who loves to educate and converse with the public. It is truly a wonderful way to give to the community and the conservation profession.

If you are interested in either of these positions please contact Emily Jacobson at [ejacobson@ushmm.org](mailto:ejacobson@ushmm.org) or 202-488-0477 or email

[washingtonconservationguild@hotmail.com](mailto:washingtonconservationguild@hotmail.com)



week summer conservation institutes in 2004-2006.

These Metals Conservation Summer Institutes (MCSI) will enable the Higgins and WPI to demonstrate national leadership in the field of metals conservation and will lead the partnering organizations to identify key faculty and participants to assist in planning a strong foundation for a future graduate program in objects conservation. This plan has clear objectives and goals, and provides all the IMLS grant requirements, including: sustainability, strong management, qualified personnel, wide dissemination strategies, design reflecting actual demand and need in the field, project evaluation and a plan for adaptability.

WPI is a national leader in metals research and is home to the Metals Processing Institute (MPI), a research leader in the field of metals properties for industrial application. The Higgins Armory Museum (AAM accredited) has one of the largest collections of historical and archeological metals in the nation, famous primarily for its extraordinary collections of arms and armor. WPI, MPI and the Higgins Armory Museum collectively offer unique laboratory facilities and research expertise that will guarantee the national significance and the quality of this project.

*Goals of the partnership:* The intention is to create an enduring collaboration between the two institutions leading to the establishment of a regular summer conservation program, and leading to a graduate degree program in objects conservation with a focus on metals.

By establishing a Metals Conservation Summer Institute (MCSI) we are initiating the first step of this large-scale metals conservation plan. The inaugural course will be held during the summer of 2004, with the intent that this will be the keystone for a cohesive and enduring partnership between the Higgins Armory Museum and WPI; an initiative that capitalizes on the historical legacy of both institutions. The MCSI has been developed to meet the identified needs in the field; to harness joint facilities and expertise; to create a conservation program to benefit the urgent needs for conservation of objects of the Higgins Armory Museum's collections; to provide a nationally and internationally recognized faculty of experts in the field to organize a nationally significant service to the field; to expose students to a major collection of archeological and historical metals objects; and to develop a new conservation curriculum.

The institutions anticipate building on the strengths of the summer institutes to establish the region's first graduate degree program in

conservation with a focus on metals properties. The institutions anticipate that the experiences gathered at the MCSI program will form a solid foundation for this new graduate degree program.



## How to reach WCG

Web site: <http://palimpsest.stanford.edu/wcg>

Email:

[washingtonconservationguild@hotmail.com](mailto:washingtonconservationguild@hotmail.com)

Address: PO Box 23364, Washington, DC 20026.



## News from the Editor

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

Jayne Girod Holt  
21 Grant Avenue  
Takoma Park, MD 20912  
Tel: (301) 891-2957  
Fax: (301) 891-2471 (call first)  
E-mail: [editor@girodholt.com](mailto:editor@girodholt.com)

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

Next issue: June 2004

Deadline for submissions: May 15, 2004

## Membership

WCG dues are \$25 per year, \$15 for students and interns, payable to the Washington Conservation Guild or WCG.

The membership year runs from May 1<sup>st</sup> through April 30<sup>th</sup>. Membership forms can be requested by mail from the Membership Secretary at P.O. Box 23364, Washington D.C. 20026 or can be downloaded from our Web site. Changes of address or telephone numbers, corrections to the directory, and dues payments should be sent to the Membership Secretary at the address listed above.

The membership schedule is as follows:

- Early March: membership renewal notice mailed
  - Mid-April: 2nd and last renewal notice mailed
  - May 1<sup>st</sup>: New membership year begins (verify your status\*)
  - July 1<sup>st</sup>: Deadline for membership renewals\*\*
  - Aug/Sept: Publication of membership directory
- \*Members can check their status by looking at the address labels of WCG mailings. PD following your name indicates that you have paid for the membership year. NPD indicates that you have not paid for the current year and should do so as soon as possible.

\*\*Members who join after July 1<sup>st</sup> will not be included in the membership directory, but in an addendum to be mailed out in December.



Disclaimer: The Washington Conservation Guild (WCG) does not recommend particular individuals, businesses,

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

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#### Pricing for the Conservation Resources for Art and Antiques:

VA -- 16.95 + .59 tax = \$17.54  
 MD -- 16.95 + .85 tax = \$17.80  
 DC -- 16.95 + .97 tax = \$17.92

*All mail orders are \$20 to include shipping & handling and taxes. All other orders for institutions, mail order catalogs, or other must be approved through the fulfillment committee ahead of time.*

In order for something to become clean, something else must become dirty.

-Imbresi's Law of Conservation of Filth



#### WCG Board of Directors 2003/2004

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