Washington Conservation Guild Newsletter

March 2005

Volume 29 No. 1
ISSN #0886-1323

Upcoming WCG Meetings 2004/2005

Monthly meetings for the 2004/2005 season began October 2004 and run through May 2005. 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
Martin Frost, "The Curious Art of Fore-Edge Painting". The meeting will take place at Hillwood Museum and Gardens, 4155 Linnean Ave., NW.

May 5
Annual Business Meeting, Raffle and NMAI presentation "X-treme Installation in Hard Hats and Steel-Toed Shoes: NMAI's Inaugural Exhibitions". This meeting will be held at the new National Museum of the American Indian at 4th St. and Independence Avenue, SW.

Inside This Issue

From the Desk of the President

I am pleased to report that attendance at our monthly WCG meetings is at an all-time high. More than 100 people attended our December meeting on digital photography. A standing-room only crowd listened to our three speakers discuss digital preservation issues and describe equipment for digital photography. Special thanks go to **Ernie Robertson**, of Museum Glazing Services, for providing the wine for our holiday meeting, as he has for the last several years.

Another 100 attendees joined us at the 3-ring circus where, for the first time ever, we had three vendors in attendance during the social hour. **Borroughs Corp.**, **Conservation Resources** and **University Products** set up displays and gave out samples and goodies. Those three vendors and **Museum Glazing Services** also co-sponsored the food and wine for the event.

Attendance at the February meeting up in Baltimore was hampered by sleet and bad traffic but 35 members were rewarded for their efforts with wonderful presentations by four of the conservators at the **Baltimore Museum of Art**.

The WCG Board continues to work hard finding speakers that will appeal to all specialty areas, as the last three meetings

reflect. Summaries of these presentations can be found inside this newsletter.

The Board has been grappling with a major issue. It is becoming difficult to find members who are willing to run for **Vice-President/President**. The current bylaws call for a two-year term as Vice-President, then two years as President, followed by two years as a post-President Board member. This is a total of a 6-year commitment. In the past there have been members willing and able to take on this long-term commitment and we believe it was needed to bring consistency to the organization. With the creation of an Officer's & Director's Handbook about 5 years ago and guidelines written by and for the Treasurer and Membership Chair, the need for such a long tenure as Vice-President and President now seems unnecessary. The Board is currently coming up with **changes to the Bylaws** to make these terms of office shorter and hopefully more appealing to WCG members. You will be hearing more about this shortly since we will want the membership to vote on the issue in May.

I am pleased to announce that **Joanne Klaar** has agreed to be our new **Intern Coordinator**. Joanne first became involved with WCG intern/fellow/student members when she attended one of our events as a Fellow. Since then, she has organized several happy hours and advised us on planning of events. She recently agreed to take over for Howard Wellman, who left the position to become WCG Treasurer. Joanne recently arranged for a tour at the **Freer/Sackler Galleries** with a happy hour afterwards (see summary on page 12). We are thrilled to have such a young and energetic person involved with WCG. Please contact Joanne (j-klaar@nga.gov) with questions or suggestion for intern events.

Nancy Pollak has not let any grass grow under her feet after agreeing to be the Booth Coordinator. Nancy organized a week-long outreach event in conjunction with the National Oceanic & Atmospheric Administration (NOAA). Eighteen WCG members volunteered to staff the booth during **NOAA's Heritage Week**, answering questions about the conservation and preservation of a variety of materials. Details on this event can be found on page 12. If you are interested in volunteering at one of the next Booth events, or know of a good venue for WCG to set up its Outreach Booth, please contact Nancy Pollak at 301-845-1010 or NRPollak@aol.com.

Michele Pagan, our Angel's Project Coordinator, has been attending planning meetings with representatives of AIC's Architectural Materials Group (AMG) and the DC chapter of APT (the Association for Preservation Technology) on continuing to work with historic **Congressional Cemetery** on Capitol Hill. Plans are still in place, this time spearheaded by AMG, for setting up a second Angel's day at the Congressional Cemetery in the spring. If you did not get the chance to participate in October, and are interested in a spring project, please contact Michele at 202-546-5439 or Michele_johnpagan@yahoo.com.

I believe that we have resolved most of the e-mail and postal mail delays that we experienced earlier in the membership season. We are continuing to explore the issue of whether to return to non-profit mailing status, and we will let you know once a decision is made. For anyone who wants to receive e-mail announcements, I am repeating the information that was in the December newsletter: **All members who would like to receive e-mail announcements need to add WCG's email address** (wcg@washingtonconservationguild.org) **to your computer address book.** This is a new e-mail address. We continue to take inquiries at our old e-mail address, washingtonconservationguild@hotmail.com, but do not send e-mails from that address. To avoid missing out on meetings or announcements in the future, we recommend that you bookmark our website, www.washingtonconservationguild.org, and check there for the most up-to-date information on meeting dates and times.

We have some wonderful meetings still to come and I look forward to seeing you there. Don't forget to continue to **donate money** for food and drink when you come to each WCG meeting. Just a buck or two a meeting helps immensely.

See you soon,

Emily Jacobson, WCG President
ejacobson@ushmm.org or
washingtonconservationguild@hotmail.com

December Meeting

December's highly attended meeting titled "An Overview of Digital Photography for Conservators" included three speakers with expertise in digital imaging and digital storage. Whether in private practice or working for an institution, we conservators are discovering a gap in our knowledge. We may understand the chemistry of inks, paints, and metals. We may be able to make invisible repairs. We may even be able to run large preservation programs or successful small businesses, but generally speaking our expertise runs out and panic sets in when faced with a computer virus, an obsolete file, or a disintegrating hard drive. As we spend our days contemplating historic materials, the digital revolution marches on.

However, digital technology is only a tool and not the answer to all of our storage, access, and preservation problems as **Steven Puglia** of the National Archives and Records Administration reminds us. In his "Overview: Preservation of Digital Media", Puglia addressed such complex topics as the life expectancy of digital media, technological obsolescence, metadata, and digital repositories. As Preservation and Imaging Specialist in the Special Media Preservation Laboratory, he works toward the eventual goal of persistent archives. Persistent archives are systems that provide for long-term preservation of digital information. Polyester based microfilm may last for 500 years under good storage conditions. After the initial work of filming, microfilm is low maintenance. Digital information may be simple to produce, but requires constant attention. Not only do digital information formats become obsolete in as short as five years, digital storage hardware can also break down chemically. In the preservation of digital media easy answers are scarce. When learning to use this new tool, conservators must stay mindful of the great advantages and limitation of digital technology.

The limitations of digital technology may be overwhelming when one is charged with the task of preserving the records of the United States government, but for the small business owner looking to wrangle their unwieldy digital photos and documents the options are more straight forward. **Jason Young**, Vice President of Information Technology at Ameridream, Inc., gives a host of options for relatively reliable digital storage, all of which are available at your local computer superstore. In "Digital Archiving for the Private Conservator", Young focuses on options for conservators without an IT budget. External hard drives, costing about $1.25 a megabyte, offer the simplest choice for backing up large amounts of data. Young also covers some of the inexpensive and highly portable options for storage like CDR's, DVD's, flash drives, and memory cards. For relatively little investment, a private conservator can buy some peace of mind. All of these options represent short-term storage; however by storing digital files in numerous locations when technological disaster strikes a conservator's cherished digital photos and documents will not be lost forever.

When looking for a permanent storage option for images, **Jerry Smith**, freelance photographer and Penn Camera Professional Sales Associate, suggested an old conservation standby. When Smith stated that slide film would not be going the way of the dodo, there was an audible sigh of relief from the crowd. Though charged with leading "A Discussion of Digital Cameras and How to Select the Right One", Smith came out in favor of slides for high quality at an affordable price. Digital cameras, like all digital technology, become obsolete quickly. An acceptable resolution three years ago looks grainy and pixilated today. When selecting the right digital camera, resolution is important, but like film cameras high quality lenses produce better images. Non-proprietary batteries are a great convenience, and lens compatibility with existing SLR lenses can save money. Digital cameras come with a wide range of options with corresponding price tags. Smith gave an overview of some of the camera features

currently available, including digital backs for medium format cameras, limited video recording, and dual film/digital cameras. The day when digital images will truly replace slide film for documenting conservation treatment may arrive, but today a digital camera need only be a convenient accessory to the low tech 35mm.

Lauren E. Streusand
Book and Paper Conservation Intern, National Archives and Records Administration

January Meeting 3-Ring Circus

Objects Session

"'Demolition by Neglect' Applies to Artifacts, Too: Planning to Conserve Collections at Historic St. Mary's City" by Sara Rivers Cofield, Federal Collections Curator, Maryland Archaeological Laboratory, Maryland

Sara Rivers Cofield, currently the Federal Collections Curator at the Maryland Archaeological Conservation Laboratory, recently completed a detailed condition survey of the archaeological collections at Historic St. Mary's City (HSMC), Maryland. Sara began her presentation by explaining that "demolition by neglect"- a term often applied to historic buildings, also applies to archaeological collections which undergo deterioration as they sit year after year in storage, never having been stabilized fully after excavation. In an attempt to find ways to prevent such loss, archaeologists are faced with locating resources to conserve the large numbers of artifacts that they excavate. In order for the staff at HSMC to better determine the conservation needs of their collections, they undertook a detailed condition survey of their collections. This project was funded by the Institute for Museums and Library Services (IMLS) and enabled HSMC to physically examine all the collections excavated prior to 1988. This is about half of the total number of artifacts in their collection.

The detailed condition survey was performed by Sara, and was supervised by Project Conservator Lisa Young. Each provenance within the collection was recorded into a prescribed computer format in Microsoft Access. A surveying form and data tables were designed to fit the needs of the survey at the beginning of the project by volunteer Jason Young. Information pertaining to each group of artifacts within a given archaeological provenience was recorded in the first table. This includes information such as the provenience and physical location of the artifacts, whether the artifacts had been processed, conserved or catalogued, and what types of materials are present within each group. Next, the conservation needs of specific unstable material types such as iron, coppers, lead, glass, composites and organics were recorded. Conservation priorities were assigned to each artifact group and treatment recommendations were made based on previous experience with the collections and in consultation with the HSMC curator. Even within this project, time and money had to be balanced and decisions were made not to spend time surveying materials which would never receive conservation treatment such as brick and mortar samples, 21st century materials, shells and faunal remains.

The IMLS grant included money for x-radiography in order to better determine the conservation needs of iron artifacts. This tool was used during the survey because it was hard to prioritize the treatment needs of a metal object when you could not tell what it was or whether there was enough core metal present to treat it. X-radiography was recommended each time an artifact was so corroded that the morphology of the object was not discernable, and for artifacts which appeared to have details or decorative elements such as holes, edges, two types of metal, etc. The iron objects were sent to the Colonial Williamsburg Archaeological Laboratory for x-radiography, as HSMC does not have this type of equipment. The results were very helpful, not only for conservation purposes, but in updating the archaeological catalog record to properly identify objects that had been previously catalogued as "UMO"s- Unidentified Metal Objects.

The survey was very successful, and well worth the time and effort spent on it. Since the first survey began, HSMC has been awarded a second IMLS grant to survey the second half of the collections. After completion of the first survey, data was generated and a final report produced. This will enable HSMC to apply for further conservation grant money to treat priority 1 and 2 artifacts identified in the survey as being unstable or deteriorating. The database also serves the needs of the archaeological laboratory staff, by allowing HSMC to track treatments of artifacts, and to add documentation to the archaeological archive such as conservation condition data, photographs, x-rays, and analytical results. At the end of the survey, it was estimated that the cost for treating the artifacts surveyed would come to $350,000- an overwhelming amount to be sure. However, Sara confidently pointed out that if you divide that by the 17 years that HSMC was without a conservator, the cost comes to about $21,000 per year—the salary of a part-time conservator. And furthermore, if the artifacts were treated before they underwent 20+ years of degradation in storage, the cost of having a conservator treat the objects may have been even less.

"The Mystery of Wrinkle Finishes" by Beth Richwine, Senior Objects Conservator, National Museum of American History, Smithsonian

Beth Richwine, currently the Senior Objects Conservator at the National Museum of American History, gave a very interesting presentation on wrinkle finishes- a type of finish applied to many of the mechanical and industrial objects found in the collections at the Smithsonian. This type of finish is actually a painted surface with "wrinkles" in the paint, hence its name. The finish is a blend of tongue oil and metal based salts and when applied with different solvents, they begin to oxidize resulting in the differential drying and contraction of the materials –therefore wrinkling the surface.

These types of patterns and finishes first appeared in the 1920s, and by the 1950s had become very popular. Many of the first finishes were grey and black tones, but later pastels came into fashion. Wrinkle finishes are often used on metal surfaces, but that has been expanded to plastics as well. A wrinkle finish creates a very hard, durable surface that is often non-reflective and very graspable, hence its use on scientific instrumentation.

From a conservation perspective, it is very difficult to clean or touch-up wrinkle surfaces, especially with solvents. In order to perform testing of cleaning methods, Beth recreated similar wrinkle finishes on mock-ups in her laboratory. Wrinkle paints are available for auto restoration and come primarily in black and red. "Crackle paints" are also similar to wrinkle finishes, and are available commercially. She applied two coats of the paint, and a cellulose nitrate coating on top to imitate the surfaces. Some objects would have been hammered or mechanically finished afterwards. The technique of creating a wrinkle finish has to be performed very quickly, as once the finish starts to dry it sets quickly as the oils and resins start to contract. It was determined that when heat was used to speed up the drying time, a finer wrinkle finish was created.

Beth's first experience with wrinkle finishes was on the ENIAC, the first computer, held in the collections at the NMAH. She conserved this unique object which required touch-ups and fills for losses. Today modern computers are also covered in wrinkle finishes, some of which are made to imitate natural materials such as leather. Since that time, her interest in these unique finishes has expanded, and as she says "You will start to see them on everything once you know what to look for".

"One Giant Leap: Saving the Saturn V Rocket, Johnson Space Center, Houston TX" by Patty Miller, Conservator, Conservation Solutions, Inc.

Patty Miller is currently employed by Conservation Solutions, Inc. (CSI) in Washington, DC and is part of a larger team of conservators working on an object in Houston, Texas. The conservation team is made up of conservators and conservation technicians, but the size and complexity of the project also means that engineers, chemists, industrial experts and builders are

part of the team. Conservation of the Saturn V Rocket at the Johnson Space Center in Houston is a large undertaking by any standard- the rocket itself is 450 feet long.

The Saturn V Rocket is an icon of the space age, immortalizing the birth of America's manned space program and our historic race to the moon. It is only one of three Saturn V rockets that exist and the one in Houston differs from the others as it is the only one composed of flight-ready equipment. The Saturn V rocket arrived at JSC Rocket Park ready for display in 1977. Since being assembled, the rocket has remained outdoors, exposed to the elements, with limited resources to maintain and protect this unique artifact. Time has not been kind to this colossal assemblage of "space-age" materials. Plastic, rubber, Mylar, polyurethane foam, aluminum, titanium and stainless steel are just some of the materials that have suffered from long-term exposure to Houston climate conditions. For almost 30 years, high humidity, high temperatures, high ozone concentrations, salt air, acid rain, and chemical pollution have been attacking stages of the rocket solely designed for a 2 1/2 minute flight.

The conservation team has been busy completing several phases of the project that are still ongoing. A detailed condition assessment of the rocket and all its components has been completed. A very complex software program, called “Aperture”, was used to assist in recording details about the rocket such as the materials, condition, construction and photographic images. Other documents, such as analytical results, historic documents and photos, along with treatment reports and work reports, can then be attached to the software in order to complete the archive for each point on the rocket. This system keeps all the information about each part of the rocket together for ease of accessibility and assistance during the treatment phase of the work. Compiling the past history of this rocket was a whole separate undertaking, as the staff at JSC often performed maintenance tasks to improve the “look” of the rocket for visitors. Many of these previous restoration efforts have aided in its degradation over time. Historical photographs and information pertaining to these tasks were downloaded into the computer program as well.

The work currently underway at JSC includes the completion of a temporary climate-controlled building to house the rocket until a permanent facility can be built and the first phase of conservation treatment can begin to arrest decay and once again make the rocket suitable for exhibit. The building had to be constructed over the object in-situ, and each piece of steel positioned and fastened carefully over top a 40-foot high rocket. The building is constructed of steel with a fabric membrane, and the conservation tasks will be performed on the rocket inside this building. Visitors from the nearby Houston Space Center are allowed to view the rocket through windows and will be able to see the conservation work in progress.

Once the building is finished, conservation work on the rocket can finally begin. Gross cleaning of the years of build-up will be removed and a closer look at materials and conditions will occur. Several structural repairs will need to be completed before conservation of the surfaces can take place. Analysis of many of the materials has been completed in order to give CSI a better idea of all the degradation that has occurred. Testing and analysis of a variety of cleaning methods, fills, coating systems and paint removal systems has been undertaken which has contributed to finding the least aggressive and most effective methods to stabilize the rocket.

Lisa Young
Objects Conservator, Private Practice

Paintings Session

"Prayers and Portraits: Research for an Exhibition" by Catherine Metzger, Senior Conservator of Paintings, National Gallery of Art

The National Gallery of Art is currently involved in a project researching diptychs. "Early Netherlandish Diptychs: Form, Function, and Production," will result in an exhibition called "Prayers and Portraits;

Unfolding the Netherlandish Diptych" to open at the NGA in November 2006. The project, a Collaborative Research Grant funded by the J. Paul Getty Trust, involves a team of conservation and research professionals examining diptychs in various collections and producing digital documents in visible light, x-radiography and two infrared wavelengths: one similar to infrared reflectography and one to infrared film. Each painting that is examined is given a record number, a diptych number and entered into a database. After the data is collected, each painting is reevaluated.

One of the questions explored is the intended display and function of the diptychs. If a diptych was painted on all four sides, each side was probably meant to be seen, indicating the diptych would be closed at some point. In the case of the *Annunciation* by the Master of 1499 at the Gemälde Gallery, the reverse is painted black, suggesting that the diptych would be displayed flat. Close study of the shadowing in the paintings of the van Eyck diptych in Madrid, however, indicates that his diptych was intended to be only slightly closed and held quite closely to the viewer.

Through stylistic, microscopic and x-radiographic examinations, the research team has been able to determine whether paintings currently known as part of a diptych were originally intended as such. For example, the Master of the Female Half-Lengths panels of *Saint Peter* and *Saint Paul* in Antwerp have been proven to not form a true diptych through the discovery of a combination of evidence for the original configuration of the closing device and hinges. Additionally, the gazes of the figures do not meet and appear to be focused on something else. It is thought that there was originally a panel between these two creating a triptych. The panels are therefore not going to be included in the exhibit.

After the show at the NGA, the exhibition will travel to Antwerp. Two art historical symposia have taken place to disseminate the results of the project's research to authors of a volume that will accompany the catalogue.

"Zooming in on Zoffany: The Treatment of the Lavie Children and Their Search for Their Father" by Joanna Dunn, Assistant Painting Conservator, National Gallery of Art

Treatment of Johann Zoffany's The Lavie Children, c. 1770, answered a question that had been on the minds of Lavie relatives for years: where is the children's father? Prompted by a letter from descendent Grace Lechmere Lewis claiming the presence of the Lavie father in the painting, examination was undertaken to determine where he had gone. Through the course of the two-year project, initially begun to simply remove a discolored varnish, it was concluded that Mr. Lavie was never there to begin with.

Johann Zoffany (British, 1733-1810) began his career as a clockface painter and later turned his attentions to conversation pieces. These often involved groups of people informally arranged and engaged in conversations. The Lavie Children is an example of one of these paintings, depicting seven children interacting with one another in a landscape setting. The descendents, however, believed there were only six children, and assumed that the seventh unaccounted-for female must be the mother, inciting the question of the lack of a father. Lewis' letter, written 18 August 1960, speculates that the father had been scraped out after a family dispute. While records show that the painting was cleaned and restored prior to its acquisition by the NGA in 1983, there was no mention of removal of a figure.

Dunn proposed three possibilities for the missing father: 1) Zoffany initially painted the father, but took him out of the composition; 2) Someone else added the figure, which was later removed; or 3) A restorer found pentimenti and scraped away at the background in an attempt to reveal a missing figure.

X-radiographic examination of the painting showed a Greek-style temple in the upper right corner that was since painted over, but no father. After cleaning the varnish and overpaint, an arm-shaped pentimento was visible in the area to the right of the boy at the top of the see-saw, but it did not seem to

coincide with anything. In the same area were numerous scrape marks, although there was no paint remaining to indicate that anything other than a background had been scraped away. Compositionally, there is nothing for a figure to stand on in that particular spot. Furthermore, genealogical records show that there were, in fact, seven children in the Lavie family, making the eldest woman in the picture Maria, the oldest daughter, and the youngest and forgotten child, Frances. If no mother was in the picture, why would the artist have included the father?

After quite a bit of sleuthing, it became clear that the Lavie father was never in the painting with his children. The treatment commenced, which included the inpainting of the badly scraped area with some trees, lots of sky and no father.

Joanne M. Klaar, Painting Conservation Intern, National Gallery of Art

Paper and Photo Session

"The Nature of Gelatin Silver Prints during Treatment" and Tip by Brenda Bernier, Senior Photograph Conservator, National Archives

Brenda Bernier discussed her investigations into the cause of the print curl that can occur during the treatment of silver gelatin prints. Print curl is often an unwanted result of humidifying and drying gelatin silver developed-out prints. Brenda's experiments demonstrate that the direction of the curl is consistent and predictable based on the grain direction of the paper. What she found was that treated prints curl toward the emulsion, in the grain direction. Brenda illustrated how the development of a triple helix structure in gelatin, while drying slowly at room temperature, as in controlled flattening, would cause a contraction of the emulsion. Since paper cannot contract along the grain as easily as it can across the grain, the resulting curl occurs in the grain direction.

Brenda's experiments also showed that direct humidification by spraying the verso of the print was much more effective in reducing unwanted curl than by using passive humidification alone. She suggested that the greater amount of water from direct humidification allows the bonds between paper fibers to be broken and reformed, instead of only breaking the internal bonds of fibers as during passive humidification.

Brenda also shared a tip on her development of a treatment strategy for aligning "sprung" tears in silver gelatin prints. She works on a concave support to align the tear from the front, using gelatin. The photograph is then placed face down on a convex support board so the mended tear can be reinforced on the verso with Japanese tissue and wheat starch paste. Using this technique, the prints do not suffer from any local distortions as the two sides of the tears are reunited.

"The Halliwell-Phillipps Album Collection-Artistic Records of the Life of Shakespeare: A Preservation Solution" by Renate Mesmer, Assistant Head Conservator, Folger Shakespeare Library

Renate Mesmer spoke about the treatment of a collection of 32 books called the Halliwell Phillipps albums in the collection at the Folger Shakespeare Library. These albums contain a wide variety of art on paper, such as watercolors, prints and drawings, which are mounted on or between acidic matboard. With no protection between the pages, there is offsetting from acidic window mats or printing color. The matboard supports are attached to stubs with linen tape, which are tearing at the top and bottom. The albums weigh 30 lbs each, which makes them difficult for the staff to handle and therefore not easily accessible.

In consultation with the Curators, a decision on a treatment plan was made in order to: make the albums easier to handle; repair the bindings and make them function properly; protect the artifacts from the acidic matboard; and keep the artifacts from touching one another. About half of the albums have been treated. The artifacts were removed from the matboard, treated and encapsulated in Mylar envelopes. The Mylar envelopes were placed in a new full cloth, post binding. The original binding was made into a slip case,

preserving the original appearance of the album from the outside.

Renate concluded by saying that, in retrospect, she has some reservations about the treatment although she has yet to come up with a better alternative. While the treatment did change the overall appearance of the album, it also allowed treatment and stabilization of all the artifacts, allowed the text and images on their versos to be visible and made them easily accessible for display and research. Each album weighs half the amount of the original album leading to safer handling.

"Failure is Impossible: The Cartoons of Nina Allender" by Jayne Holt, Paper Conservator, Private Practice

Jayne Holt spoke about a collection of cartoons by artist Nina Allender in the collection of the Sewall-Belmont House in Washington DC. Nina Allender studied art at the Corcoran School of Art and the Pennsylvania Academy of Fine Arts. Although she did not think much of cartoons as an art form, she became the Official Cartoonist for the National Woman's Party from 1914 and into the 1920s. Her political cartoons appeared regularly in "The Suffragist" paper. Allender was instrumental in changing the image of the suffragist from that of a loud, unattractive, manly type to that of an articulate, poised, genteel woman.

Most of Allender's drawings are charcoal on drawing board, some with India ink and/or graphite underdrawings. All of them are captioned and signed by the artist on the recto. They have a host of common condition problems including surface dirt, losses, tears and tack holes. While the treatments of these drawings are fairly straightforward, the Sewall-Belmont's approach for getting them conserved is unusual and imaginative. They have created an on-line, "Adopt-an-Allender" program, whereby the public can adopt a drawing and pay for its treatment.

Jayne's talk was not so much a discussion of conservation techniques, but about celebrating the art of Nina Allender, an influential political cartoonist who illustrated the struggle for women's rights. This is especially relevant as we near the 85th anniversary of Suffrage. For more information go to www.sewallbelmont.org.

"Demonstrating a Dot Application of Rhoplex N580" tip by Susan Peckham, Paper Conservator, National Archives

Susan Peckham gave a tip on the dot application of the acrylic emulsion, Rhoplex N580, using the hook side of Velcro, to create hinges. Rhoplex N580 retains its tack after drying and can be used like a pressure sensitive adhesive. Susan reviewed test results from studies carried out by CCI, which concluded that Rhoplex N580 emitted no dangerous volatiles, has a pH in the neutral range of 6 - 7.5, and possesses 70- 90% of the favorable properties of a good adhesive.

Susan first discussed using the adhesive in a brush or cast application onto Japanese tissue, particularly its usefulness for hinging large works on parchment when wheat starch paste proves to be too weak. She then introduced the dot application method, which was initially developed by Katsuhiko Masuda and expanded on by Hugh Phibbs. Susan's technique involves attaching a small piece of hook Velcro to the eraser end of a pencil or piece of blue board. The pencil, or blue board, can then be used to dip the Velcro hooks into a container holding a thin layer of adhesive. Finally the Velcro is then pressed to the hinging paper and the adhesive is allowed to dry.

Susan brought samples and showed examples of her successful use of the dot application technique for re-attaching original, acetate text overlays to the non-media margins of posters in the collection at the National Archives and Records Administration. For more information or a copy of her presentation please contact Susan at susan.peckham@nara.gov.

Emily Jacobson, Paper and Photographic Materials Conservator,
US Holocaust Memorial Museum

February Meeting

"Discussions of Ongoing Projects in the Conservation Laboratories at the Baltimore Museum of Art"

A hardy crowd braved snowy weather to attend the February WCG meeting, held at the Baltimore Museum of Art (BMA). After a warm reception, BMA conservation staff members led guests on a tour of the galleries and the conservation lab, giving overviews of ongoing projects. In the spacious labs, the group was split into two to allow for close viewing of the key artworks laid out for reference, while listening as staff members discussed their research and treatments. The BMA staff was especially gracious in escorting, extending and even repeating the talks for the weather-delayed!

"Case Studies on the Framing of American Paintings" by Lauren Ross, Conservation Technician, Baltimore Museum of Art

Ross started the tour of the American Modernist paintings in the Link/Benesch Galleries, where she described the research that went into the spring 2003 installation. In seeking to match paintings with the types of frames that would have been associated with them, Ross researched the paintings' earliest appearances, identifying frame companies and styles chosen by the artists or their dealers. If possible, the assigned frames were original to specific works, or to the period. Some of the frames were reproductions, such as the Heydenryk "H-H fold frame" on Marsden Hartley's "Flaming American (Swim-Champ)" of 1939-1940, commissioned by the company still in existence. As a result of Ross' research, Georgia O'Keeffe paintings were paired with George Of frames, and the works of artists such as Irene Rice Pereira, Jacob Lawrence, and Stuart Davis were set in "platform profile" style frames.

"Matisse Sculpture Techniques" by Ann Boulton, Objects Conservator, Baltimore Museum of Art

Back in the lab, Boulton outlined current research on the sculptures of Henri Matisse. The BMA's collection of twenty-two Matisse sculptures is being studied in preparation for a 2007 exhibit, in collaboration with the Nasher Sculpture Center and the Dallas Art Museum in Dallas, Texas. The exhibit will travel to the Dallas Art Museum and the San Francisco Museum of Modern Art from the BMA. Boulton and BMA Kress Curatorial Fellow, Oliver Shell, have received a grant from the National Gallery's Center for the Advanced Study in the Visual Arts (CASVA) to support art historical and technical study of the sculptures. Their research will address the evolution of Matisse's bronze casting techniques, specifically his shift from sand casting to the lost wax process within his *oeuvre* of 80 sculptures. Careful visual study of the sculptures, in concert with alloy analysis using x-ray diffraction (XRD) and inductively coupled plasma-mass spectroscopy (ICP-MS), as well as x-radiography has proved fruitful in mapping the artist's methods. In a nice nod to the value of keeping conservation archives and separated components, the ICP-MS samples were taken from the plugs from the drill holes drilled for the BMA mount some twenty-five years ago, which were saved in the department files. The Smithsonian Center for Materials Research and Education and the National Gallery of Art Conservation Department were acknowledged for the analysis and radiography. On view in the lab were sand cast and lost wax cast sculptures and photographs of Matisse's "Head with Necklace," in both lost wax and sand cast versions allowing guests to better appreciate differences between the techniques. The follow-up Q&A led to a discussion of how and why the artist and his contemporaries chose among casting methods available to them during a fertile period of technological change, innovation and competition among the major foundries.

"The George Lucas Collection: A Resource for the Study of 19th Century French Art" by Kimberly Schenck, Conservation Department Head and Paper Conservator, Baltimore Museum of Art

Schenck discussed her recent research into the prints and drawings in the George A. Lucas collection. Lucas (1824-1909) was a Baltimore born art dealer and collector who, romantically, "moved to Paris, and never returned". In Paris, he negotiated sales for collectors such as William Walters, William Corcoran and Samuel P. Avery. He was friendly with dealers and artists, and assembled his own extensive collection, which was bequeathed to the Maryland Institute College of Art (MICA) as a source of inspiration and research collection for the students. In the 1930s, the Lucas collection was put on deposit at the BMA. The collection was sold to the BMA and Walters Art Gallery in 1996, and the BMA's share includes approximately 18,000 prints, 347 drawings, 300 oil paintings, 143 sculptures, a variety of paint bedaubed artists' palettes and archival materials from studios and galleries. Selections from all of these collections were on display, including prints by Félix Buhot and James MacNeill Whistler, and a palette of the Barbizon painter Charles-François Daubigny. The print collection is fascinating for its breadth, as Lucas chose to collect a variety of states and experiments, collecting a record of process rather than focusing on the individual perfect print. The artists' palettes provide an exciting record of naturally aged samples. Former BMA conservation fellow Jenny Rose compared paint samples on the Daubigny palette with two paintings in the collection. Schenck has done further research into artists' materials for "The Essence of Line", an exhibit of 19th century French drawings to take place jointly at the BMA and the Walters over the summer of 2005.

"The Collecting and Conservation of Old Master Prints at the Baltimore Museum of Art" by Thomas Primeau, Paper Conservator, Baltimore Museum of Art

Primeau described his work on old master prints in the BMA's collection. Most of the Museum's prints derive from the Thomas Garrett collection, 20,000 prints donated by sons of the B&O Railroad president in the 1940's. In research connected with the BMA's winter 2002 "Painted Prints" show, Primeau analyzed hand-colored prints of the 15-17th centuries, using x-ray fluorescence spectrometry (XRF) for the conclusive detection of areas of restoration. Among the painted prints on display was Dirck Coornhert's psychedelically colored "Triumph of Patience," which Primeau determined to be original. He also treated and researched Renaissance prints for the "Pious and the Profane" exhibit of spring 1999. Primeau's treatment of Diana Scultori's (signed Diana Mantovana) rare, extremely large, 3 plate engraving, "Marriage of Cupid and Psyche" involved loss compensation in the image area, which furnished the opportunity to address historic and modern conservation techniques, ethics, evidence and inpainting during guided gallery tours. Along with the Scultori engraving, guests were able to view recently treated prints by Albrecht Dürer and Martin Schongauer.

References:

"Painted Prints: the Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings, and Woodcuts." Online exhibit at the Baltimore Museum of Art's website, http://artbma.org/exhibitions/special.html.

Painted Prints: the Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings, and Woodcuts. Dackerman, Susan. Baltimore: Baltimore Museum of Art in association with Pennsylvania State University Press, 2002.

The Pious and the Profane in Renaissance Prints. Dackerman, Susan. Baltimore, Maryland : The Baltimore Museum of Art, c1998.

Exhibits:

"The Essence of Line" (French works on paper). Baltimore Museum of Art and Walters Art Museum, Baltimore, MD June 18-September 4, 2005.

Nasher Sculpture Center. http://www.nashersculpturecenter.org 2001 Flora St., Dallas, TX 75201. 214-242-5100

Nora Lockshin, Paper Conservator, Smithsonian Institution Archives & Center for Archives Conservation
Sylvia Schweri, Graduate Objects Intern, Walters Art Museum.

WCG Booth at NOAA

From February 7 -11, the WCG Outreach Booth was at the First Annual NOAA Heritage Week. The theme for this event, "Treasures of NOAA'S Ark" was developed as a way to educate the NOAA community about the vast trove of artifacts in NOAA's care and the need to preserve them for the future. As the nation's oldest scientific agency (the US Coast Survey, a NOAA office, was created by Thomas Jefferson in 1807), NOAA's holdings include maps, charts, monographs, early scientific instruments, copper plates, and original art depicting important NOAA projects and people. The event, designed to look like a treasure-filled warehouse, exhibited an amazing array of objects, including a large, early underwater lab. A virtual tour of the exhibit can be viewed at www.preserveamerica.noaa.gov.

To provide conservation information to event visitors, planners David Hall and Cheryl Oliver contacted AIC, who in turn contacted the WCG. The outreach booth was set up for the week, and conservators were on hand to answer questions from 11am to 1pm daily. At all times, handouts generated by WCG and copies of AIC brochures were available to visitors. We also had order forms for WCG's Conservation Resources for Art & Antiques, 2nd edition, which generated quite a bit of interest. While this was a first experience with conservation for some visitors, others came with specific questions about personal collections and projects they are involved with in their work. A very special thanks goes to the twelve conservators who volunteered their time at the booth: Michele Pagan, Nancy Pollak, ED Rambo, Lizou Fenyvesi, Claire Peachey, Susan Peckham, Ed McManus, Esther Methe, Tom Chase, Eileen Blankenbaker, Hanna Szczepanowska, Anne Marigza.

The event was considered a great success by all involved, and NOAA is already starting to plan for next year. See the WCG website for photos of conservators having a great time at the event, and look for more opportunities to volunteer at outreach events in the future!

Nancy Pollak
WCG Booth Coordinator

Preliminary Slate for 2005/2006 WCG election

The WCG Nominating Committee presents the preliminary slate of candidates for the 2005/2006 membership year:

President: Lisa Young
Vice President: Claire Peachey
Treasurer: Howard Wellman
Recording Secretary: Michelle Savant
Directors (4 vacant positions):
Julia Brennan
Jane Norman
Larry Shutts
Davida Kovner
Eliza Gilligan

The election of new officers and directors will take place at the May 5, 2005 business meeting at the National Museum of the American Indian. Additional nominations from the membership will be accepted until Thursday March 24, 2005. Nominees must indicate their willingness to serve and should be sponsored by three WCG members. Nominations can be sent to WCG (wcg@washingtonconservationguild.org), Nominating Committee member Connie Stromberg (c.stromberg@verizon.net) or to the WCG post office address.

Calling all Angels!

The next Angels project is in the planning stages, to be held again at Congressional Cemetery on Capitol Hill.

There are 2 dates for you to consider, so that hopefully everyone can participate in one or the other. Those dates are Saturday April 23, and Saturday April 30th.

April 23rd will focus on more survey work, this time focusing on all previous repairs, their methods and materials, and the degree of success of each. Those who enjoyed doing survey work last October at the Cemetery are encouraged to participate again, as well as those who have never done this kind of work before.

April 30th will focus on more advanced hands-on treatment of damaged memorial stones. Those who enjoyed the hands-on portion of the Angels project last October might enjoy adding to their skill set, by participating in this more advanced work.

Guy Munsch, of the Architectural Specialty Group of AIC, will be coordinating the project with Bill Fecke, the Site Manager at Congressional Cemetery. Howard Wellman and Michele Pagan are the WCG contacts.

To volunteer for this event, and to be added to Guy's contact list, please notify him ASAP at: Guy.Munsch@do.treas.gov

Guy has also applied to AIC for Angels funding for this project, as part of a year-long collaborative effort between WCG, APT and AIC. The goal is to provide the Congressional Cemetery Board with a long range conservation survey which they can use for their planning and funding activities.

Submitted by Michele Pagan
WCG Angels Coordinator

Intern Lab Tour and Happy Hour

On January 27, 2005, the WCG interns were invited to a tour of the Department of Conservation and Scientific Research at the Freer Gallery of Art, which was created when the East Asian Painting Conservation Studio and the Technical Laboratory merged in 1990. The interns were led through the objects, East Asian paintings, paper and scientific labs, which care for the collections at both the Freer and at the Arthur M. Sackler Gallery. The objects lab featured a Late Ming Dynasty lacquer table with mother-of-pearl inlay. Tonja King, contract Conservator, described the construction of the table and discussed the decisions made in choosing treatment methods and materials. The scientific equipment and their uses were then described by John Winter, Conservation Scientist, using the example of a polychrome stone sculpture to discuss how scientific examination and understanding can inform treatment decisions. Andrew Hare, East Asian Painting Conservator, introduced the group to the preservation issues of East Asian paintings. He showed a range of typical materials used in East Asian Painting Conservation, and he described some approaches to bridging care for the painting with traditional use and handling methods. Xiangmei Gu, East Asian painting conservator, showed the edge reinforcement of a hand scroll and continued the discussion of appropriate materials describing some of the differences between Chinese and Japanese techniques. The paper lab featured some typical treatments carried out by Martha Smith, Paper Conservator. One example was of a page from a *Shahname* where old, unsuitable materials were removed and new repairs were made with archival materials. Afterwards, the group went to the 201 Lounge in Capitol Hill to have a drink, discuss the tour and meet other interns who were unable to attend earlier.

Nina Owczarek, Objects Conservation Intern, Freer Gallery of Art

Jewish Costumes in the Ottoman Empire

The Ann Loeb Bronfman Gallery of the Washington DC Jewish Community Center presents
Jewish Costumes in the Ottoman Empire,
an exhibition traveling in a national tour,
March 10, 2005 until May 5, 2005,
with His Excellency Dr. Osman Faruk Logoglu, Ambassador of the Republic of Turkey, and Mrs. Logoglu,
under the auspices of The Jewish Community of Turkey, The American Sephardi Federation Assembly of Turkish American Associations, American Turkish Association of Washington DC, Anatolian Artisans and Ester A. Plihal Memorial Fund

The Public is Invited to a Festive Reception Formal Remarks, Turkish Sephardic Treats, Music and a Gallery Tour Sunday, March 13, 2004 3:30 pm to 5:30 pm.

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

Save America's Treasures Cut in President's Budget

The President's proposed budget for next year will cut the Save America's Treasures grant program in half. The program is currently funded at $30 million and would be cut to $15 million under the new budget. According to a statement by Heritage Preservation, this change in the budget appears to have been made to make room for a new grant program called Preserve America, with would receive $12.5 million. Preserve America is intended for "grants to States, Tribes, and local communities for projects that preserve important historic resources through the promotion of heritage tourism." The current wording for this new program indicates that it may not support the funding of conservation of collections in the same way that the Save America's Treasures program has.

People

Julia Brennan, of Textile Conservation Services, conducted a three-week textile conservation and preventative conservation training workshop in Antananarivo, Madagascar, in January and February 2005. It was supported by the U.S. Ambassador's Fund for Cultural Preservation, in conjunction with the Malagasy Ministry of Culture and Tourism. The workshop focused on the cleaning, stabilization and preparation for an exhibition of a collection of 19th century Malagasy shawls or "lambas". Twelve participants from four different museums in Madagascar participated in this first hands-on textile conservation workshop. The exhibition will open at the Prime Minister's Palace and Museum in Antananarivo at the end of February 2005.

Fellowships at SCMRE

The Smithsonian Center for Materials Research and Education (SCMRE) and the Smithsonian Office of Fellowships announce three one-year opportunities for advanced training beginning in the fall of 2005. Health insurance will be available.

Postgraduate Fellowship in Conservation
One postgraduate fellowship will be awarded in the conservation of paintings, objects, textiles, or furniture and wooden objects. The successful candidate will work with a senior staff conservator on the treatment of material from Smithsonian collections and carry out a research project. The fellowship stipend is $22,000; in addition, there is a travel/research allowance of $2,000.

Advanced Training in Archaeological Conservation
One training opportunity will be offered as part of the Archaeological Conservation Program, which seeks to foster the integration of conservation and archaeological research through collaborative materials-based studies, collections care training, and fieldwork participation. At least one technical study/research project related to Smithsonian collections will be carried out utilizing SCMRE's analytical resources. Participation in one field-based archaeological project is anticipated, including development of a workshop for an archaeological audience. At the postgraduate level, a fellow will receive a stipend of $22,000; in addition, there is a travel/research allowance of $2,000. At the graduate level, an intern will receive funding supplemental to the university's stipend.

Post-Doctorate Fellowship in Materials Science
A one year post-doctorate fellowship in materials science, chemistry, wood technology, mechanics, or related field is being offered. The fellowship involves research concerning the study and preservation of museum materials and collections. This includes materials of fabrication, archives, and modern materials. The fellow will be working within the broad scope of the Smithsonian collections and environments. The goal of the research is to better preserve the information content of museum materials. The fellowship begins in the fall 2005 and includes a stipend of $30,000; health insurance is also available.

SCMRE Fellowship information is available at:
www.si.edu/scmre/educationoutreach/2005fellowships.htm

Publication

Freer Gallery of Art is pleased to announce the latest issue of **The Occasional Papers, New Series, Volume 1**, entitled *Studies Using Scientific Methods: Pigments in Later Japanese Painting* by Elisabeth West Fitzhugh, John Winter, and Marco Leona. In this study, Indigo and/or Prussian blue were identified on 139 nineteenth-century Japanese paintings by using various analytical methods. The techniques used in the research were fiber-optic reflectance spectroscopy (FORS), infrared absorption spectroscopy and x-ray fluorescence spectroscopy. The study reveals the usage of these two colors as a mixture with each other or with other colors or each one alone on Japanese paintings in different formats.

For more information please contact Dee Dee Clendenning: clendenningd@asia.si.edu or visit the website at www.asia.si.edu

Conferences

Canadian Association for Conservation of Cultural Property 31st Annual Conference and Workshops Registration
Jasper, Alberta. May 17-21, 2005

The Alberta Regional Group of Conservators is pleased to host the 31st Annual Conference and Workshops of the Canadian Association of Conservation in the Centennial year of the Province of Alberta.

The Conference program is divided into three major sessions. Collections on the Move illustrates the involvement of conservators in the incredible boom in expansion, relocation and building of cultural institutions that continue unabated; the Treatments and Scientific Investigations session contains a spectrum of new treatment work and research for art and artifacts; and the Education and Training session highlights conservation programs from Canada and abroad. A poster session and product demonstrations will also run during the Conference.

Jasper 2005 offers several workshops. Fur Trade Legacy: The Preservation of Organic Materials takes a new and innovative look at the collections of historic furs and feathers. Presentations will discuss the importance of these collections for the interpretation of social and work history, what impacts their preservation, and the challenges for exhibit and conservation treatment. Macro and microscopic identification of mammal hair and

feathers are included in the hands-on session of this workshop, as well as practical lessons on what goes wrong with leather, and conservation of leather upholstery.

Concurrently, a second workshop is scheduled with a hands-on session on Art/Archival/Artifact Packing and Shipping that provides opportunity to apply theory to practice. Crate design and soft packing methods are based on risk assessments to ensure support and cushioning is effective, whether for transporting collections across town or for touring across continents.

Please refer to the Web site http://www.cac-accr.ca for the full program, registration forms, accommodation and travel information, or contact Margot Brunn, CAC Conference 2005 Chair, by email margot.brunn@gov.ab.ca or phone 780-453-9167.

The Conservation Center for Art and Historic Artifacts (CCAHA) announces its upcoming Educational Series: Where Artifact Meets Exhibition: Advances in Preservation Planning & Design, April 4 -6, 2005

To be held at the Walters Art Museum in Baltimore, MD

This 3-day series is designed to provide training in several key areas: safe planning and design practices; appropriate engineering and fabrication of exhibition cases; selection of suitable exhibit construction materials; and the creation of conservation-responsible exhibit mounts. Case studies on exhibit lighting, pollution and humidity control, new construction materials, and designs for object mounting systems will be included.

These sessions are intended for curators, librarians, archivists, collection managers, exhibition designers, preparators, conservators, and other staff who are involved in exhibition design and installation in cultural institutions.

Sessions

April 4, 2005: ***Strategies in Exhibition Planning and Design***

Session Leaders: Toby Raphael, Museum Exhibition Conservator, National Park Service, Harpers Ferry, WV; Pam Hatchfield, Head of Objects Conservation, Museum of Fine Arts, Boston, MA; Joan Irving, Head of Paper Laboratory, Conservation Center for Art and Historic Artifacts, Philadelphia, PA

Leaders in the field will present case studies in the afternoon session.

April 5, 2005: ***Under Cover: Exhibit Cases that Preserve***

Pam Hatchfield, Head of Objects Conservation, Museum of Fine Arts, Boston, MA; Jean Tétreault, Senior Conservation Scientist, Canadian Conservation Institute, Ottawa, Canada; Toby Raphael, Museum Exhibition Conservator, National Park Service, Harpers Ferry, WV

April 6, 2005: ***Safe & Sound: Secure Mounts for Exhibitions***

Session Leaders: Robert Sieger, Exhibit Mount and Installation Specialist, President, Fine Art Service, LLC, Glendale, WI; Shelly Smith, Book Conservator, Conservation Center for Art and Historic Artifacts, Philadelphia, PA; Toby Raphael, Museum Exhibition Conservator, National Park Service, Harpers Ferry, WV

For more information about the series, and about CCAHA, its programs and services, please visit our website at www.ccaha.org or contact CCAHA's Preservation Services Office at 215.545.0613 or ccaha@ccaha.org.

Sidney S. Williston Memorial Fund

The WCG is still accepting donations to the Sidney S. Williston Memorial Fund. The Fund is used to provide five Washington area interns or fellows with free memberships in WCG

How to reach WCG

Web site: www.washingtonconservationguild.org
Email: wcg@washingtonconservationguild.org
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

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 2005
Deadline for submissions: May 15, 2005

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 1st through April 30th. Membership forms can be requested by mail from the Membership Secretary at P.O. Box 23364, Washington D.C. 20026 or can be 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 or to washingtonconservationguild@hotmail.com

The membership schedule is as follows:

- Early March: membership renewal notice mailed
- Mid-April: 2nd and last renewal notice mailed
- May 1st: New membership year begins (verify your status*)
- July 1st: 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 1st 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.

Note to Authors and Lecturers: All contributors to the Washington Conservation Guild Newsletter are required to sign a copyright release form before their work is published. Persons signing the form do not forfeit their rights under copyright law, but they do grant to WCG a non-exclusive, royalty-free license to reproduce, distribute, and display copies of their contribution in any form or medium, including electronic form (e.g., the WCG Web site). Both direct and indirect contributors to the *Newsletter* must sign the form, including: (1) authors, (2) speakers whose presentations at WCG's monthly meetings are quoted at length and (3) artists whose works are pictured.

There are two kinds of fool. One says, "This is old, and therefore good." And one says, "This is new, and therefore better." -John Brunner, science fiction writer (1934-1995)

WCG Board of Directors
2004/2005

Officers

PRESIDENT	Emily Jacobson
VICE PRESIDENT	Davida Kovner
TREASURER	Howard Wellman
MEMBERSHIP SECRETARY	E.D. Tully
RECORDING SECRETARY	Susan Peckham
DIRECTORS	Linda Edquist (Past President)
	Scott Brouard
	Ann Creager
	Rosemary Fallon (appointed)
	Alexandra Tice
	Cathy Valentour
	Lisa Young

Committee Chairs

ARCHIVIST	Sarah Stauderman
INTERN COORDINATOR	Joanne Klaar
NEWSLETTER EDITOR	Jayne Girod Holt
NOMINATING COMMITTEE	Linda Edquist
PUBLIC OUTREACH:	
Angels Project Coordinator	Michele Pagan
Public Lecture Coordinator	Rachel Ray Cleveland
Booth Coordinator	Nancy Pollak
WEB SITE GURU	Erin Blake
2nd EDITION CRfAA	Emily Jacobson