



THE WASHINGTON CONSERVATION GUILD NEWSLETTER

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From the Desk of the President

I went to a chemistry lecture recently, and the speaker referred to chemistry disciplines as “the molecular arts.” The talk was excellent but I found my mind drifting a little as I thought about that phrase and how much I liked it, and how it was so nicely applicable to conservation. Conservators are definitely engaged in the molecular arts. The phrase invokes that mixture of art and science that is conservation, and seems to encompass the different levels of appreciation and understanding we have for the materials we work on, the micro and the macro, the objective and the emotional. I especially liked the idea of applying it to my own work in the conservation of waterlogged archaeological materials, because some of that material is what I always call the “rusty, crusty stuff” – not beautiful in use, certainly not beautiful after centuries under the sea, and never destined to be beautiful even after conservation. Much more about the molecules than about the art.... Yet even working on those non-art materials, I can get away with saying I am engaged in the molecular arts. And perhaps those rusty, crusty artifacts can be considered works of molecular art, if never fine art. Why not... we’re all entitled to a little nutty musing.

In WCG news, we have already had a busy autumn, with our monthly meetings, an intern reception, a symposium, the Angels project, and three Outreach Booth events. Many thanks to everyone who has come to the meetings and volunteered for the events. These happenings are successful because of you.

We welcome many new members this year and, to date, have 225 members, a few more than last year. Many of you took advantage of the online renewal made possible by our website redesign and this has been very convenient. We did have a few glitches with the new system, and so we thank you for your patience if you had to fill in your membership form more than once. Our website designer has created a new membership application page that we will upload to the site in time for next year’s renewals.

Our nominating committee is busy right now putting together a slate for the May 2009 elections, so if you are interested in joining WCG’s board, now is the time to toss your hat into the ring. Several elected positions will be open: President, Vice President, Treasurer, Recording Secretary, and Directors.

In addition to these elected positions, we have three important appointed committee positions to fill in May 2009: Outreach Booth Coordinator, Angels Project Coordinator, and CRfAA Fulfillment Chair. Public outreach is one of the missions of WCG, and all three of these committee positions are high-visibility outreach positions that help us raise awareness of conservation and preservation.

The Outreach Booth Coordinator identifies appropriate events for displaying the booth (antiques fairs, educational events, etc.), and organizes WCG

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volunteers to staff the booth, provide handouts, and answer visitor questions. He/she also houses the booth when it is not in use; it is modular and breaks down into several pieces that fit into one container.

The Angels Project Coordinator identifies local sites such as small museums and historical societies that would like to host WCG volunteers for a day of pro-bono work, secures grants and materials donations to make the project possible, and coordinates the event with the host venue.

The CRfAA Fulfillment Chair promotes WCG's publication to bookshops, museum shops, and heritage events. He/she sends out orders received and keeps track of sales. CRfAA has 17 chapters of conservation and collections care information, followed by detailed descriptions of more than 50 WCG conservators who work in different specialties. Promoting this book promotes WCG members as well as conservation and preservation.

If you are interested in any of these board positions, please contact Lisa Young, chair of WCG's Nominating Committee. The current chair holders can also answer any questions you may have about the positions. This is your opportunity to set the direction of WCG!

A final word on the molecular arts. If you are a fan of Etsy, the online marketplace for all things handmade, perhaps you have heard of the Mad Scientists of Etsy. From one of these mad scientist sellers with the tagline "Made with Molecules," you can order a serotonin necklace, theobromine earrings, a caffeine brooch (all of silver), and yes, ethanol champagne glasses – the bond structure of ethanol is etched into the glass, such that the atoms look like floating champagne bubbles....

Art and science are so much fun.

Happy Holidays,
Claire Peachey
WCG President
wcg@washingtonconservationguild.org

The Washington Conservation Guild needs you! And you! And also, you!

The nominating committee is hopping this year. We are currently looking for energetic members to fill the elected positions of Vice President, Treasurer, and Recording Secretary, and the appointed positions of Angels Project Coordinator, Outreach Booth Coordinator, CRfAA Fulfillment Chair, and Public Lecture Coordinator.

If you would like to nominate yourself or someone else, or need more information on these and other volunteer opportunities with the Guild, please send an email to Lisa Young, Nominating Committee Chair, at conserveit@earthlink.net. Don't delay, the time to get involved is now!!

Michele Pagan, head of marketing efforts for the 2nd Edition of the CRfAA, is looking for suggestions from WCG members for retail outlets for the 600 copies still available for sale. Michele can be reached via email (michele_johnpagan@yahoo.com) or by phone: 202-546-5439. Your help is greatly appreciated!

Upcoming WCG Meetings 2008/2009

Monthly meetings for the 2008/2009 season will begin in October 2008 and run through May 2009. The meetings are usually held on the first Thursday of each month. Most meetings begin at 5 p.m. with a reception, followed by the guest speaker's presentation. Please check individual meeting announcements for exact times and locations.

January 8

Three-Ring Circus, held at Smithsonian's Ripley Center, 1100 Jefferson Drive, SW, Washington, DC.

February 5

Speaker TBA. Held at Dumbarton Oaks, 1703 32nd Street, NW, Washington, DC (between S and R).

March 5

Intern talks, held at the National Archives, 700 Pennsylvania Ave, NW, Washington, DC.

April 2

Speaker TBA. Held at Case[werks], 1501 Saint Paul St., Suite 116, Baltimore, MD 21202. Directly opposite Penn Station (MARC Penn line).

May 7

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

Attention:

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

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

Also, WCG occasionally sends additional e-mails about special WCG events, upcoming conferences, job openings and other conservation news of interest. If you have opted **not** to receive meeting announcements by e-mail, you will **not** receive these additional e-mails. We recommend that you to check our website (www.washingtonconservationguild.org) frequently to remain abreast of all WCG news.

If you would like to change your e-mail status please contact Membership Secretary Joanne Klaar Walker at wcg@washingtonconservationguild.org.

October Meeting

Introduction to Pyramid Atlantic by Gretchen Schermerhorn, Director of the Pyramid Atlantic papermill and Outreach Coordinator.

Pyramid Atlantic, a center for print, paper and book arts located in Silver Spring, MD, graciously hosted WCG's October 2008 meeting. Gretchen Schermerhorn spoke about her job as the director of the papermill and outreach coordinator of the center. She also showed beautiful images and spoke about her own artwork and projects she completed as a resident papermaker. Pyramid Atlantic contains four studios: the Papermill, Printshop, Letterpress and Bindery. These studios can be rented by the hour allowing artists the opportunity to work on a very flexible schedule. In addition to these studios, Pyramid Atlantic also has a large gallery space located on the second floor. The show *Drawn To Washington: A Juried Exhibition Celebrating the work of Mid-Atlantic Printmakers* was on display in the gallery. The guild reception and Ms. Schermerhorn's talk were held in the gallery, offering guild members a chance to enjoy the printmaking show. Pyramid Atlantic offers artist residency positions and one-on-one instruction where students can develop their artistic skills under the guidance of an experienced artist. Social events that bring artists together, such as a screen printing happy hour, are also held at the center. In addition to programming hosted at the center, Pyramid Atlantic also performs many outreach programs to school age children offering the opportunity for children to learn the paper and book making process. Images from one of the outreach programs showed small children who were thrilled to have their hands in paper pulp. Another great image Ms. Schermerhorn shared was of a group of teenagers proudly displaying the Jacob's Ladder books they had just made.

Ms. Schermerhorn shared with us images of her current work that include printed paper clothing that is designed to be worn, which she does wear on special occasions. Part of the challenge of her work is dealing with the ephemeral nature of paper, especially when it is worn, as the paper is now interacting with perspiration, weather and physical movement. Ms. Schermerhorn expressed an interest in talking to a conservator about her work since she creates some pieces with the intent that they will slowly degrade and she accepts this as part of the piece. In a recent exhibit Ms. Schermerhorn displayed her work with Marie Barbosa in a show designed as a clothing store where the public was allowed to try on her creations. Visitors to the show were very reluctant to try on paper clothing and Ms. Schermerhorn accepted suggestions from WCG members on how to encourage people to wear paper. In addition to her own work, Ms. Schermerhorn also works with visiting artists on some very challenging projects. One of these was a commercial project that included making very large sheets of red paper that had to be dyed red because pigments added an unwanted opacity to the paper. She also explained the process of pulp painting which is done by beating cotton pulp into the consistency of mayonnaise which is then applied to a sheet of paper. Pulp painting often achieves softer lines similar to a water color painting.

Attracting the attention of many WCG members was the product Inkaid that Ms. Schermerhorn uses to prolong the life of images printed with an inkjet printer. Inkaid is sprayed or brushed onto a sheet of paper before the image is printed. At the conclusion of her talk, Ms. Schermerhorn showed us around the studios where we could see papermaking in action. This was a great opportunity to see the many presses and numerous pieces of equipment available at Pyramid Atlantic. Some of the equipment available includes an etching press, lithography press, silkscreen, graphic arts dark room, a Vandercook press and a Chandler and Price press. The staff at Pyramid Atlantic enjoy promoting their mission: to promote and nurture artistic excellence through programming in the mediums of hand made paper, printmaking, book arts and digital media. For more information on Pyramid Atlantic visit their website at <http://www.pyramidatlanticartcenter.org/index.htm>.

“The Basics of File Management (a.k.a. Overcoming Image Overload),” presented by Dawn Heller, Conservator in private practice.

The November 2008 meeting, hosted by the Smithsonian American Art Museum and National Portrait Gallery's Lunder Conservation Center, and included as part of their public programming, welcomed Dawn Heller to speak about image file management as it applies to digital photographic treatment documentation in conservation. The past several years have marked an interesting time for conservation professionals as the push to upgrade from film photography to digital photography and documentation has surged. As film-based photography materials began to become scarce and digital documentation rose in popularity as a sustainable and cost effective alternative, conservators everywhere have turned to digital. There they were confronted with a myriad of software programs and workflows that could be used to satisfy their digital documentation needs. In this exciting, albeit sometimes confusing time, the conservation field was faced with trying to understand the best options and was undoubtedly left with more questions than answers. Luckily, an answer has come. The American Institute for Conservation of Historic and Artistic Works' (AIC)'s Electronic Media Group in the form of a Digital Photographic Documentation Task Force (DTF) was charged with developing recommendations and standards of practice that would ease the transition to digital, without sacrificing quality. Ms. Heller's November 6th talk focused on some of these recommendations set forth by the DTF and that are now available in the recently published *The AIC Guide to Digital Photography and Conservation Documentation*.

Amidst touching on some very important considerations, such as the long-term accessibility of data and the sometimes underemphasized importance of standardized format and consistency, Ms. Heller detailed five basic stages of a digital photography workflow. These included: photography set-up, image capture, image processing, image management, and output. She outlined a workflow that was slightly more advanced and falls under guidelines that are considered best practice, but noted that the published guide, by including the minimum requirements set by the DTF, also caters to those who consider themselves beginners and those with fewer financial resources.

The first stage in the workflow, photography set up, most resembles the set-up used for film photography. It involves preparing the photograph area, targets and lights as one would normally. But, it also includes preparing the computer's software, preferences, and monitor profile.

The second stage, image capture, relates to the specific use of a digital camera. It reminds users to set the camera's image format in use (RAW, TIFF, or JPEG mode), ISO and exposure. This stage also involves white balancing the camera. Here Ms. Heller emphasized the use of a neutral gray surface when custom white balancing a digital camera. A digital gray card can be used as this neutral gray surface but the standard 18% gray card, solid black, and solid white are unsuitable.

The next stage in the workflow outlined by Ms. Heller was image processing. This stage is completed with image editing software such as Adobe Photoshop, Adobe Photoshop Elements, or Adobe Light Room. During image processing one can sharpen images, apply color profiles, adjust exposure, and process files to change the format of the image.

The fourth stage of the workflow is image management. Ms. Heller went into specific detail in regards to image management during her talk. This stage in the workflow includes proper file naming, metadata, and the long-term storage of records. When creating a file name Ms. Heller recommended avoiding special characters or periods, using underscores instead of spaces, using names with less than 31 characters (or less than 11 if burning to a CD), using a code system with keywords, using only lowercase letters, and insuring that each name is unique. While the file name can tell a person a lot about an image it is the metadata that contains the rest of the pertinent information. Metadata, or as Ms. Heller described it, data about data, is literally just that. It is information about how the image was taken that is both automatically generated and needs to be entered in by the user. The final part of image management is long-term storage. When it comes to the long-term storage and accessibility of data, strategy is important. Ms. Heller advised keeping several backups of the data that should be stored separate from primary storage of the conservation documentation. An example of a primary backup solution is the use of external hard drives, while CD's, DVD's, and online storage can be used as secondary backup.

The final stage in the workflow described is output. The output involves the printing of images and documentation. While an important step, it is one that is sometimes optional. Due to time constraints Ms. Heller was unable to go into detail on this stage.

As Ms. Heller drew her presentation to a close she spoke about the DTF's future plans, fielded questions from the audience and supplied us with numerous useful resources for better understanding digital photography and documentation. Some of these are listed below.

For more information on file management and "what needs to be backed up" Ms. Heller recommended the FAIC online course for "Records and Information Management for Conservation." Information on this course can be found at: <http://aic.stanford.edu/education/workshops/index.html>

Information on ordering The AIC Guide to Digital Photography and Conservation Documentation, can be found at: <http://aic.stanford.edu/library/print/>

The web-based references mentioned in Ms. Heller's talk and a contact link have been posted on her website: <http://www.dchpaper.com/talks/2008WCGNov/index.com>

Overall, Ms. Heller's talk continued to spread awareness of the growing need for conservation professionals to delve into the digital world. Her clear explanations and the key resources she provided can be used to make the transition as seamless as possible. Finally, as some interesting questions arose after her talk, Ms. Heller ended on a light note stating that "It's still technology, not everything is perfect."

While perhaps technology is not yet perfect, it's comforting to know that together, with the help of the DTF's recently published guide, and those like Ms. Heller reaching out to the conservation community, the continued transition and future migrations in the digital world can in fact be made as easy as possible.

Katrina A. Bartlett
Paintings Conservation Intern
The National Gallery of Art

Angels Project

October 25, 2008 was a rainy Saturday, but twenty Washington Conservation Guild members were oblivious to the weather because they were busy reliving the past through the Historical Society of Washington, D.C.'s (HSW) textile collection at 801 K St, NW, in Washington DC. The Historical Society's textiles were the subject of this year's WCG Angels project. The Angels projects are pro-bono work days in which WCG members donate their time and expertise to a collection that needs care. The supplies for this year's project were furnished by a generous grant from the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), as well as donations from University Products, Conservation Resources, and Testfabrics, Inc.



Genevieve Bieniosek, Anne Murray, Lacasa Michelena, and Manda Kowalczyk dusting and padding some of the garments.

The HSW's textile collection consists largely of historic costumes, which include, for example, a dress purchased by Marian Hooper Adams from the noted Parisian designer Worth in 1879. Mrs. Adams wore the dress to a January 1882 dinner attended by the new Cabinet and President Arthur. Numerous dresses and coats from the late nineteenth and early twentieth centuries also make up the collection along with a flag, two painted textiles, and a quilt.

For many years the collection had been stored in a narrow closet and the small but dedicated staff at the HSW did not have the time, personnel, or expertise to properly rehouse the textiles, which is why the Washington Conservation Guild stepped in. A group of twenty volunteers dusted, padded and wrapped the costumes and laid them in archival textile boxes for storage in the HSW's shelves. The flag, quilt, and painted textiles were rolled onto tubes sealed with Marvelseal.

In just one day, the WCG angels rehoused nearly fifty objects. Some of the more interesting items were a satin wedding dress complete with veil, a woman's navy uniform, a prom dress, and a collection of baby clothes. According to Yvonne Carignan, Director of the Kiplinger Library at the Historical Society of Washington, D.C., "I cannot express how much we appreciate your Angels project. It has done so much good to have all those textiles conserved and properly housed, and we also appreciate the supplies and training you left us."

Special thanks to all our volunteers: Renee Anderson, Brian Baade, Katrina Bartlett, Genevieve Bieniosek, Jenn Cruickshank, Kristin de Ghetaldi, Sunae Park Evans, Danielle Fraser, Jayne Holt, Cynthia Hughes, Ashley Jehle, Manda Kowalczyk, Lauren McMullen, Lacasa Michelena, Anne Murray, Louise Orsini, Nina Owczarek, Michele Pagan, Claire Peachey, Emily Rainwater, and Cathleen Zaret.

Joanna Dunn
WCG Angels Projects Coordinator



Pictured are: Cynthia Hughes, Nina Owczarek, Ashley Jehle, Brian Baade, Kristin deGhetaldi, Michele Pagan, Claire Peachey, and Jennifer Cruickshank. The figures in the foreground are rolling the flag.

2008-2009 Williston Awards

In September, WCG presented Williston awards to four area interns. Every year, WCG's Sidney Williston Fund provides free membership in WCG for up to five interns, and gets the interns involved in organizing WCG meetings. Interns are nominated by their supervisors and the fund is made possible entirely by donations. This year's awards were announced at a reception hosted by the Lunder Conservation Center and organized by Kristin deGhetaldi, WCG's Intern Coordinator. Kristin organizes other tours and events for WCG interns throughout the year.

Ana Alba is a third-year student in painting conservation at the Buffalo State College conservation program. Among her conservation experiences are internships at the Wadsworth Atheneum in Hartford and Gulf Coast Art Conservation in Bradenton, and a rehousing project at the H.B. Plant Museum in Tampa. She is currently interning in the Painting Lab at the Hirshhorn Museum and Sculpture Garden under the supervision of Susan Lake and Tatiana Ausema.

Lauren McMullen is a third-year student in objects conservation at the Winterthur/University of Delaware Program in Art Conservation. Her prior conservation experience has included work at the Peebles Island Resource Center, Carnegie Museum of Natural History, and Museum of Fine Arts, Houston. Lauren is currently an intern in the Objects Lab at The Walters Art Museum under the supervision of Terry Drayman Weisser.

Louise Groll is a third-year student at the Winterthur/University of Delaware Program in Art Conservation. She has just returned from a summer work project at the Mauristhuis and has worked with many conservators in the U.S. She is an intern in paintings conservation at The Walters Art Museum, where she will be treating paintings from different periods and researching historical painting techniques and current treatment practices.

Katrina Bartlett is a third-year student in the Buffalo State College Art Conservation Program. She will serve as the painting conservation intern in the National Gallery of Art, carrying out examinations, inspections, maintenance, and full treatments under supervision of the painting conservation staff.



Left to right: Louise Groll, Katrina Bartlett, WCG Intern Coordinator Kristin deGhetaldi, Lauren McMullen, and Ana Alba

Upcoming Deadlines

For more details about the individual grant or scholarship funding organizations, please consult their websites. This list is intended only as a reminder and is not a complete list of available grants, scholarships or events. If you know of an upcoming deadline for grants, papers or other events that should be added to this list, please contact the Newsletter Editor. Also, check the WCG web site for further notices.

Grants for Conservation-related Projects:

National Leadership Grants

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

Save America's Treasures

For more info go to the Institute of Museum and Library Services website. Deadline **May 20**.

The Maryland Historical Trust Board of Trustees 2009 Preservation Awards

Forms may be found at www.marylandhistoricaltrust.net under "What's New." Intention to Apply forms must be post marked by **Dec. 12, 2008**. Questions? Contact Scott D. Whipple at 410.514.7635 or swhipple@mdp.state.md.us.

FAIC George Stout Grant

The George Stout Memorial Fund may be used for two purposes. The first is to defray costs of invited George Stout lecturers. The second is to defray in part expenses (up to \$1000) of students who are members of AIC to attend professional meetings. Important! The deadline for receipt of student applications has been moved to **December 15** for 2009.

FAIC Carolyn Horton Grant

The Carolyn Horton Fund is used to support continuing education, including attendance at meetings, seminars, workshops, or to conduct research or special projects by members of the AIC Book and Paper specialty group. The deadline for receipt of applications is **February 1**.

FAIC Christa Gaehde Grant

The Christa Gaehde Fund promotes study and research in the conservation of art on paper for members of AIC. Its scope is broad; projects may involve individual study, attendance at workshops, conferences, or other events, purchase of materials for research projects, or other activities in keeping with this goal. The deadline for receipt of applications is **February 1**.

FAIC "Take A Chance" Grant

Established in honor of Carolyn Rose, this grant helps defray the costs for innovative conservation research or projects that may not otherwise be funded. Deadline is **February 1**.

FAIC Individual Professional Development Scholarship

The Foundation of the American Institute for Conservation (FAIC) offers scholarships up to \$1000 to help defray professional development costs for members of AIC. Proposed projects may include seminars, courses,

research, or other continuing education endeavors that support the professional development of AIC members. This award is not available to support expenses for attending the AIC Annual Meeting, with the exception of workshop fees. Deadlines for receipt of applications are **February 15** and **September 15**.

FAIC Lecture Grants

The Foundation of the American Institute for Conservation (FAIC) provides funds toward the presentation of public lectures to help advance public awareness of conservation. Up to \$500 may be used to help defray lecturer travel costs, honoraria, site fees, and publicity costs. These awards are not intended to be used for lectures associated with the AIC annual meeting. Deadlines for receipt of applications are **February 15** and **September 15**.

FAIC Regional Angels Grants

The Foundation of the American Institute for Conservation (FAIC) offers grants of up to \$1000 toward the development and implementation of Angels Projects not associated with AIC annual meetings. Funds are to help defray organizational costs, necessary materials and supplies and other expenses such as marketing and publicity. Materials and supplies should also be augmented through donations outside of FAIC. Deadlines for receipt of applications are **February 15** and **September 15**.

Conservation Assessment Program (CAP)

For more info, go to the Heritage Preservation website. Deadline is **December 15**.

Fellowships:

Smithsonian Institute Fellowship Program

See the Smithsonian website for details on types and availabilities. Deadline for applications is **January 15**.

National Gallery of Art Fellowship Grants

The Samuel H. Kress Advanced Training Fellowship in Imaging Science in Works of Art deadline is **April 21**.

Meeting and Membership Registration:

AIC Annual Meeting Early Bird Registration Rates

Rates for the AIC Annual Meeting registration goes up after **December 31**.

Outreach Booth Update

It's been a busy fall for the Outreach booth. The season started at the DC Big Flea Market, where Michele Pagan lead a group of volunteers in spreading outreach information and selling WCG's publication, Conservation Resources for Art and Antiques. Thanks to the following WCG members for volunteering their time at the booth during this two-day event: Michele Pagan, Lisa Young, Nina Freed, Sarah McNett, Jane Klinger, Eliza Gilligan, Steven Pickman, and Claire Peachey.



Steve Mellor helps a young builder with pot mending.



Lizou Fenyvesi, Nancy Pollak and Courtney Shimoda pass out information at the Building Museum.

The 15th Festival of the Building Arts was our next booth venue. Held October 11 at the National Building Museum, the event is a busy, hands-on opportunity for kids of all ages to learn about the building arts. WCG brought back the popular pot-mending activity, where two large terra cotta pots were broken on-site, and visitors were able to reassemble the pots. The activity was so popular that we actually had to re-break the pots several times in the course of the day. Conservators were on hand to explain why we go about mending things the way we do, how to use tape to support repairs, the use of adhesives such as B-72, and how to figure out what to put together when, to get the pot looking right. Visitors were able to take home a hand-out developed by Lisa Young which extended the lesson. The other activity presented that day concerned light and how it affects objects. The children saw a black hat so faded

it looked gray, and got to feel the physical damage done to silk curtains which had been exposed to light. They also made light fading cards, using typical kid's art materials such as markers, crayons and construction paper. They were very excited to begin the experiment at home by exposing their light cards in a sunny window. Jayne Holt developed a handout for this activity which provided further information. WCG members helping at the event were Jayne Holt, Nancy Pollak, Mike Nugent, Lizou Fenyvesi, Courtney Shimoda, Nancy Purinton, Connie Stromberg, Sarah Stauderman, and Steve Mellor.

On November 1, the Outreach Booth returned to the Historical Society of Frederick County Treasured Heirloom event in Frederick, Maryland. Booth volunteers saw a number of unusual and interesting treasures, including quilts, Civil War documents, and a set of medical lantern slides. Visitors were interested in learning how to care for their objects, and were eager to take the available conservation literature and talk to the conservators. Volunteers for the day were Nancy Pollak, Lauren Vargas, Lizou Fenyvesi, and Eliza Gilligan.

Now that the new Outreach Booth is in full use, we would like to retire the original booth. Please see the ad in this newsletter offering the old booth for sale. The next scheduled event for the Outreach Booth will be WCG's Three Ring Circus in January. If you are interested in helping with the booth, or know of an event where WCG could provide outreach services, please contact Nancy Pollak.

Nancy Pollak
Outreach Booth Coordinator
301-845-1010
nrpollak@aol.com



Eliza Gilligan and Lizou Fenyvesi at the Treasured Heirlooms event.

People

Joanne Klaar Walker's baby has arrived! Rosemarie Lee Walker was born at 3:18pm November 13. Mom and baby "Rory" are both healthy and happy.

Sanchita Balachandran and her husband Anand welcomed a son, Karun Bala Pandian, on the 8th of November. Sanchita will take a few months off before resuming teaching conservation related courses at Johns Hopkins University and Morgan State University in late January. In May, all three will head off to India for 8 months on Sanchita's Fulbright award. She will be researching the history of metals conservation in three major Indian museums and considering the ways in which the conservation of important objects created a sense of Indian national identity.

Julie Heath, Program Coordinator at the Smithsonian's Lunder Conservation Center, accepted the 2008 IIC Keck Award at the London IIC Congress in September on behalf of the Center.

Nichole Doub moved from Devonshire, England, to southern Maryland about three months ago to take the Head Conservator position at the Maryland Archaeological Conservation Lab. Before this, she was the Archaeological Objects Conservator at the Royal Albert Memorial Museum in Exeter where she worked on a range of Roman, Anglo Saxon and Medieval material. Nichole is also an avid knitter, pie baker, rock climber, runner and dog lover. She is looking forward to getting to know her colleagues on this side of the Atlantic!

Congratulations to **Linda Edquist** on finishing her Masters in Business Administration in Management of Nonprofits from Walden University!

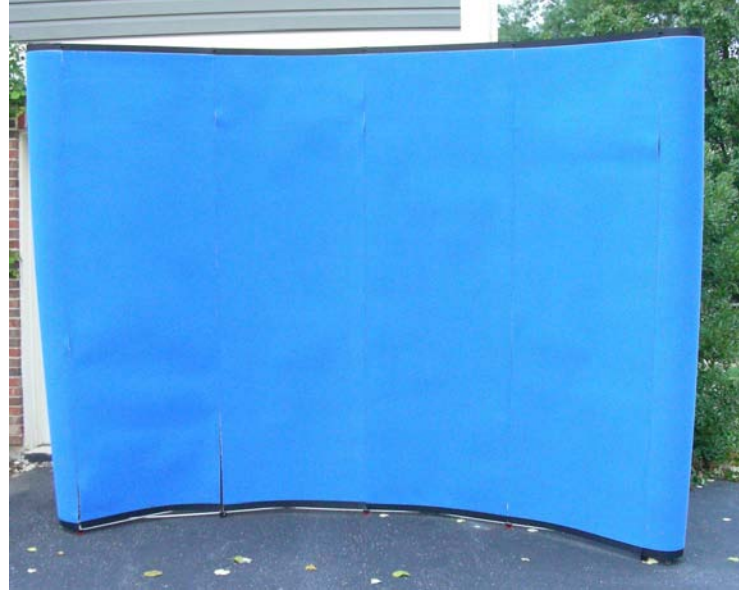


Do you have photographs for the WCG archives?

The WCG archives, held in the Smithsonian Institution Archives, does not have many photographs, so we are appealing to members to provide photographs of people and events from all periods of WCG's history. The archives can accept color and black-and-white prints or digital images. Every photo must have a caption, and ideally every person in the photo will be identified. Please send an email (not the photos!) to wcg@washingtonconservationguild.org if you have photographs to submit.

For Sale: \$300

WCG is selling its old exhibit booth. This is in great condition apart from one broken strut (this does not affect its stability or function). This booth served us well for many years!



Please contact Nancy Pollak at nrpollak@aol.com with questions.



Overall size when opened: Approximately 94" high, 115" wide and 24" deep

Storage: two wheeled storage containers, each 38" high, 13.5" wide and 14" deep



Construction:

1 pop-up aluminum strut frame. Note: one strut on left side is broken, but frame is fully functional and supported.

8 three-section magnetic strip bars

2 blue fabric end panels each 92" high, 15" wide (wrap to back to finish edge of booth)

4 blue fabric center panels each 92" high, 29.5" wide



Membership

WCG dues are \$30 per year, \$20 for students and interns, payable to the Washington Conservation Guild or WCG.

WCG's new fiscal and membership year runs from July 1st through June 30th. We encourage members to renew at the May business meeting. Membership forms can be requested by mail from the Membership Secretary at P.O. Box 23364, Washington D.C. 20026 or can be filled out and submitted on our web site. Changes of address or telephone numbers, corrections to the directory, and dues payments should be sent to the Membership Secretary at the address listed above or to:
wcg@washingtonconservationguild.org

*Members who join after October 10th 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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News from the Editor

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

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