



WASHINGTON CONSERVATION GUILD NEWSLETTER

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From the Desk of the President

Greetings from Charlottesville!

This is my final letter as President, and I would like to thank all of the board members and officers who have been such a big help during my terms as Vice President and President. While President you may be “in charge,” but it is the Directors who organize and pull off the monthly meetings, the Vice President who finds the venues, and the Officers who pitch in and make all the aspects of this volunteer organization work.

The Guild has accomplished quite a bit in the past two years. In September of 2009, we weathered the transition of CoOL and our host server from Stanford University to AIC (thank you to our Web Guru Erin Blake!). In 2010 we transitioned to exclusively electronic communication for meeting announcements and newsletters, saving a considerable amount of money on printing and postage (thanks to Joanne Klaar Walker and Jayne Holt). We also transitioned to an electronic membership directory and an electronic director’s handbook in 2011, again realizing a savings for the Guild as well as making it easier to update both documents.

The money saved has supported an increase in the refreshment budget for the monthly meetings, allowed us to bring in speakers from other cities such as Steve Weintraub from New York (October 2009), Jesse Johnson and Lois Price from Delaware (February 2011), and Sanchita Balachandran from Baltimore (April 2011) and to cosponsor a symposium “Climate Management in Historic

Buildings” with the DC chapter of the Association for Preservation Technology (March 2011).

After a great year of receptions, lectures, and outreach events, the 2010/2011 membership year ended with our annual Business Meeting and raffle. (Thanks to all who so generously donated prizes!) We returned to the International Brotherhood of Electrical Workers building in Gallery Place. It was a wonderful venue with a rooftop deck for the reception and a very nice meeting room for us to conduct the Business meeting, raffle, and election.

I now begin my term as Past President and chair of the nominating committee. This year had the unusual challenge of not being able to find a candidate for the vice president position in time for the election. We did have a contested slate for the director positions, but despite our pleas no VP candidates stepped up. In many ways the VP position is the least work. The duties consist of soliciting meeting space for the board meeting, reception, and lecture. So it is mostly emails and

phone calls, following up leads from other board members. The VP also writes thank you notes to the venue and the speaker. We got a few nibbles after the meeting and hopefully things will work out, but again, we count on membership participation to keep the Guild running. Please consider running for any of the positions that come open next year!

Looking ahead to the 2011/2012 year, please keep the Williston Scholarship in mind as your interns arrive. The deadline is August 31st; see the Guild website for more details <http://cool.conservation-us.org/wcg/williston.php>. It is a great way to get interns involved in the Guild and the professional community in the Washington, DC, area. The winners are announced at a special September board meeting to welcome all of the interns to Washington.

Best Wishes!
Eliza Gilligan
Past President, WCG



Do you have photographs for the WCG archives?

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

RECENT MEETINGS AND EVENTS

March Meeting

WCG Intern/Fellow Meeting at the Postal Museum

“Treatment of an Oversize Rare Book: Research and Decisions on Rebinding”

Eve Mayberger, Intern, National Museum of the American Indian

Eve Mayberger, currently an intern at NMAI, began the evening with a synopsis of a treatment that she undertook at the Historic Odessa Foundation (HOF) in Delaware last summer under the supervision of Betty Fiske. As suggested by the title of her talk, her project focused primarily on research and treatment associated with an 18th-century edition of an oversize rare book entitled *The Architecture of Leon Batista Alberti in Ten Books, Of Painting in Three Books and Of Statuary in One Book*. The importance of this publication rests on the fact that this was the first book in which the principles of Renaissance architecture and art as defined by Alberti were translated into English. The first edition by Cosimo Bartoli was published in 1726, the second in 1739, and the third in 1755. Upon beginning her summer project at HOF, Mayberger was given only eight weeks to complete the treatment and rebinding of a third edition copy which had been previously owned by Robert May, the architect responsible for one of the historic houses at HOF. In addition to consulting with conservators at the Walters and Wesleyan University, Mayberger was also able to examine another edition of the book located at the University of Pennsylvania.

The HOF edition contains one engraved frontispiece and 75 engravings, many of which contained large fold-out plates depicting architectural elements and floor plans. Her main goals of the treatment involved stabilizing the textbook and giving the book a historically accurate binding. Cleaning/solubility tests were first performed on hand-colored illustrations and sections that were suspected of containing iron gall ink to ensure that they could withstand water-washing. A methylcellulose poultice was applied to the spine in order to remove traces of a degraded adhesive. Each page was washed in two separate baths to reduce staining while the frontispiece required sun bleaching using a peroxide catalyst as it had been on exhibition for decades. Japanese paper was used for page mends and lining the spine before adhering cardstock for further support. English laid paper was used for the infills. The textbook was re-sewn on seven raised cords, structural headbands were added, and the book was rebound using an English binding with linen and paper. Although a leather binding would have been more suitable, this was not possible due to monetary constraints; it remains an option for the future. All of the engraved plates retained their placement, but several were reoriented in the rectodirection and a number of the oversize plates were reconfigured as fold-outs.

The treatment took approximately 462 hours to complete. As Mayberger was under time constraints, she was not able to visit other editions of the book until after the treatment was complete. She explained that all of the existing copies have been rebound and differ to some degree. Because of this it is still difficult to determine the exact format of each edition. Mayberger concluded that she might have changed some of the treatment deci-

sions if she had had more time but is happy to know that the book is now stable and more accessible to scholars.

“The Wheat Gown: An Artifact Study”

Christine Klepper and Michelle Harbeson, Interns, National Museum of American History

Christine Klepper and Michelle Harbeson, both interns at NMAH, continued the evening session with a presentation on a 20th-century gown that Michelle is currently treating under the supervision of Sunae Park Evans. The gown has a wonderful story linked with it, ranging from the House of Worth to life on the New York stage. The gown was originally designed by The House of Worth which was opened by Charles Frederick Worth who became known as the “father of haute couture” by the 1860s. Establishing his business in Paris, Worth quickly became sought after by the society women of Europe including members of the royalty. Worth was known for his use of lavish fabrics, asymmetrical designs, and his incorporation of historic motifs. He also became famous for his use of live models at the House of Worth, earning a reputation for being extremely attentive during fitting sessions.

The “Wheat Gown” is a copy of one of Worth’s designs that won the title of “most beautiful gown in the world” at the Exposition Universelle in Paris in 1900. The dress was manufactured around the turn of the century at White, Howard, and Co., a design firm located at the corner of Madison and 34th Street in New York in 1901. Mrs. Minnie Maddern Fiske had the gown commissioned in preparation for her 1901 premiere of “Miranda on the Balcony,” a play by A.E.W. Mason. The location of the firm was no happy accident as the Manhattan Theatre, which Mrs. Fiske owned with her husband, was just a half a mile down the street. This allowed Mrs. Fiske to personally oversee the design and fitting of the gowns that she was to wear on the stage. Oftentimes these gowns were put on display several months before the opening of the show, another method that Mrs. Fiske used to promote her theatre productions. She was known for forging new levels of realism on the American stage, promoting a more natural and true style of acting. This explains several of Fiske’s peculiar requests, such as ensuring that all stage props were authentic including the use of real couture gowns.

The two-piece gown, constructed of off-white silk and satin, was eventually donated to the Smithsonian Museum of American History in 1961. The entire gown has been thoroughly examined by Sunae Park Evans and Harbeson, but at this point treatment has only been carried out on the bodice. The silk lining on the bodice had completely shattered, a problem that was addressed by stabilizing the fragile silk using stabiltex. The decorative elements on the dress posed another issue as the materials ranged from beads, wrapped yarns, embroidered stitching, and rhinestones. Much of the decorative stitching is in the form of wheat husks, hence the gown’s title. Corrosion, in the form of a turquoise powder, could be seen near areas containing some of the metal wrapped threads, a problem that has yet to be tackled. Questions arose regarding the nature of some of the beads, and with the help of one of NMAH’s objects conservators, a diphenylamine test indicated that many of the beads were in fact made from glass. Another issue relating to the beads is that they possess an inner coating of celluloid, a material known to be extremely flammable. The sleeves of the bodice had been altered, and the silk net had to be removed in order to preserve the remnants. With the bodice nearly stabilized, treatment will be carried out on the skirt, and soon the “Wheat Gown” will be ready for public viewing.

“Print or Painting? The Treatment of a *penschilderij* by Willem van de Velde the Elder”

Kristin deGhetaldi, Fellow in Painting Conservation, National Gallery of Art

Kristin deGhetaldi, a Fellow in the Painting Conservation Department at the National Gallery of Art, ended the evening session with a summary of her treatment of a penpainting by Willem van de Velde the Elder. Born in Leiden in 1611, Willem van de Velde the Elder most likely began his career as a sailor as he was the son of a ship’s captain from Flanders. Little is known about his early years as an artist, and he is generally thought to have been self-taught. Around 1672 he moved to London with his son, Willem van de Velde the Younger, to work for Charles II and other English patrons. He died there in 1693. His son also grew to be a celebrated maritime artist, producing hundreds of oil paintings throughout his lifetime. When Charles II of England invited the van de Veldes to come to London, the family relocated to the Queen’s House, establishing the residence as a locus for the production of their maritime paintings. Today the Queen’s House is part of the National Maritime Museum in Greenwich. It possesses one of the largest collections of art, amounting to over 1500 items, by the van de Veldes. Willem van de Velde the Elder’s penpaintings became extremely popular with patrons not only in England and the Netherlands but also Genoa, Venice, Florence, France, and Sweden. Van de Velde often created his sketches of ships and battle scenes from life. Van de Velde’s drawings, usually carried out in pen and grey wash, provide an extraordinarily complete record of Dutch and English ships in the late 17th century.

The National Gallery of Art was fortunate when collector Lloyd M. Rives offered the painting to the Gallery as a gift in 1994. It is one of only two known penpaintings housed in an American museum. Prior to treatment, the oil/ink painting on panel was covered with a thick discolored layer of natural varnish as well as several areas of overpaint and discolored fills. The painting remained in the storage bins until deGhetaldi began its treatment last fall, more than fifteen years after its arrival. Once the discolored varnish and overpaint had been removed, it was clear that the ink design had suffered significant abrasion in certain areas, most likely during a previous restoration campaign. With the surface grime and varnish removed, deGhetaldi was able to take a closer look at the materials used to create the work, collecting a few cross-sections from areas of loss. FTIR, SEM, and cross-sectional analysis confirmed that the painting possessed a chalk/glue ground followed by at least two layers of lead white in oil paint with a carbon black containing ink for the design. Microscopic examination revealed that the ink was present in two layers; the artist used some type of method to lay down the preliminary design of the composition before reinforcing some areas with darker lines. Although analysis of the ink binder is still pending, reconstructions using both glue-based ink and gum-based ink showed that the latter was most likely used in the original painting.

Fills that were unstable were removed and replaced using a combination of modostuc and Aquazol 200. After applying an isolation layer of varnish to the painting, areas of loss were toned using conservation paints. In order to re-integrate the ink design, deGhetaldi chose to use Sakura Micron pens and graphite sticks. The painting will soon be on display in the Dutch Galleries for the first time since its arrival in 1994.

Kristin deGhetaldi
Fellow in Painting Conservation
National Gallery of Art

April Meeting

“Preserving the Gods: Early Twentieth Century Debates in the Conservation of South Indian Bronze Icons in the Government Museum, Madras”

Sanchita Balachandran, Curator/Conservator, The Johns Hopkins Archaeological Museum

At the Guild’s April meeting, Sanchita Balachandran discussed the research she completed during a 2009-2010 Fulbright Fellowship at the Government Museum (formally the Madras Government Museum) in Chennai, India. There she investigated the lab practices of the Chemical Conservation Laboratory at the Government Museum, the first of its kind in India. The lab was responsible for the treatment and preservation of hundreds of bronze icon objects acquired through the Indian Treasure Trove Act of 1878. Ms. Balachandran framed her talk through Richard Davis’ writings in *The Lives of Indian Images* (1994), tracing the many lives of Indian bronze icons. She examined how conservation can become a social and cultural process in addition to a scientific application to transform bronzes from religious statuary to artifacts to national symbols.

Bronze icons were made in the Buddhist, Jain, and Hindu traditions in India beginning in the 3rd century CE and into the contemporary period. However, the talk primarily concerned the Hindu bronze icons made in south India from c. 850-1250 CE. The icons, in their first life, were considered to be divine beings inhabited by a god and used during religious worship. The icons were made through a lost wax casting process that is passed down through generations. The proportions are codified to be “iconographically correct.” First, a model is made in resin/waxes and then coated with clay that is able to take fine impressions of the wax. The mold is heated to melt the wax and then buried in the ground, waiting for molten metal to be poured in. The bronzes, known as “panchaloha” icons (“panch” meaning five), were thought to be composed typically of a five-alloy metal of copper, zinc, tin, silver, and gold, but analysis shows a greater variety of metals.

There are several stages of preparation that make the icon appropriate for inhabitation by a deity. Prayers are conducted throughout the entire process of making the object into a divine vessel. The moment the sculptor opens the eyes of the icon in the temple, it becomes a religious object that can be handled only by a religious authority. A god may or may not choose to inhabit the object depending on the care taken of the icon by the religious authorities and worshippers as well as the beauty of the icon. In situations where there was fear that the icons would be stolen, seized, or destroyed by other religious groups, the icons were ritually deconsecrated by religious authorities and buried for safekeeping with the assumption that they could be excavated and re-consecrated once the danger had passed.

In the 19th century, many bronze icons were uncovered in the course of increased agricultural use and expansion of infrastructure in India. Once uncovered, the icons take on a new context, a second life. Are they still gods or are they archaeological objects? The government identified the bronzes that came out of the ground as primary source materials that provided information about Indian history and culture. The Government Museum, opened in 1871, began collecting bronzes acquired through the Indian Treasure Trove Act, 1878.

These new discoveries prompted questions of ownership that forced the government to decide whether to allow

the Museum to keep and display the objects or to return them to the local villages. Petitions from the villages cited that the icons were best preserved when worshipped in the temples, not exhibited in a museum, and demanded that the icons be returned to the villages. In opposition, the Museum had justifications for acquiring the objects into their collections and argued that the Government should take public interest more seriously than the interest of individual villages. Many of the statues were damaged and therefore could no longer be used as religious icons. The Government was forced to distinguish between “living” and “dead” religions, allowing the Museum to keep “non-religious” statues of Buddhist and Jain icons, thereby not offending the Hindu majority.

Ms. Balachandran also examined historic documents and photographs from the Museum’s archives about the treatments of the bronzes. The third life of a bronze icon revolves around its preservation. During the icons’ religious life, they were cleansed daily, often bathed with tamarind water (high in pH), and brushed with coconut husks. Early restoration treatments at the Chemical Conservation Laboratory began in 1924 by Ram Singh Ahuja and continued in 1930 with Dr. S. Paramasivan, an archaeological chemist. Paramasivan was extremely aware of the research and treatments being conducted by other conservators and scientists in museums worldwide and corresponded with them regularly. Most significant about Paramasivan’s work was his modification and application of the electrolytic reduction technique, which was in use in Europe and the United States, to the extremely complicated process of cleaning large scale solid cast bronze sculpture.

In their religious life, only the devout believers could see the icons, but the secular museum allowed a broad local and international audience access to these objects. The Museum became a space where religious icons are displayed and treated in a secular manner, but they continued to have some religious relevance. Ms. Balachandran not only discussed the many lives of these icons, from their use as religious objects to secular, artistic, national, and international symbols, but also suggests that they retain some aspect of the deity that continues to invite us to look more closely at the icons and possibly contemplate a divine presence.

Im Chan

Andrew W. Mellon Fellow in Paper Conservation

National Gallery of Art

May Meeting



Above: Photo taken from the roof of the IBEW building during the May reception. The view is toward the Northeast, and the dome is the Shrine of the Immaculate Conception. (photo credit Eliza Gilligan)



Right, above: May business meeting and reception. (photo credit Hugh Shockey)

PEOPLE

The University of Virginia Library will be hosting **Krista Grant**, a pre-program conservation student from Bloomington, IN, for a six-week summer internship. The purpose of the internship is to perform conservation treatment on a group of World War I posters held by the Albert and Shirley Small Special Collections at the University of Virginia Library. Many of the posters are part of the Brucoli Great War Collection, and increased use is anticipated as the anniversary of World War I approaches. Krista will work in the UVa book conservation lab under the supervision of **Eliza Gilligan**, the Conservator for University Library Collections.

Kristin deGhetaldi was accepted into the PhD Program in Preservation Studies at the University of Delaware.

Joyce Hill Stoner received two awards at AIC: the 2011 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation and the Award for Outstanding Contributions to the Field of Paintings Conservation from the Paintings Specialty Group (PSG).

The Smithsonian Institution Archives received a Save America's Treasure grant for "Biodiversity Field Books and Original Expedition Journals."

Anna Friedman has joined the staff as the conservator for the project.

Upcoming WCG Meetings 2011

The Washington Conservation Guild holds meetings from October through May each year, usually on the first Thursday of the month from approximately 5:00 to 7:30 p.m. Most meetings are held at metro-accessible cultural institutions in the DC area. Meetings usually consist of a social hour (with hors d'oeuvres and drinks) followed by an illustrated lecture or tour of interest to conservation professionals. Meetings are free of charge to members, \$5 for non-members (when charging is permitted by the venue). Members and non-members partaking of the hors d'oeuvres and drinks are asked to put a donation in the jar.

Schedule to be announced

WCG OUTREACH BOOTH



Left: *The Literary Hill Bookfest at Eastern Market, May 15. Pictured are Howard Wellman, visitor Patrick Crowley, and Vicki Lee. (photo credit Ed McManus)*

Below: *The annual Historical Society of Frederick County (MD) Treasured Heirloom Event. (photo credit Howard Wellman)*



ANNOUNCEMENTS

October 3, 2011, to be Release Date for 2012 Conservation Assessment Program Applications

The 2012 Conservation Assessment Program (CAP) application will be launched on Heritage Preservation's website at www.heritagepreservation.org on Monday, October 3, 2011. The deadline to submit 2012 applications is 11:59 pm on December 1, 2011. Participants are identified on a rolling basis, and site visits for participants can begin as early as January 1, 2012. Final reports must be submitted by assessors to Heritage Preservation by November 1, 2012.

CAP is a federally-funded program that provides professional conservation assessments for small to mid-sized museums of all types at a minimal cost. The program also funds historic buildings assessments for institutions with buildings that are 50 years or older. The assessment process helps museum professionals improve their institutions' conservation policies and procedures, learn conservation and historic preservation best practices, and forge relationships with conservators and historic structures assessors. The resulting CAP report helps museums to develop strategies for improved collections care, long-range planning, staff and board education, and fund-raising. CAP is administered by Heritage Preservation and supported through a cooperative agreement with the Institute of Museum and Library Services.

In 2011, 101 museums in 36 states have been selected to participate in CAP. To view the entire list of current CAP participants, visit www.heritagepreservation.org/CAP/11recipients.html. To search for any CAP participant from the program's 21-year history, check out the Past CAP Participants Search Tool at <http://www.heritagepreservation.org/cap/Search.html>.

The 2012 application will be available online and for download in PDF and Word fill-in forms. If you prefer to receive a paper application booklet, please let us know. To receive notification of the availability of the 2012 CAP application, or for more information, please contact the CAP staff at cap@heritagepreservation.org or 202-233-0800.

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

Howard Wellman and Lisa Young will be giving a paper at an upcoming conference: "Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation." The conference is being held in Williamsburg, VA, November 13-17, 2011. The paper was chosen from a number of qualified abstracts. The focus of the talk is the WCG outreach booth and how WCG uses the booth to educate the public about conservation. Of particular interest are the hands-on activities that allow children to engage with conservators at the booth and experience the science of conservation while learning and having fun. The versatile outreach booth will also be highlighted, as the information and visual photographs can be changed according to the venue and audience allowing the WCG to speak to a wider variety of people at different venues.

Speaker(s) needed, National Park Seminary, Silver Spring, MD, Wednesday, September 21, 2011

The following call for volunteers message comes from Michele Pagan, WCG's Public Outreach Coordinator. Please contact Michele at mpp1@comcast.net for more information.

Chris Maines of the National Park Seminary in Silver Spring is looking for a lecture in September with "product placement," for lack of a better term. The idea is for WCG to give a public lecture about steps the general public can take to better care for their own collections. Some WCG members may remember Chris from the Angels project that Lisa Young coordinated there a short while ago.

Chris is hoping the examples used would be objects from the Save our Seminary (SOS) collections. The presentation could either be a 2-D Powerpoint presentation using images from the SOS collections, or SOS could have some objects available for the presenters to more clearly illustrate their points. Both the traditional lecture and/or a more hands-on interactive presentation are options to be developed.

Chris is wondering whether the "Angels" who were there that day would be interested/able to give that lecture; that would be his preference, although any and all WCG members are welcome to participate.

Another idea would be to do a presentation on how to construct custom storage units, using examples from the Seminary's collection. Custom box-making, using blue board, would be demonstrated using objects from the Seminary's collection, and if there were a step-by-step hand-out that attendees could follow at the time, that would be perfect. This also gets people thinking about box-making for gift-giving, with the holidays not too far behind.

IN SUMMARY:

WHO: WCG conservators and graduate interns, some of whom may have participated in the Angels Project at this site, but not necessarily

WHAT: Present an evening workshop on caring for collections, title TBA

WHEN: September 21, 2011

WHERE: The Ballroom of National Park Seminary, Save Our Seminary, 9615 Dewitt Drive, Silver Spring, MD 20910 • 301.589.1715 • www.saveourseminary.org

WHY: To further the good work already in place, subsequent to the initial Angels project at the National Park Seminar, and to maintain Save Our Seminary's educational outreach to inform the public about the history of the National Park Seminary

WHOM TO CONTACT: Michele Pagan, Public Outreach Coordinator, at mpp1@comcast.net

Sidney S. Williston Memorial Fund for Interns and Fellows

Each year, WCG's Sidney S. Williston Memorial Fund provides up to five interns/fellows with free membership in the Washington Conservation Guild. Application instructions are below. Williston Fund recipients receive full membership benefits and are asked to assist the WCG Board of Directors at one of the eight monthly meetings. This may involve writing a summary of the meeting for the WCG Newsletter, assisting the Refreshments Chair in setting up and cleaning up refreshments, and taking donations at the door. This is a great opportunity to meet colleagues and get involved with the WCG. Williston Fund winners are announced each year at an intern reception held in September. In order to continue this benefit for local interns and fellows, the Williston Fund accepts donations on an ongoing basis. Please donate by visiting the WCG website or by mailing a check payable to Washington Conservation Guild to the WCG postal address (bottom of first page), noting "Williston Fund" on the check. Thank you for your support.

Sidney S. Williston

Many of you knew Mr. Williston during his forty years in the DC area as a private conservator. His studio, Mario's Conservation Services, provided training for dozens of conservators, many of whom head their own labs today around the country. He was a Fellow in the American Institute for Conservation and was an honorary member of the WCG. He has been greatly missed since his death in 2000. The Williston Fund was created to recognize his contributions to the Washington area conservation community and to the Guild in particular.

How to Apply

A WCG member must apply on behalf of an intern or fellow.

Application deadline for 2011/12: August 31, 2011

To apply, please send the following information to wcg@washingtonconservationguild.org, with the subject line "Williston Application."

1. Name of sponsor (must be a WCG member)
2. Name of Applicant
3. Position of Applicant
4. Applicant's local mailing address, email address, and telephone number
5. Brief description (half page) of applicant's qualifications and of the upcoming internship/fellowship project

Upcoming Workshop

Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator

Campbell Center for Historic Preservation Studies, Mount Carroll, IL

Instructor: Hal Erickson

Date: September 22-24, 2011

Cost: \$850 includes all course materials and supplies, lodging and most meals

Workshop Description: Erasure, time, and accidental damage can result in "lost" or obscured information. The original, or erased, visual appearance of artworks and documents can be recovered using these new techniques. Participants will use their own digital cameras and laptops to practice easy, inexpensive and nondestructive techniques to assist in the visual recovery of obscured content. The "lost" information will be recovered using techniques for digital image optimization and then working with specially developed algorithms to extract obscured image features.

For more information go to www.campbellcenter.org or email Sharon Welton at: director@campbellcenter.org

Local Job Opportunities

Conservation Tech, William A. Lewin, Conservator

Full time position in a conservation lab specializing in gilded surfaces: frames, furniture, objects, and architectural surfaces. Individual must have a background in traditional studio arts or conservation demonstrated in a portfolio, general knowledge of art history, and previous work experience. For more detail information please contact by email: williamlewin@comcast.net.

Contract conservator RFQ: Smithsonian Institution's Anacostia Community Museum

The Smithsonian Institution's Anacostia Community Museum (ACM), in collaboration with the Smithsonian Institution's Museum Conservation Institute (MCI), has openings for 2 contract conservators.

Locations: Washington, DC and Suitland, MD

Who may be considered: Paintings conservators or objects conservators; U.S. citizens and non-U.S. citizens
Contract Summary: The majority of tasks will be performed on-site at the Smithsonian Institution's Anacostia Community Museum (ACM) in Washington, DC, and the Smithsonian Institution's Museum Conservation Institute (MCI) in Suitland, MD.

The contractor will be responsible for condition surveys of modern and contemporary paintings and painted objects in the ACM collection, related to their care, preservation and characterization, including binder analysis using non-destructive infrared spectroscopy (FTIR). Oversight of the contract will be provided by a MCI paintings conservator and a MCI conservation scientist. Training in the use of portable FTIR will be provided; previous FTIR experience is desirable.

Period of performance: The contract must be executed during the period of September 5, 2011 - September 28, 2012.

Open period for receipt of quotations: Quotations may be submitted beginning July 20, 2011 and no later than 5:00 pm on August 5, 2011. Quotations must be submitted by e-mail to tsangj@si.edu

For further information on the Statement of Work and inventory list, as well as procedures for submitting a quotation, contact Jia-sun Tsang MCI Senior Paintings Conservator tsangj@si.edu

MEMBERSHIP

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

The membership year runs from July 1 through June 30. Membership forms can be requested by mail from the Membership Secretary at PO Box 23364, Washington, DC 20026 or can be filled out and submitted on our website. Changes of address or telephone numbers, corrections to the directory, and dues payments should be sent to the Membership Secretary at the address listed above or to: wcg@washingtonconservationguild.org



The membership schedule is as follows:

- April: Membership renewal notice mailed
- July 1: Beginning of membership year
- September 15: Deadline for membership renewals

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

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WCG Board of Directors

2010/2011

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

Newsletter Submissions

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

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

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

Next issue: Fall 2011

Deadline for submissions: August 15, 2011