
SOCIETY OF WINTERTHUR FELLOWS

NEWSLETTER

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Summer 2009

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A Report from the President

TOM RYAN, Ph.D.

President, SOWF

The Society of Winterthur Fellows continues to offer its wide range of services to the current fellows – such as career symposia, stipends to assist with research, travel and professional development, and tool kits to aid conservation students in their coursework. In addition, through a variety of formal and informal gatherings, we help build a strong network among graduates of our two programs through an internet listserv enabling graduates to communicate regularly about job opportunities, conference offerings and issues in our fields of work and research. We also bring together current fellows with graduates on a regular basis in a number of venues to share advice and help chart future courses for our students.

This is a hallmark of the mission of the SOWF – to advance the reputation and impact of these two flagship programs by assisting graduates find engaging work that advances the fields of decorative arts, material culture and art conservation. We are proud of these two outstanding programs and remain committed to their excellence and prominence in the fields of museum work and academia.

Naturally, we are concerned about the current fiscal challenges facing Winterthur. Many of us

are engaged in organizations and businesses that are clarifying priorities, shifting focus and making difficult choices in order to balance budgets and ensure continued services of high quality.

Our programs have always enjoyed a strong and positive reputation within the academic and museum communities. The conservation program has never been more highly regarded than it is at present. The recommendations of several highly respected external reviewers have helped re-focus attention on the core features of the program and reminded us of the need to commit to hiring the best qualified scholars to teach the brightest students in the field.

We appreciate the administrative support – both past and future – from Winterthur in the areas of SOWF program planning, logistics and internal communication to promote our programs to current Fellows. Winterthur has served as the reception point for dues paying and charitable contributions to the SOWF and has helped us by sending brief acknowledgements to donors. We are very pleased that this level of support will continue despite the staffing changes in the Academic Programs division. We acknowledge that the assistance with our newsletter, so nobly provided by Bert Denker for years, is time consuming and puts a strain on Winterthur resources. We will work with Winterthur's liaison to the SOWF, Brock Jobe, to assist in the production of the newsletter and to move toward an electronic—and therefore much more economical—means of keeping you abreast of the work of the SOWF and the success of our graduate programs.

While we are aware and remain sensitive to the impact of the current economy on all aspects of Winterthur's commitments, we will continue to

work to ensure that the importance accorded to academic training by our founder, Henry Francis du Pont, remains central to the mission of Winterthur. We will join with the Board of Trustees and Director Dave Roselle to maintain and improve the considerable reputation of our academic programs and to advance the work of Winterthur.

Division Director's Report

GREGORY J. LANDREY

Library, Collections Management and Academic Programs

Over the past academic year, Winterthur, like many other organizations, has had to revise its operations because of diminishing resources. Reductions in the budget resulted in the elimination of several staff positions. These included the post of objects conservator, curator of paintings and prints, and librarian for visual resources. Both Winterthur and the University recognize the many years of service as well as the expertise and dedication of the professionals we have lost in this process. We are grateful for all that they have done for both graduate programs. To meet the academic needs of our students, current staff and faculty, joined by occasional outside speakers, have taken on new roles.

Rosemary Krill has been appointed Senior Lecturer in the Academic Programs department. Rosemary is a graduate of the Hagley Program and has served as a member of Winterthur's Public Programs department since 1988. In her new role, Rosemary will oversee Summer Institute, organize field trips, help guide the research fellowship program, and serve as a student adviser. In addition, she will continue to train our guides and docents for public programs.

E. Richard McKinstry is now the Director of the Library and the Andrew W. Mellon Senior Librarian in charge of the Downs Collection. Rich earned an M.A. in American History from the University of Tennessee and a Master of

Library Science from Rutgers. He joined Winterthur in 1977 as Associate Librarian.

Emily Guthrie has been appointed as the NEH Associate Librarian in charge of the Printed Books and Periodicals Collection. Emily graduated from the University of North Carolina, Chapel Hill in 2003 with a Master's degree in Library Science and started as an assistant librarian at Winterthur in 2005. She will oversee all of printed book and periodicals, particularly the rare book collection.

We are delighted with each of these appointments and look forward to the continued contributions of Rosemary, Rich, and Emily to graduate studies at Winterthur. The commitment of Winterthur and the University of Delaware to the conservation and culture programs remains strong despite these economically challenging times. We encourage you to join all of us here in our efforts to support and strengthen our academic programs.

A special thank you to *Bert Denker* for many years of superb effort and work in helping to put together the SOWF Newsletter.

News of the Winterthur Program in American Material Culture

J. RITCHIE GARRISON

Director, WPAMC

It was an eventful six months. As Greg Landrey explains above, Winterthur has reconfigured its staff to weather the current recession. We have all felt the pain of the adjustments made by the Museum and are still working through the consequences. The University has also had to adapt although we have been able to absorb an initial reduction in the office's budget without considerable change. Recessions have a silver

lining; they encourage introspection, creativity, and change.

We continue to meet our critical teaching needs. Brock Jobe has worked with Pat Halfpenny and Linda Eaton of the curatorial staff to reconfigure the Connoisseurship blocks. Beginning with the spring 2010 semester, the curators will return to teaching the introductory blocks on metals, ceramics, glass, textiles, and other media. We will teach all of these blocks in the first year of the program to make certain that the Fellows receive a thorough grounding in decorative arts. Brock will lead the English Design History class to London next year and has taken over the editorship of the Newsletter. Rosemary Krill will continue to teach Summer Institute. I am delighted to report that she will also split her time between the Office of Academic Programs and Public Programs, a role that will facilitate better communication with other units at the Museum. Meanwhile, I have taken on the Introduction to Material Culture class, following Kasey Grier's relocation to the Department of History at the University of Delaware where she heads up the Museum Studies Program. Kasey will continue to be involved with the Fellows via her teaching and advising.

The course on English Design History has become a valuable addition to the curriculum. The Fellows' understanding of the European context of decorative arts is much improved by studying in London. We have also used the course as another opportunity to connect the Fellows with the exceptional collection of design books in the Winterthur Library and have included an array of Dutch and French design sources into our teaching. Generous donors have allowed us to endow five of the Fellows' travel expenses to London. We also secured a grant from the University of Delaware to take graduate students in other departments with us this year. Culture Program alumna Katie Wood joined us from Art History, Bret Headley represented Art Conservation, Halina Adams came from the Department of English, and Hagley Fellow Amanda Casper attended from the Department of

History. This form of collaboration serves as a model for new approaches in the delivery of graduate education, gets students into the field, and builds interdisciplinary ties with other university departments that are important to the Culture Program's well-being. Despite encountering the largest snowfall in London during the past 30 years, we carried on and are already planning for the trip next year.

The graduating class of second-year Fellows adopted a "no thesis left behind" policy. All of them finished on time and have done outstanding work. On Friday, May 29, we celebrated their accomplishments during the annual presentation of their thesis research. At that time we were also privileged to hear Morrie Heckscher (WPEAC '64) deliver the James C. Curtis lecture and Tom Ryan (WPEAC '93), President of the Society of Winterthur Fellows, welcome the graduates into the Society.

The list of accomplishments goes on: the doubling of computers in the student lounge, the addition of a color laser printer (supported in part by a gift of the Class of 2009), the creation of a Connoisseurship tool kit similar to those used by the WUDPAC Fellows, a new faculty member in the Department of Art History who will replace Bernie Herman following his move to the University of North Carolina, Chapel Hill, and the arrival of a new Class of 2011 in July. Times are challenging, but we have the support of two great institutions, experienced faculty and wonderful students.

News of the Winterthur/University of Delaware Program in Art Conservation

JAE GUTIERREZ

*Interim Director, Winterthur/University of Delaware Program
in Art Conservation*

It has certainly been a busy and productive spring. We had a record number of applications

to the Program this year and look forward to working with the Class of 2012 starting in late July.

Soon after we welcome the Class of 2012, the Class of 2009 will be returning to Winterthur to present their third-year oral presentations on Tuesday, August 18th. We look forward to their homecoming and to hearing about their internship achievements. Internship sites for the Class of 2009 included the Philadelphia Museum of Art, the Walters Art Museum, the Metropolitan Museum of Art, Heugh-Edmondson Conservation Services, LLC, the Canadian Conservation Institute, the Virginia Museum of Fine Arts, Yale University Art Gallery, and the Arizona State Museum.

In May the Class of 2010 presented an impressive group of technical studies on a wide range of materials. Several objects from Winterthur's collection were examined this year including Canton blue and white porcelain, window dressings from the McIntire Bedroom and a Benjamin Chandlee, Jr., tall case clock. Materials not commonly represented in Winterthur's collection were also examined including a Javanese shadow puppet from the University of Pennsylvania Museum of Archaeology and Anthropology and a 1960s painted collage by Pop artist Marion Greenstone from the Zimmerli Art Museum at Rutgers University. These two technical studies were presented at this year's Association of North American Graduate Programs in Conservation (ANAGPIC) annual conference. The Art Conservation Department is currently investigating how to share abstracts of WUDPAC technical studies and preventive conservation research on our website (www.artcons.udel.edu) to make this research available to the field. If you have any suggestions for how we can make our website more useful to you as alumni, please contact us.

The Class of 2010 is preparing to embark on their second summer work projects and then onto

their third-year internships across the country. Six of these students will have international summer work projects in Turkey, Italy, the Netherlands, Scotland, New Zealand, and Australia. We are grateful to the Samuel H. Kress Foundation for providing financial support for four of these projects. The Class of 2011 has recently declared their WUDPAC concentrations. This class includes majors in paintings (3), photographic materials (2), painted surfaces (1), objects (3), and library and archival materials (1).

As reported in the Fall Newsletter, in honor of the outstanding careers of John Krill and Betty Fiske, the Art Conservation Department announced the new John Krill Advanced Scholarship Award in Paper Conservation and Connoisseurship and the Betty Fiske Professional Development Award in Asian or Contemporary Art Preservation. This year's Advanced Scholarship recipient of the John Krill Award is Renee Wolcott (WUDPAC '11). Renee will use the award to study traditional bookbinding techniques and materials to enhance her connoisseurship of traditional book structures. This year's recipient of the Betty Fiske Professional Development Award is Karl Knauer (WUDPAC '05). Karl will use the award to characterize and identify coatings found on copper alloy figures from the Tibetan-Buddhist region in the American Museum of Natural History collection in New York.

The Program continues to reach out to colleagues in conservation and related fields. In early May the Art Conservation Department co-hosted a technical art history seminar on-campus with the University's Art History Department. Joyce Hill Stoner (WUDPAC) and David Stone (Art History) were the primary organizers. The seminar consisted of an evening lecture by David Bomford, followed by a day of talks presented by art historians and conservators. The seminar was inspiring and we hope to continue to collaborate with our colleagues in Art History to offer similar programs in the future as well as to explore other potential collaborative projects. It

was wonderful to see many of our alumni present at the seminar. Please check our web site (www.artcons.udel.edu) to keep up with future news and events related to the Program.

WUDPAC SECOND YEAR SCIENCE PRESENTATIONS

May 18, 2009

Jessica Arista, *An Examination of the Composition and Repairs on Canton Blue and White Porcelain from the Winterthur Museum*

Gretchen Guidess, *Window Dressing in the McIntire Bedroom: a Technical Study*

Beth Ryzewski, *Examination and Analysis of Historic and Modern Ceramics with Opaque Glazes*

Angela Duckwall, *A Technical Study of an Embroidered Coat of Arms from the Winterthur Collection*

Marie Stewart, *The Technical Study of a Javanese Shadow Puppet from the University of Pennsylvania Museum of Archaeology and Anthropology*

Lauren Fair, *The Technical Analysis of a Benjamin Chandlee, Jr. Clock in the Winterthur Museum Collection*

Laura Kubick, *A Technical Study of the Mural Ave Maria at Holy Innocents Church in Brooklyn, New York*

Sharra Grow, *When New and Improved Becomes Outdated and Degraded: The Technical Study of a 1964 Pop Art Painted Collage*

WUDPAC Class of 2009

Oral Presentations

Copeland Lecture Hall

August 18, 2009, 9:00 am – 4:00 pm

Reception immediately following presentations

WPAMC CLASS of 2009 THESIS PRESENTATIONS May 29, 2009

Nicole Belolan, *“The Blood of Murdered Time”:
Berlin Work in America, 1840-1865*

Caitlin Emery, *Colonial Lineage and Cultural Fusion: Family Identity and Progressive Design in the Kingscote Dining Room*

Christie Jackson, *Linking Land and Sea: The Design, Decoration, and Uses of Space on Transatlantic Ocean Liners*

Donald Johnson, *Brewing Capital: Making and Marketing Beer in the Delaware Valley, 1760-1800*

Elizabeth Jones, *“What’s Love Got To Do With It?” The Social Life of Comic Valentines, 1870-1920*

Alyce Perry, *Always Prepared: The Materials and Techniques of Boston Japanners, 1700-1775*

Elyse Poinsett, *“Quite An Undertaking”:
The Business of Salvaging Architecture In the 1920s*

Staci Steinberger, *Selling the Silent Salesman:
Irv Koons and Mid-Twentieth Century
Packaging Design*

WPAMC – Class of 2010 Montgomery Connoisseurship Presentations

All graduates are welcome to attend the Montgomery Connoisseurship Presentations on September 4, 2009 in the Rotunda, from 4:30–6:00 pm. A reception will be held following the presentations.

Students and Professionals Attend SOWF Exhibitions Symposium

Nearly sixty people gathered at the University of Delaware on Friday, February 20, 2009, for the Society of Winterthur Fellows' Symposium. Organized by Page Talbott, project manager and curator for "Benjamin Franklin: In Search of a Better World," the meeting focused on mounting a large traveling exhibition. The panelists exemplified the benefits of a team approach. Four Winterthur Fellows share their reactions to the afternoon's presentations:

Exhibition Planning and Management: Page Talbott (WPAMC '74) spoke about the development, organization, and administration of traveling exhibitions. Talbott emphasized identifying an exhibition's audience at the outset of planning. In addition to driving content and interpretation, a defined audience will help promote the exhibition to potential venues.

Exhibition development should include consideration of the needs of both the exhibited artifacts and the venues. The technical requirements of the exhibition (space, computer interactives, etc.) should reflect the capabilities of the venues. Talbott stressed that exhibition team members should participate in site visits as early as possible to avoid surprises.

A well-organized, well-managed exhibition team is key to the development of a successful traveling exhibition. The team must be well-structured, with responsibilities, decision points, and final decision maker clearly defined.

Exhibition Interpretation: With more than twenty-five years of experience in museum education, Beth Twiss Houting (WPAMC '83) offered an insightful discussion of exhibition interpretation and visitor research. Her talk focused on the significant role of the museum educator in planning and implementing exhibits that are accessible to the widest possible audience. Houting's presentation captured the

essential foundation of any good exhibition, that it attract and engage visitors.

Houting explained that as an audience advocate, the museum educator ensures that all types of learners find something enriching within an exhibit. It is imperative that accessibility and clarity remain paramount in the planning process. By acknowledging different learning styles, such as a preference for reading and solitary activity or aural experiences or group interaction, exhibition educators expand potential for creating successful public learning experiences.

Houting ended her talk with an overview of important factors in the success of a traveling exhibition, including communicating with other host institutions to understand their audiences and carefully managing interactives so that they travel with the least risk of error or damage.

Exhibition Conservation and Registration: Kory Berrett and Kathleen Hill demonstrated that traveling exhibitions require collaboration between conservator and registrars, who function in their own unique, but often complimentary ways.

Kory Berrett, an objects conservator in private practice, described the conservator's role in exhibition planning as "advocating for the objects." In preparation for a traveling exhibit, the conservator interprets the facilities reports and monitors data from exhibit venues to ensure that they can provide appropriate environments for the visiting objects. Recommendations can assist the exhibition team in preparing an exhibition that meets the needs of the museum, the public, and the objects.

Berrett emphasized the need for proper environmental controls, lighting, and exhibit case design, based on the needs of each object. His insight into the careful choice of the objects to include in traveling exhibitions, and of the precautions necessary for safe travel and display

of the objects, was very helpful to conservation students as they prepare for careers.

Registrars, like conservators, are concerned with the safety of the museum artifacts. Kathleen Hill, registrar, described the vital practical and administrative role of the registrar. Often, registrars perform site visits and double-check the measurements of the borrowing venues to ensure that traveling objects can be moved, exhibited, and stored safely. In some venues, registrars complete condition reports. They often take the role of advocates for the physical well-being of the objects that are traveling

Registrars also watch the budget. They search for museums whose loan fees and courier requirements can be reasonably met as objects are chosen for the exhibit.

Winterthur Fellows, both conservation and culture students; University of Delaware museums studies students; graduate students from other programs; and professionals from Delaware, Pennsylvania, New Jersey, Maryland, and Washington, D. C. all benefited from the symposium. On behalf of all who attended, thanks go to SOWF and to Page Talbott, Kory Berrett, Beth Twiss Houting, and Kathleen Hill.

Contributors:

Cheryl-Lynn May (WPAMC '10) is writing a thesis about the portrait miniatures of Mary Way. clynnmay@hotmail.com.

Sarah Parks (WPAMC '10) is writing a thesis about the textile trade between North and South America. sarah.parks@gmail.com.

Caroline Roberts (WUDPAC '11) served as a conservation assistant and technician at the Museum of Fine Arts, Boston, and the Isabella Stewart Gardner Museum. carrizabel@gmail.com.

Renee Wolcott (WUDPAC '11) interned at various museums, including the Philadelphia Museum of Art and the Merchant's House (NYC). rwolcott@mac.com.

Editor's Whatnot

BROCK JOBE

Professor of American Decorative Arts

ROSEMARY KRILL

Senior Lecturer in the Academic Programs Department

Dave Arnold (WUDPAC '91) reports that he had been serving as the first collections conservator at the Springfield (MA) Armory National Historic Site Museum, a National Park Service site. He was working there from August 2000 to November 2008, when the conservation laboratory was decommissioned. Since December 2008, David has been working on detail as an objects conservator at NPS's Conservation Center in Charles Town, WV. The transfer is planned to be made permanent before December 2009. David will be working primarily on mechanical artifacts, composite artifacts, and metal objects.

Catherine Rogers Arthur (WPEAC '96) and her husband Bill welcomed a daughter, Abigail Eliza, born February 14, 2008. In addition to her responsibilities as Director and Curator of Homewood, Catherine teaches the *Introduction to Material Culture* class every fall in the new Johns Hopkins University Museums & Society undergraduate minor. Recently Homewood added another Winterthur grad to the staff as **Abby Burch** (WPAMC '08) started as Museum Assistant in February.

Nicole Belolan (WPAMC '09) has recently been appointed as the mid-Atlantic representative of The Curators' Committee, a standing professional committee of the American Association of Museums.

Victoria Book (WUDPAC '04) will be starting a new position on July 1, 2009 as Chief Conservator at the Gilcrease Museum, University of Tulsa.

Debra Breslin (WUDPAC '08), Contract Conservator, Philadelphia Museum of Art, is currently working on the conservation of masterpieces from the Kienbusch Collection of Arms and Armor at the PMA. The goal of the project is to work on the treatment of around 100 objects which will be featured in a new publication published by PMA. Also working on the project is **Kate Cuffari** (WUDPAC '06), who is currently a Mellon Fellow at PMA. Beginning in the fall, Debra will begin a one-year Kress Fellowship, which will consist of a condition survey of important firearms from the Kienbusch Collection of Arms and Armor, as well as and the conservation treatment of a small selection of objects from this group.

Bradley Brooks (WPEAC '86) reports that the Indianapolis Museum of Art has acquired the Miller House and Garden in Columbus, Indiana. The former home of J. Irwin Miller and Xenia Miller, the house was commissioned in 1952 and designed by Eero Saarinen, with a landscape by Dan Kiley

and interiors by Alexander Girard. The property was designated a National Historic Landmark in 2000.

Tom Braun (WUDPAC '99) is completing his ninth year as Objects Conservator at the Minnesota Historical Society. Most of his time recently has been spent preparing artifacts for the upcoming exhibit: "Minnesota's Greatest Generation".

Karina H. Corrigan (WPEAC '97) has been promoted to H.A. Crosby Forbes Curator, Asian Export Art, at the Peabody Essex Museum.

Amber Degn (WPEAC '00) and her husband, Thomas Denenberg, are delighted to announce the birth of their son, Leo Alexander Denenberg, on April 13, 2009.

Ellen P. Denker (WPEAC '78) directs the North Carolina Furniture Heritage Project. A project of the High Point Museum, the Furniture Heritage Center seeks to "to preserve the important contributions made by North Carolina's furniture companies in the twentieth century." The work of the Furniture Heritage Center, documenting the North Carolina furniture industry, is supported by a grant from the U.S. Institute of Museum and Library Services, through their Grants for America program. For more information, see www.highpointmuseum.org. Ellen is also curating a special exhibition at the University of Richmond Museum entitled: *Faces & Flowers: Painting on Lenox China* on view from February 19 through June 28, 2009, in the Lora Robins Gallery of Design from Nature.

Alexandra Deutch (WPEAC '95) is now Chief Curator at the Maryland Historical Society.

Ulysses Dietz (WPEAC '80) has been at The Newark Museum since graduation. As part of the museum's centennial year he has contributed to two publications: a handbook to the collections and a catalogue co-curated by the four senior curators at Newark: Asian Art, African Art, American Art, and Decorative Arts. Titled *Unbounded: New Art for a New Century*, it documents four different takes on contemporary art. Additionally he will publish, *100 Masterpieces of Art Pottery, 1880-1930*, which accompanies a show of the same name (opening September 22). It will be a look at the concept of ceramics as art, here and abroad and is based on the collection of art pottery that Newark started in 1910. Due out in September from Acanthus Press, NY, is *Dream House: The White House as an American Home*, co-authored with Sam Waters.

Patricia Edmonson (WPAMC '08) has a new job as a Research Assistant in the Metropolitan Museum's Costume Institute, working on the Brooklyn Museum collection, starting June 1, 2009.

Scott Erbes (WPEAC '90) is serving on MESDA's Museum Advisory Board for the period 2007-2009.

Tina Gessler (WUDPAC '05) reports that she is Associate Objects Conservator at the Chicago Conservation Center (www.chicagoconservation.com). She and her husband anticipate moving to Vancouver, British Columbia, Canada, later in 2009, and she is on the look-out for opportunities in that area.

Katherine A. Holbrow (WUDPAC '94) has a new position as Head of Conservation at the Asian Art Museum, 200 Larkin Street, San Francisco, CA 94102.

Suzanne Findlen Hood (WPEAC '01), associate curator of ceramics and glass at Colonial Williamsburg, and **Janine Skerry** (WPEAC '81) have co-curated a new exhibition at Colonial Williamsburg's DeWitt Wallace Decorative Arts Museum, exploring the rich history of stoneware in the Anglo-American colonies and the new nation from the first English settlements through 1800. The exhibition includes more than 300 intact objects and archaeological fragments—recovered from sites in New England, the Middle Atlantic region and the South. "*Pottery With a Past: Stoneware in Early America*" will be on view through January 2, 2011. Skerry and Hood will co-author a new book, *Salt-glazed Stoneware In Early America*, to be published this fall by The Colonial Williamsburg Foundation. In June, Janine assumed the title of Curator of Metals.

Kathleen Eagan Johnson (WPEAC '78) has a new book out: *The Hudson-Fulton Celebration: New York's River Festival of 1909 and the Making of a Metropolis*, co-published by Fordham University Press and Historic Hudson Valley. Also, she will be joining the U.S. Senate Curatorial Advisory Board.

Amber Kerr-Allison (WUDPAC '08) has been awarded a Kress Fellowship to continue as a fellow in paintings conservation for an additional year at the Smithsonian American Art Museum, Lunder Conservation Center.

Laurie LaBar (WPEAC '00) is now Chief Curator of History and Decorative Arts at the Maine State Museum. In November, 2008 she curated the exhibit, *At Home in Maine*, based largely on the research of retired curator Ed Churchill. A travelling exhibit, *Uncommon Threads: Wabanaki Textiles, Clothing and Costume*, opened on May 21, 2009 and, with her co-curator, Mark Bourque, she also published a book under the same title.

Elizabeth Laurent (WPEAC '85) who is associate director of historic resources at Girard College in Philadelphia, reports that she co-authored a book, with Richard Sand entitled *Girard College: A Living History*. It is available for \$29.95 plus shipping from Girard College #116, 2101 South College Ave., Philadelphia, PA 19121. For more about the history of Girard College, see www.girardcollege.com.

Debora Dyer Mayer (WUDPAC '82) joined the staff of the Harvard College Library as the Helen Glaser Senior Paper Conservator for Special

Collections at the Weissman Preservation Center, Harvard University. In March 2009 she presented a workshop on Fiber Identification to the Heritage Conservation Centre in Singapore.

Corine Norman McHugh (WUDPAC '06) has recently rejoined the staff of the Conservation Center for Art and Historic Artifacts (Philadelphia, PA) as a Paper Conservator. She and her husband Patrick are happy to share the good news that their son, Desmond Xavier McHugh, was born in April, 2009.

Catherine Metzger (WUDPAC '82), Senior Conservator of Painting and Gretchen Hirschauer, Associate Curator, recently mounted an exhibition titled *Luis Meléndez: Master of the Spanish Still Life* at the National Gallery of Art.

William T. Oedel (WPEAC '73) is Chair of the Department of Art, Architecture, and Art History at the University of Massachusetts Amherst.

Andrew Richmond (WPEAC '03) has started a large-scale project studying Germanic furniture of the American Middle West and will be exploring book and exhibition possibilities.

Laura B. Simo (WPEAC '02) and Emily Schulz (UD Museum Studies MA) co-curated the exhibition, *George Washington and His Generals*. Co-organized by the Mount Vernon Ladies' Association and The Society of the Cincinnati, the exhibition runs through January 10, 2010 at Mount Vernon.

Matthew A. Thurlow (WPEAC '04) reports that on May 18, 2009 the American Wing at the Metropolitan Museum of Art unveiled its renovated Charles Engelhard Court and period rooms. The project was directed by **Morrison H. Heckscher** (WPEAC '64), The Lawrence A. Fleischman Chairman of the American Wing, with **Alice C. Frelinghuysen** (WPEAC '78), The Anthony W. and Lulu C. Wang Curator of American Decorative Arts, leading the organization of the decorative arts and stained glass display in the Engelhard Court. **Patricia Edmonson** (WPAMC '08), Research Assistant, helping install the balcony cases in the Engelhard Court. **Matthew A. Thurlow** (WPEAC '04), Installations Coordinator and Research Associate, and **Nicholas C. Vincent** (WPEAC '07), Research Assistant, working closely on renovations to the period rooms and associated galleries including the development of interactive signage.

C. Mei-An Tsu (WUDPAC '95) is Associate Objects Conservator at the Museum of Fine Arts, Boston. She has been working closely with the Arts of the Americas curatorial team (including **Dennis A. Carr** (WPEAC '99) and **Eleanore P. Gadsden** (WPEAC '00)) at the MFA conserving decorative arts, sculpture, and archeological objects for the opening of the New American Wing in Fall

2010. She is expecting her second child in late June of this year.

Ann Wagner (WPEAC '04) and **Lois Stoehr** (WPEAC '04), classmates in the Culture Program and now Winterthur staff members, both curated exhibitions that opened at Winterthur at the same time in 2008. Ann, together with **Don Fennimore** (WPEAC '69), organized "Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842," and Lois developed "K is for Kids."



Marianne Martin Weldon (WUDPAC '93) has returned to the east coast and is working with the art and artifact collection at Bryn Mawr College, Bryn Mawr, PA. She recently co-authored three local history books about Detroit, MI.

Susie Wilkening (WPEAC '98) and James Chung of Reach Advisors have authored a new book, *Life Stages of the Museum Visitor: Building Engagement Over a Lifetime*. The book, published by the American Association of Museums Press, was released at the AAM Annual Meeting in Philadelphia in May, 2009. Other SOWF members involved in the book are **Ellen M. Rosenthal** (WPEAC '78), president and CEO of Conner Prairie, Fishers, Indiana, who wrote the preface, and **Erica Donniss** (WPEAC '98) and **Alison Buchbinder** (WPEAC '08), who carried out research for the book.

We thank Fran Wilkins, coordinator, Library, Collections Management, and Academic Programs Division, for her help in producing this newsletter.

