

## ANNUAL MEETING ANNOUNCEMENT

Please join AFA's 2020 Annual Meeting  
Via Zoom

**Tuesday, October 6, 2020**  
6:00 PM Eastern

*Your response is needed to reach a quorum. RSVP to attend the virtual meeting via Zoom, or vote by proxy at the link [here](#) by October 5, 2020. A link to the Zoom meeting will be forwarded to you.*

### Meeting Agenda

6:00 PM *American Friends of Attingham, Inc.*  
***Annual Meeting***

- I. Reports on the activities and finances of the organization
- II. Thank Yous and Farewells
- III. The Nominating Committee has proposed the following slate of candidates to be elected to the Board of Directors by the Members:

#### **Second-terms**

- **Kathy Galitz '07, RCS '17**
- **George McNeely '16**

#### **First-terms**

- **Michael Kerrigan SS '19**
- **Kristin Kligerman SP '18**
- **Jennifer Trotoux SS '16**

*The Board of Directors recommends a vote IN FAVOR of the candidates.*

6:30 PM ***Presentations by Object Conservators at The Met***

#### ***Anne Grady: Paint it Blue: The Conservation of the Chesterfield Balustrade***

In 1965 the Metropolitan Museum of Art purchased the wrought iron balustrade from the main staircase of the Chesterfield House. Chesterfield House, the renown 18<sup>th</sup> century Palladian townhouse built for Philip Dormer Stanhope, the 4<sup>th</sup> Earl of Chesterfield, had been torn down in 1937, but the balustrade was removed before demolition. When it arrived at the museum it was unstable and covered with rust. It was determined that the piece could not be installed at that time, and all thirteen sections were crated and moved to museum storage. The recent re-installation of the British Galleries provided an opportunity for the museum to reevaluate this work. In 2014 technical analysis and conservation treatment were undertaken in order to stabilize the surface and develop a plan for installing the balustrade in the renovated galleries. As part of this technical examination it was discovered that a significant amount of the original surface remained under centuries of added paint layers. Further, the original surface was Prussian Blue, a pigment that had only recently become available when the balustrade was made. After consultation with curatorial colleagues the decision

was made to painstakingly remove all of the later paint layers to reveal and stabilize the original 18<sup>th</sup> century blue and gold surface.

Anne Grady, Associate Conservator, is responsible for the care of 17<sup>th</sup>– early 20<sup>th</sup> century European and American decorative arts. Anne joined the staff of the Met in 2016, though she has regularly worked on capital projects in the Department of Objects Conservation since 2008, when she was a Sherman Fairchild Conservation Fellow. Prior to the Met, Anne was a staff member of the Museum of Modern Art and an Andrew W. Mellon Fellow at the Los Angeles County Museum of Art, where she worked on a wide range of sculpture and design objects. She received her BA from Oberlin College and an MA in art conservation from Buffalo State College.

### **Mecka Baumeister: *Step by Step: The Conservation and Reinstallation of the Cassiobury House Staircase***

An architectural highlight in The Met's new British Galleries is the late 17<sup>th</sup> century wooden staircase from Cassiobury House in Hertfordshire, acquired by the museum in 1932 and first installed in 1956. The reinstallation aims to approximate its original layout. To fully experience the elaborate double-sided acanthus scroll carvings of the balustrades, which are also depicted in the reconstructed trompe l'oeil paintings on the wainscoting, visitors are welcome to walk up and down the steps. To realize this goal, the conservation treatment focused on structural stabilization of the staircase, rejoining elements that were omitted in the previous installation, and replacing missing and fragile components. Other measures for the safety of the structure and visitors were a steel support and a modern handrail mounted on the wall. Because the painted finish was stripped from the staircase after it was removed from Cassiobury House, presenting the raw elm, pine, and oak, the surface treatment was another conservation challenge.

Mecka Baumeister, Conservator, has worked in the Department of Objects Conservation at The Metropolitan Museum of Art in New York since 1988. Primarily responsible for the examination and treatment of furniture, wooden objects, and historic interiors in the Department of European Sculpture and Decorative Arts, she supervised the conservation and reinstallation of furniture and historic interiors displayed in the new British galleries. In connection with the 2011 reopening of the Museum's galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, Mecka supervised the study and conservation of all wooden objects, including architectural structures, and has also worked on the Museum's Asian furniture collection and interiors. Since 2010 she is part of an international team advising the New York based World Monuments Fund working with the Palace Museum on the conservation of the 18<sup>th</sup> century interiors in the Qianlong Garden. Her education includes an apprenticeship in cabinetmaking and training in furniture and polychrome wood conservation at the Westfälisches Landesmuseum für Kunst und Kultur in Münster, the Klosterkammer Hannover, and the Victoria and Albert Museum in London.

### **Closing remarks**