

CURRICULUM VITAE

Joyce Hill Stoner

**Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture Studies
Professor and Paintings Conservator, Winterthur/UD Program in Art Conservation and Art Conservation
Department, University of Delaware
Director, Preservation Studies Doctoral Program, UD**

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ACADEMIC APPOINTMENTS AND INITIATIVES:

2009 to present Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture Studies
2005 to present Director, Preservation Studies Doctoral Program, University of Delaware
1996 to present Professor, University of Delaware, Art Conservation
1990 - 1997 Chair, Art Conservation Department, University of Delaware
1989 Sponsored establishment of first doctoral program in Art Conservation Research
in North America, University of Delaware
1982 - 1997 Director, Winterthur/University of Delaware Program in Art Conservation
1982 - 1996 Associate Professor, Art Conservation, University of Delaware
1980 - 1982 Associate Director, Winterthur/University of Delaware Program in Art Conservation
1978 - 1982 Adjunct Assoc. Professor, W/UD Program in Art Cons.
1976 - 1978 Adjunct Asst. Professor, W/UD Program in Art Cons.
Sept. 1975- Aug. 1976 Associate Professor, Virginia Commonwealth University
Feb. 1975 Assistant Professor, Virginia Commonwealth University
Established pre-conservation major and curriculum, VCU

ADDITIONAL ART CONSERVATION EMPLOYMENT AND ACTIVITIES:

2017-2018 Consulting conservator for Andrew Wyeth Centennial Exhibition, Brandywine River Museum of Art and The Seattle Museum, condition checking, treatments, acoustiguide lectures, and essayist
1988-1993 Senior contract consultant for the treatment of *Whistler's Harmony in Blue and Gold: The Peacock Room*, Freer Gallery of Art, Smithsonian Institution, Washington, DC
June-July, 1985 Visiting Scholar, Paintings Conservation, J. P. Getty Museum, with Mr. Andrea Rothe
1982 to present Adjunct paintings conservator, Winterthur Museum
1976 to present Consultant paintings conservator for collectors and small museums in the Baltimore-Philadelphia area, including the Delaware Art Museum, the duPont Company, the Wyeth Collection, the Brandywine River Museum, and MBNA/Bank of America
1969-1986 Managing Editor, *Art and Archaeology Technical Abstracts*
(published semi-annually for the International Institute for Conservation by NYU 1969-1983, by the Getty Conservation Institute after 1983)
1981-82 Head, conservation section (14-member staff) Winterthur Museum
March-June, 1980 Kress Visiting Scholar, Paintings Conservation, Metropolitan Museum of Art, with John Brealey
1976-1982 Paintings Conservator, Winterthur Museum
1975-76 Consultant for the Conservation of Paintings, Freer Gallery of Art, Smithsonian Institution, Washington, DC (Treatment of paintings by Whistler, Dewing, Thayer, etc., half-time)
Paintings conservator, private practice, Richmond, VA, for local institutions, including the Virginia Museum of Fine Arts, Colonial Williamsburg, University of Virginia, etc.
Spring-Summer, 1974 Treatment of six Edward Laning murals, New York Public Library, under the supervision of Susanne P. Sack
1973-74 Post-graduate intern, conservation of paintings, supervised by Bernard Rabin, Newark, NJ.
Treatment of paintings for the Mellon Institute, the Newark Museum, the Baltimore Museum of Art
1972-73 Intern in paintings conservation, National Portrait Gallery and National Collection of Fine Arts, Smithsonian Institution, supervised by Anton Konrad and Felrath Hines
Spring, 1970 Treatment of two 17th-century Dutch "dummy boards," Metropolitan Museum of Art, supervised by Kate Lefferts and Lawrence Majewski

1969-1970 Computer Cataloguer, Registrar's Dept., Museum of Modern Art, NYC
 Summer, 1969 Conservation assistant, Colonial Williamsburg, Williamsburg, VA
 1968-69 Graduate assistant, Library, Conservation Center, Institute of Fine Arts, NYU
 Summer, 1968 Conservation assistant, National Collection of Fine Arts, with Charles Olin

EDUCATION:

1995 Completed Ph.D. in Art History, University of Delaware
 Dissertation: "Textured Surfaces: Technique, Factice, and Friendship in the Work of James McNeill Whistler"
 1973 Diploma in Art Conservation, NYU Conservation Center, Institute of Fine Arts, NYC
 1970 M. A., Art History, with specialization in Art Conservation, Institute of Fine Arts, New York University
 1968 B. A., Fine Arts, Phi Beta Kappa, summa cum laude, College of William and Mary.
 Advanced honors project in the history of artists' techniques

FELLOWSHIPS AND AWARDS

2021 Sheldon and Caroline Keck Teaching Award
 Awarded Honorary Fellowship in the International Institute for Conservation, #36 (the first awardee was Edward Waldo Forbes). I am proud to be the first female graduate of a US conservation program to receive this honor.
 2019 I was awarded a plaque from the Alliance of HBCU Museums and Galleries that reads: "In recognition of Dr. Joyce Hill Stoner for her dedication to the students of The Alliance of HBCU Museums and Galleries, Dec. 7 2019"
 2016 Nominated for an Excellence in Undergraduate Academic Advising and Mentoring Award
 2011 The College Art Association and Heritage Preservation Award for Distinction in Scholarship and Conservation (February)
 The American Institute for Conservation of Historic and Artistic Works award for "outstanding contributions to the field of paintings conservation" (June)
 2009 Rapporteur for the Salzburg Global Seminar, Connecting to the World's Collections, October 28-November 1
 2009- Edward F. and Elizabeth Goodman Rosenberg named professorship
 2003 American Institute for Conservation Lifetime Achievement Award, funded by University Products
 1997-98 Wyeth Endowment grant for research on Howard Pyle and Wyeths, \$2000
 1997 UD Arts and Science research and travel awards for work on the history of conservation 2 x \$500
 1992 Sloan Foundation grant for research on Whistler: \$5000
 1990 Rutherford John Gettens Merit Award from the Board of Directors of the American Institute for Conservation
 1991 Diversity service award, Commission to Promote Racial and Cultural Diversity, Univ. of Del.
 1990 Golden Key Teaching Award
 1989 Art Educators of Delaware teaching award
 1986 Supplemental grant, College of Arts and Science, to attend Getty Museum staff Italian study trip
 1985 Getty Museum Visiting Scholar
 1982- Who's Who in the East, Who's Who in American Art, World Who's Who of Women, Dictionary of International Biography
 1980 Kress Visiting Scholar, Metropolitan Museum
 1979 Outstanding Young Woman of Delaware
 1973-74 National Museum Act, post-graduate fellowship
 1969-72 Hebrew Technical Institute Scholarship, NYU, 1969-1972
 1968 Outstanding Senior Woman Mortar Board award, 1968
 1967 Phi Beta Kappa, Alpha Chapter, William and Mary, first semester senior (early admission)

REFRESHER COURSES, WORKSHOPS, STUDY TRIPS, etc.

1994 Study trip to Glasgow, Scotland and London to study paintings and prints by Whistler, Albert Moore, Fantin-Latour, Alphonse Legros, Manet, with support from Sloan Foundation (Ten days, during sabbatical leave, April.)
 1991 Four-week study trip to Glasgow, Scotland and London to study Whistler paintings and correspondence, with support from the Sloan Foundation, June-July.
 1991 Suction table workshop, Conservation Analytical Laboratory, Smithsonian Institution, December 2-5

1988 Teaching excellence workshop, Getty Conservation Institute, hosted in Delaware, June 12-16
 1987 Teaching excellence workshop, Getty Conservation Institute, hosted in Los Angeles, April 9-14
 1986 Getty Museum Paintings Conservation staff study trip to Italy to survey historical restoration techniques and visit in-progress treatments, April 13-20.
 1985 Getty Museum inpainting workshop with Ornella Casazza and Umberto Baldini, June 24-28
 Cleaning and inpainting in coordination with Mr. Andrea Rothe, as Getty Museum Visiting Scholar, June 17-July 18
 Getty Museum inpainting workshop with Laura and Paolo Mora, October 6-9
 1983 Refresher course on new methods of lining, Williamstown, MA, July 18-22
 1982 Management seminar, Continuing Education, Wilcastle, Delaware, April
 1980 Treatment of paintings in coordination with John Brealey, as Kress Visiting Scholar, Metropolitan Museum of Art, March-June

ORGANIZATIONAL MEMBERSHIPS, PANELS, AND PROFESSIONAL APPOINTMENTS:

2014 to 2015 Board of Trustees of the Biggs Museum of American Art
 2005 to 2011 Delaware State Arts Council
 2004 to present U.S. Senate Art Advisory Committee
 2004 to 2005 Vice President for External Affairs, College Art Association Board
 2004 to 2010 Vice President, International Institute for Conservation
 2003 to present Catalogue Raisonné Scholars Association
 2002 to present Wyeth Foundation for American Art board member
 2002 to present Advisory Committee, International Foundation for Art Research (IFAR)
 2001 to 2007 Wyeth Center at the Farnsworth Art Museum, Advisory Board
 2001-2, 2012-2015 College Art Association/Heritage Preservation Award Committee
 2000 to 2005 College Art Association Board, Elected Secretary, 2002-3, Vice President 2004-5
 2000 to 2002 AIC Qualifications Committee
 1999 to 2002 Wyeth Endowment board member
 1998 to 2001 AIC Awards Committee, Chair, 2000-2001
 1997 to 2003 Council Member, International Institute for Conservation (two 3-year terms)
 1996-1999 CASVA grant panel, National Gallery of Art
 1995 to 2001 Advisory Council, Williamstown Art Conservation Center
 1995 to 1997 President, Association of Graduate Programs in Conservation
 1992 to present Member, Association of Historians of American Art
 1991 to 1997 Getty Conservation Institute, Visiting Committee
 1989 to 1995 Williamstown Art Conservation Center Trustee (two 3-year terms),
 Chairman of the Board, 1992-93
 1989 to 1993 National Institute for Conservation Board (two 2-year terms)
 1988 to 2001 Grant panel service and reviewing for the Getty Grant Program
 1987 to present Member, College Art Association
 1986 to present Editorial Board, *Art and Archaeology Technical Abstracts*
 1984-94 Association of Graduate Training Programs in Conservation, Vice President
 1983 to 1997 Various ad hoc panels for the Getty Conservation Institute on publications, didactic materials,
 preventive conservation, training curricula, feasibility study for the establishment of an
 archaeological conservation program, diversity, etc.
 1981 to present Member, International Council of Museums, Committee for Conservation, Working Groups on
 Education, Paintings, History and Ethics
 1981 to 1997 National Conservation Advisory Council/National Institute for Conservation, Council Member
 1981-1994 Project Director and coordinator, Artists' Techniques Data File, transferred to National Gallery,
 Washington, DC, the Tate, and the Getty Conservation Institute, 1994
 1981-84 National Museum Act Advisory Council
 1979 to 2000 Grant panel service and reviewing for IMS/IMLS
 1978 to present Fellow, International Institute for Conservation; Honorary Fellow beginning in 2020
 1978 AAM Energy Committee
 1975-1979 Executive Director, Foundation of the American Institute for Conservation (FAIC)
 1975 to present Project Director and interviewer, FAIC oral history archive, 60+ interviews conducted out of 450+
 managed
 1973 to present Fellow, American Institute for Conservation
 1967 to present Member, Washington Conservation Guild

UNIVERSITY SERVICE:

2005 – present	Center for Material Culture Studies
2001- 2007	University Faculty Senate
1997 - 2000	Arts and Science Faculty Senate
1992-93, 1996-97	Chairs' caucus steering committee
1992 - 1994	Female chairs' caucus
1992-93	President's council
1991-92	Search committee, Vice President for Development, Provost's kitchen cabinet
1990-91	Search committee, Dean of the College of Arts and Science
1990-91	Chairs' committee on multicultural diversity
1990 to 1997	University Gallery Advisory Committee
1989-90	Provost's university re-accreditation panel
1988 to 1997	Chairs' caucus
1988-95	Dean's Arts and Humanities Committee
1987 to 1997	Museum Studies Advisory Committee
1987-89	President, Phi Beta Kappa, Alpha of Delaware
1985-87	Dean's Advisory Committee

PUBLICATIONS:

2022	“Filling the gaps of our conservation past with oral histories,” co-authored with Rebecca Rushfield <i>Narratives - Contributions to the History of Conservation</i> , September 28-30, 2022.
2021	“From the studio to the classroom to Zoom: Moments in the evolution of pedagogy in paintings conservation/restoration from apprenticeship to schools to a pandemic lockdown” sent to <i>Conservation 360</i> , Dec. 2021 (peer reviewed) “Vignettes from the evolution of approaches to the conservation of paintings by Rembrandt,” in <i>Rembrandt Histories</i> , published by Archetype, 2021 (peer reviewed)
2020	I submitted for publication by Yale and the Getty Conservation Institute, a 2000-word paper on “The Greenwich Conference on Comparative Lining Techniques, April 23, 24, and 25, 1974: ‘Three days that changed conservation.’” In press for 2022 (peer reviewed). “The Conservator and Connoisseurship in American Art” in <i>American Art: Collecting and Connoisseurship</i> , Merrell Publishers, pp. 160-167. “International Activities in the Preservation Studies Doctoral Program at the University of Delaware,” <i>IIC News</i> , February. Co-Editor with Rebecca Rushfield (who did the bibliography) for the 2020 revision of the 900+-page book <i>The Conservation of Easel Paintings</i> , 92 international authors, for Taylor and Francis/Routledge
2019	“Update on recently graduated doctoral students at the University of Delaware in Preservation Studies,” <i>AIC News</i> , December, 2019.
2018	“Who ya gonna email: How international researchers have contributed to and benefited from the FAIC Oral History project,” with Rebecca Rushfield, <i>IIC Newsletter</i> , November 2018.
2017	“Powerful personalities and pioneers of painting conservation: from the FAIC Oral History Project,” for <i>The Picture So Far</i> , Archetype Publications Ltd, pp. 9-31, published November 2017. Two co-authored papers published and presented at ICOM-CC Copenhagen, September 2017. with Debra Hess Norris, “Fundraising for conservation education: Eight days a week.” with Muriel Verbeeck-Boutin on “The impact of Paul Philippot on the Theory and History of Conservation/Restoration.” (Peer reviewed). “Art history, science and practice: the training of painting conservators in the twentieth century,” pp. 630-637 <i>The Burlington Magazine</i> , Vol CLIX No. 1373, August 2017 (Peer reviewed). with Kristin DeGhetaldi and Brian Baade, “Two new resources for studying the material properties of artworks,” <i>International Foundation for Art Research Journal</i> , Vol 18, No. 1, 2017 pp. 32-35. with Kristin DeGhetaldi, Brian Baade, Jim Hayes and Samantha Alderson, “PVAC retouching colors: A brief history and introduction to Golden’s newly formulated PVA Conservation Colors,” <i>4th Annual International Meeting on Retouching in Cultural Heritage Postprints</i> , Oct 20-21, 2017, Split, Croatia. “Embedded Meanings: The Last Tempera,” pp. 196-205, Essay for the 2017 Centennial Exhibition for Andrew Wyeth by the Seattle Art Museum and the Brandywine River Museum of Art. <i>Andrew Wyeth: In Retrospect</i> , Yale University Press, New Haven and London, June 2017.
2015	“Vignettes of interdisciplinary technical art history investigations supplemented by the FAIC Oral History Archive in honor of Roger H. Marijnissen” in <i>Tribute to R. Marijnissen</i> , http://ceroart.revues.org/ June, 2015.
2014	CAA Reviews on <i>Looking Out, Looking In</i> , NGA catalogue of the Andrew Wyeth exhibition. “The Medium is the Message” for a collection of essays about Andrew Wyeth, ed. David Cateforis, <i>Rethinking Andrew Wyeth</i> , pp. 86-99, University of California Press. Book review for <i>JAIC</i> , published August 2014, No. 3, Vol. 53, of Andral, Jean-Louis; Raeburn, Michael; Gautier, Gwénaëlle et al., <i>Picasso Express</i> , Antibes: Musée Picasso, 2011. Book review for Daniel E. Sutherland’s book <i>Whistler: A Life for Art’s Sake</i> , published in <i>Nineteenth</i>

- Century*, Vol. 34, No. 2, Fall, 2014.
- 2013 *Wyeth Vertigo*, co-curated the exhibition at Shelburne Museum, and authored the essay: “Wyeth Vertigo: On Land and Sea, in the Air, and at the Dinner Table,” pp. 22-49, Shelburne Museum and University Press of New England; called “best exhibition of the week” by *The Week* magazine.
- 2012 “Wyeth Vertigo” in *American Art Review* XXV, No. 3 (June 2013), pp. 104-9, 11-12.
- The Conservation of Easel Paintings* for the Butterworth series, now published by Routledge, 890-page book with 79 international authors, co-edited with Rebecca Rushfield (who managed the bibliography).
- 2011 “Turning Points in Technical Art History in American Art,” *American Art*, Vol. 26, No. 1, spring, 2012, pp. 2-9 (Peer reviewed).
- 2010 “Passing the Brush from Father to Son to Grandson: a genealogy of techniques traced through three generations of Wyeths,” *The Wyeths: Three Generations of American Art*. Mona Bismarck Foundation, Paris, 2011.
- 2009 Remembering Andrew Wyeth for *American Art*, Smithsonian American Art Museum, Spring, pp. 114-17.
- In Memoriam: Andrew Wyeth (1917-2009) for the American Philosophical Society.
- “Degrees of authenticity in the discourse between the original artist and the viewer” published in *Art: Conservation and Authenticities, material, concept, context*, edited by Erma Hermens and Tina Fiske, 2009, Archetype books (Peer reviewed).
- Rapporteur for the Salzburg Global Seminar on “Connecting to the World’s Collections: Making the case for the Conservation and Preservation of our Cultural Heritage,” full report: <http://www.salzburgglobal.org/mediafiles/MEDIA52987.pdf>
- 2008 *In Memoriam*: Caroline Keck for *Studies in Conservation* 53, pp. 73-75, 2008.
- “The Oral History Project: a third-of-a-century old,” *IIC News in Conservation*, No. 9, Dec. 2008.
- “Cleaning Painted Surfaces,” *Antiques and Fine Art*, Jan-Feb., p. 299.
- “An Evolving Technique: N. C. Wyeth’s Methods and Materials,” 7000-word essay for the *N. C. Wyeth* catalogue raisonné, published in April 2008, and won the Frances Smyth-Ravenel Prize for Excellence in Publication Design.
- “Materials for Immateriality,” essay for a Clark Art Institute catalogue published June 2008, *Like Breath on Glass: Painting Softly from James McNeill Whistler through Arthur B. Davies*, the catalogue won the William Fishelis Book Award for 2009.
- 2007 “ATA Turns 40,” The International Institute for Conservation Bulletin, No. 1, Feb., pp. 3-4.
- “American Landscape and Character depicted by N. C., Andrew, and Jamie Wyeth,” *A Collector’s Passion: Three Generations of Wyeth Art: 1938 to 2004*, Monmouth University, March 07.
- “Looking at Art: The Conservator’s View,” *International Foundation for Art Research Journal*, Vol. 9, No. 2, 2007, pp. 28-31.
- “Mending tears vertically on large paintings using magnets,” *AIC Paintings Specialty Group Postprints*, Vol. 20, 2008 (presented in 2007).
- 2006 “The Patriarch of Pop and the Prince of Realism: Andy Warhol and Jamie Wyeth in the 1970s.” *Factory Work: Warhol, Wyeth, Basquiat*. University Press of New England, 2006, pp. 30-65. Guest curator for the exhibition, essayist and editor for the catalogue.
- “Partnerships between Conservators and Art Historians in the Creation of Catalogues Raisonné,” *IFAR Journal*, Vol. 8, nos. 3 and 4, 2006, pp. 24-28.
- 2005 “Perspectives on Patina,” *AIC Paintings Specialty Group Postprints*, Vol. 17, 2005, pp. 73-78 (Peer reviewed).
- “Changing Approaches in Art Conservation: 1925 to the Present,” *Scientific Examination of Art: Modern Techniques in Conservation and Analysis, Arthur M. Sackler Colloquia*, March 19-21, 2003, published in 2005 by The National Academies Press, Washington, DC.
- “The Legacy of William Suhr: from Berlin to New York,” *14th Triennial Meeting: The Hague, 12-16 September 2005, ICOM Committee for Conservation*, pp. 1040-45 (Peer reviewed).
- “The N. C. Wyeth Studio,” *American Art*, Spring 2005, Vol. 19, No. 1, pp. 22-24.
- Obituary for Hubert von Sonnenburg in *Studies in Conservation* and the NYU Conservation Center Newsletter.
- “The Heritage of Adolph Goldschmidt and Johannes Hell in the history of twentieth-century conservation,” with Michael von der Goltz, *Studies in Conservation*, Vol. 50, No. 4 (Peer reviewed).
- “Recent Publications Regarding the Materials, Techniques, and Conservation of Old Master and 19th-Century Paintings, an update, *IFAR Journal*, Vol. 8, No. 1, 2005.
- 2004 Articles on the FAIC oral history file’s 30th anniversary for the *AIC* and *IIC Bulletins*, September.
- “Archiving Records and Papers of Conservators of Art and Artifacts” by E. Richard McKinstry and Joyce Hill Stoner, *Journal of Archival Organization*, Vol. 2, No. 3, pp. 57-74.
- Book review of *Art Matters: Netherlands Technical Studies in Art*, *Journal of the AIC*, Summer, Vol. 43, No.2, pp. 185-187.
- “Colormen of America in the 20th and 21st Centuries: Levison, Bocour, Gamblin, and Golden, *IIC Preprints*, Bilbao, Spain, September (Peer reviewed).
- “Rescue Public Murals,” *College Art Association News*, September 2004, p. 20.
- “Conservation and Restoration of the duPont Mural,” *Maxfield Parrish: Master of Make-Believe*, Trust for Museum Exhibitions, Washington, DC.

- 2003
- “Preservation of Bricks and Mortar, Era and Ambience: The Olson House and the Kuerner Farm” *Studies in Conservation*, Volume 48, No. 4, pp. 276-280 (Peer reviewed).
 - “Catalytic Circumstances for Innovation in Paintings Conservation” for AIC 2003, June, published in AIC Paintings Group *Postprints*, 2003 (Peer reviewed).
 - “FAIC: In Search of a Vision. An Opinion Piece Knitted Around the Factual History of the FAIC,” *AIC News*, Vol. 28, No. 6, November 2003, pp. 1, 4, 8-9.
 - “A Conversation with Joyce Hill Stoner,” *CAA News*, Vol. 28, No. 6, November 2003, pp. 6-7.
 - Book review: of Pinin Brambilla Barillon and Pietro C. Marani, *Leonardo: The Last Supper*, in *Journal of the American Institute for Conservation*, Vol. 42, No. 1, Spring 2003, pp. 121-124.
 - “Artists as Restorers or Conservation Collaborators” AIC Session at CAA, 2003: “Artists, Restorers, and Objectivity” Friday Feb. 21, 2003, summarized in *CAA Abstracts*.
 - Session chairman for Artspace on advice to Artists for CAA, with conservators Debra Hess Norris, Mark Bockrath, Andrew Lins, Sarah Stauderman, Peggy Ellis, and Abby Shaw.
 - Obituaries for Bernard Rabin for *AIC News* and *Studies in Conservation*, also eulogy and obituaries for John Brealey (*CAA News*, *AIC News*, *ARTnews*)
- 2002
- “Preservation of Bricks and Mortar, Era and Ambience: The Olson House and the Kuerner Farm” *AIC Preprints*, Miami, June 2002 (Peer reviewed).
 - “The Debate Over Cleaning Paintings: How Much is Too Much?” *International Foundation for Art Research Journal*, Vol. 5, No. 3, 2002, pp. 46-58.
 - “Whistler’s Friendships Revealed through Facture,” accepted and presented for CAA session in Philadelphia, Feb. 20-23, 2002 (contained in the 2002 *CAA Abstracts*).
 - Howard Pyle’s Advice to the Ladies*, Lecture/performance piece of Howard Pyle critiquing female artists of Delaware, commissioned by the Sewell C. Biggs Museum, performed three times in 2002, based on the letters and archives of his female pupils in the Delaware Art Museum archives.
- 2001
- Book review of Ernst van de Wetering; *Rembrandt: The Painter at Work*; Amsterdam, University Press; copyright 1997, in *Journal of the AIC*, spring, 2001.
 - “Careers in Conservation and Conservation of our Careers,” *AIC Preprints*, Texas, June 2001. Published in *IIC Bulletin*, *The Paper Conservator*, and *the Abbey Newsletter*.
 - “Hell vs. Ruhemann: The Metaphysical and the Physical; Controversies about the Cleaning of Paintings,” British Museum occasional papers #145, September (Peer reviewed).
 - “‘Climbing Toward an Ideal’: Andrew Wyeth’s Portrait of Henry Francis du Pont,” *Winterthur Magazine*, 50th Anniversary Issue, December 2001.
 - Bucket Brigade* a performance piece on the history of fire fighting in the 18th century with a salute to the firefighters of September 11, 2001 presented at Colonial Williamsburg in October, 2001, repeated at Winterthur for Presidents’ weekend, Feb. 16, 17, 18, 2002.
- 2000
- Book review of Knut Nicolaus, *The Restoration of Paintings*, 1999, in *Western Assoc. of Art Conservators Newsletter*, Vol. 22, No. 1, January 2000, 20-21.
 - “Are There Great Women Art Conservators,” *International Institute for Conservation Bulletin*, No. 1, 3-7, February 2000.
 - “Discovering Hidden Wyeths,” *Winterthur Magazine*, Spring, 2000, pp. 25-28.
 - “Hell vs. Ruhemann: The Impact of two German Conservators on U.S. Painting Conservation Theory,” *AIC Paintings Group Postprints*, Philadelphia, June 2000 (Peer reviewed).
 - “Erasing the Boundary between the Artist and the Conservator,” *AIC Paintings Group Postprints*, Philadelphia, June 2000.
 - “The Physical and the Metaphysical: Controversies about the Cleaning of Paintings,” *CAA Abstracts*, New York, March 2000, p. 335-36.
- 1999
- Book review of *Looking through Paintings* for the *Journal of the American Institute for Conservation*, Vol. 38, No. 1 spring 1999, pp. 83-96.
 - “Observations on IIC Dublin Congress: Painting Techniques: History, Materials, and Studio Practice,” *Western Assoc. of Art Conservators Newsletter*, Vol. 21, No. 1, January 1999.
 - “Recent publications on the materials of Old Master paintings,” *International Foundation for Art Research Journal*, Vol. 2, No. 2, spring 1999, pp. 24-28.
 - “Andy Warhol and Jamie Wyeth: Interactions,” *American Art*, publication of the National Museum of American Art, Smithsonian, Vol. 13, No. 3, fall 1999, 58-83 (Peer reviewed).
 - “Textures and Friendship: Canvas Weave Patterning and other Surface Characteristics in works by Whistler and the ‘Société des Trois,’” *The Whistler Review*, Vol. 1, 1999, Univ. of Glasgow, Scotland, 20-26.
 - “Collaborations with living artists: The Wyeths,” *12th Triennial Meeting Lyon 29 August-3 September 1999*, ICOM Committee for Conservation, 409-414, Vol. I (Peer reviewed).
 - “Conservation education and training: a brief history and commentary” for the Festschrift for Lawrence Majewski, NYU Conservation Center, March 1999, *The Materials, Technology, and Art of Conservation*, 275-287.
 - “Documenting Ourselves: the history of 20th-century art conservation,” *AIC Newsletter*, Vol. 24,

- Nos. 2 and 3, (March and May). [This version is cut in half and edited down; see IIC 1998 for full version.]
- Performance of Delaware photography musical *Landmarks: The Musical*, at the Sewell C. Biggs Museum, winter, 1999 (wrote book and lyrics, directed)
- Documentary musical on the life of N.C. Wyeth, *Larger Than Life*, performed at the Delaware Art Museum, Feb. 1999; the Farnsworth Art Museum and Camden Opera House, June 1999; the Brandywine River Museum, July-Aug., 1999; the Chester County Association, October 1999.
- 1998 "Documenting Ourselves: the history of 20th-century art conservation," *IIC Bulletin*, 1998, No. 2, April, pp. 1-4.
- A Closer Look at Howard Pyle, N. C. Wyeth, Andrew Wyeth, and Jamie Wyeth*, catalogue companion booklet for the exhibition *Wondrous Strange* at the Farnsworth Art Museum, June 1998, and the Delaware Art Museum, December 1998.
- Picture Delaware: Landmarks of a New Generation*, coordinator and editor of the catalogue and author of main essay, Delaware Art Museum, October, 1998.
- "Proteus in Paint: Jamie Wyeth," 10-page online article for Resource Library Magazine, "the primary online magazine for representational American Art," Nov. 1998.
- Review of the Varnish Conference, at the National Gallery, Washington, DC, April 1998 for the *AIC Newsletter*, fall.
- Created the painted surface for a reproduction of "Glorious Guendolen's Golden Hair," the Burne-Jones-William Morris Chair; reproduction was formerly on regular display at the Delaware Art Museum.
- 1997 "Whistler's Views on the Restoration and Display of His Paintings," *Studies in Conservation* Vol. 42, No. 2. 107-114 (Peer reviewed).
- Book review: *Readings in Conservation: Historical and Philosophical Issues in the Conservation of Cultural Heritage*, for the *Western Assoc. for Art Conservation Newsletter*, 19, No. 1, 20-22, Jan. 1997.
- "Conservation Center Stage" for *Museum News*, May/June, 48-63.
- 1996 "The Education and Training of Art Conservators: teaching the triptych of practice, history, and Science," *ICOM Committee for Conservation Edinburgh Preprints*, September 1996 (Peer reviewed).
- 1995 Paper invited on Whistler's brushstroke and the "Société des Trois" for the first volume of *Whistler Studies*, deadline: September 1995 (published in 1999).
- Commissioned to write the chapter on "The Training of Conservators and Restorers" for an international book on Restoration of Paintings and Sculpture coordinated by the University of London, deadline: June 30, 1995.
- "The Public Dimension," *AIC Newsletter*, November 1996.
- "Art Conservation," entry for the Grolier Encyclopedia, Danbury, CT.
- 1994 "The Impact of Research on the Lining and Cleaning of Easel Paintings," *Journal of the American Institute for Conservation* 33: 131-40 (Peer reviewed).
- Annotated Bibliography on "A Conservator's Guide to Recent Trends in Art History (Focus on Modern and American Art)," *AIC Preprints*, Nashville (Peer-reviewed session).
- 1992 "The Mortality of Things," *Caring for Your Collections*. New York: Abrams, 10-17.
- "The Delaware Ph. D. program in art conservation research and a brief history of degree-granting Conservation programs in the USA," *Restoration '92*, Amsterdam, 39-41 (invited paper).
- 1990 "Art Historical and Technical Evaluation of Works by Three Nineteenth-Century Artists: Allston, Whistler, and Ryder," *United Kingdom Institute for Conservation Preprints*, London, pp. 36-41 (peer-reviewed conference).
- "Approaching the Cleaning of Whistler's Peacock Room: Retrieving Surface Interrelationships in Harmony in Blue and Gold," *International Institute for Conservation Preprints*, Brussels, 1990, 6-12 (with Wendy Samet and Richard Wolbers) (peer-reviewed conference).
- "Washington Allston: Poems, Veils and 'Titian's Dirt,'" *Journal of the AIC* 29, No. 1 (Spring 1990): 1-12 (peer-reviewed journal).
- 1989 "Art Conservation in the United States: One view of its History," commissioned for updated version of Cultural Resources Management, Krieger Publishing Co.
- 1987 "On the Training of Conservators," *Invest in the American Collection*. Washington, DC: National Institute for Conservation.
- "The Aging of Conservators: Cognitive Patterns in Memory, Vision, and Philosophy," *AIC Preprints*, Vancouver, 138-52 (peer-reviewed conference)
- 1986 "Getty Museum Invests in Conservation," *Museum News* 64 (April 1986).
- 1985 "Ascertaining the Artist's Intent through Discussion, Documentation and Careful Observation," *The International Journal of Museum Management and Connoisseurship*, vol. 4.
- 1984 "The Winterthur/University of Delaware Art Conservation Program: Through Time in Rhyme," *The History and Future Directions of Conservation Training in North America*, National Institute for Conservation/Fogg Art Museum.
- "A Data File on Artists' Techniques Cogent to Conservators," *ICOM Preprints*, Copenhagen,

- 1984 (peer-reviewed conference).
- 1983 "Learning the Art of Conservation," *Winterthur Newsletter* 29, no. 3 (fall 1983).
"The Conservation of Paintings: A Gentle Art," *The Journal of the Artists' Choice Museum* (Spring 1983).
- 1982 "The Gentle Art of Painting Conservation," *Art and Antiques*.
- 1981 "Documenting Contemporary Art Collections: A Survey," *ICOM Preprints*, Ottawa, (with Karen Weiss) (peer-reviewed conference).
"Pioneers in American Museums: William Suhr," *Museum News* (December 1981).
"John Brealey's Trained and Sympathetic Eye," *Museum News* (July/August 1981) (author's title: "Painting Conservation at the Met").
- 1980 "Art Conservation," *Grolier Encyclopedia*. Danbury, CT, 1250-word entry, 1980.
- 1979 "A Portrait by C. W. Peale Restored by C. Volkmar: Techniques of an 18th-Century Artist and a 19th-Century Restorer," *AIC Preprints*, Toronto (with K. Schmiegel and J. Carlson). (Peer reviewed).
- 1978 "A Look at Art Conservation," *Art Dealer and Framer* (March 1978).
"Pioneers in American Museums: George L. Stout," *Museum News* 56, no. 6 (July/Aug. 1978).
"Annotated Bibliography on the Care of Collections During an Energy Crisis," American Association of Museums, Energy Workshop, winter 1978.
- 1977 "An Oral History Archive," *Museum News* 55, no. 6 (July/Aug. 1977).
- 1975 "Linseed Oil-Metal Acetylacetonate Systems, II: Fungicidal Studies on Canvas Supports," *Journal of Paint Technology* (Dec. 1975) (with N. S. Baer and N. Indictor).
- 1970 "The Use of Computers in Museums," *IIC-AG Technical Papers*, New York, 1970.

FUNDRAISING (authored proposals which were funded and other activities):

- 2020 Stockman grant—matching grant requests prepared and sent to the Kohler Foundation and the Malkin Foundation; four individual donors sent checks in 2020.
- 2018 \$300,000 Stockman grant for PSP doctoral stipends received. \$150,000 to be matched.
- 1998 \$246,000 from the NEH for student fellowship for Winterthur/UD Program in Art Conservation
\$20,000 from MBNA for *Picture Delaware* at the Delaware Art Museum
- 1996-97 \$7,000 from the Kress Foundation for 1997 summer work projects, WUDPAC Master's-level students
\$21,000 for a Questers Fellow for 1997-2000
- 1995 \$990,000 from the Andrew W. Mellon Foundation for M.S.-level student fellowships, \$240,000 spendable,
\$750,000 endowment
\$8,000 from the Kress Foundation for 1996 summer work projects
\$151,123 awarded from the National Endowment for the Humanities (NEH) for material culture student fellowships, 1995-98
\$64,000 awarded from the National Endowment for the Arts (NEA) for student fellowships
\$25,000 awarded from the Andrew W. Mellon Foundation for student fellowships
- 1994-95 Two years of student summer work project funding from the Samuel H. Kress Foundation: \$13,000
- 1992-95 \$90,000 from the NEH (\$30,000 a year) for material culture student fellowships
- 1991-95 Four x \$5000 from Kress for research by Richard Wolbers
- 1990-95 Seven person-years of doctoral fellowships @\$15,000, Kress: \$105,000
- 1990-94 Six person-years of doctoral fellowships @\$20,000, Mellon: \$120,000
- 1991 Organized an international benefit auction, Christie's, NYC, to fund fellowships named for Dr. Paul Coremans for the Univ. of Delaware's new Ph.D. program in Art Conservation Research: \$390,000 endowment funds raised to date.
\$250,000 challenge grant from the Mellon Foundation, matched 1:1 by 1994
\$250,000 challenge grant, from the Getty Grant Program, matched 1:2 by 1994
- 1990 \$5,400 from the NEA to support the annual North American student conference
- 1989 \$20,000 for student fellowships from the Smithsonian Institution CAL
- 1988-94 \$75,000 a year from the NEA for student fellowships
- 1988-90 \$15,000 (total) for student stipends and equipment from the Sloan Foundation
- 1988 \$40,000 for student fellowships from the Smithsonian Conservation Analytical Lab.
\$5,000 from the McKnight Foundation for equipment
- 1987 \$95,000 from the NEA for student fellowships
- 1985-90 \$136,000 (total) for student stipends from the Getty Grant Program
- 1985 \$500,000 challenge grant from the Mellon Foundation, matched by 1989
\$500,000 challenge grant from the Getty Grant Program matched by 1989
- 1985 \$9,200 from the NEA to support the annual student conference
- 1984-87 \$40,000 a year for students stipends from the National Museum Act
- 1983-86 \$100,000 a year from the NEA for student fellowships
- 1983-84 \$50,000 for program support from the Lehman Foundation
- 1982-1997 Tours, solicitation, cultivation of individual and corporate donors to match challenge

grants listed above; cooperation with development officers at the University of Delaware and the Winterthur Museum

LECTURES:

1974-present

Have delivered more than 200 lectures for professional, community, university and museum groups, including:

Academy of Lifelong Learning
American Association of University Women
American Institute for Conservation
American Association of Museums
Borders Books
Boston Museum of Fine Arts
Brandywine River Museum of Art
British Association of Painting Conservators and Restorers
Chrysler Museum
Clark Art Institute
Cleveland Museum of Art
College Art Association
Colonial Dames
Colonial Williamsburg Antiques Forum
Delaware Art Museum
Delaware College of Art and Design
Elementary school art classes
Equitable Symposium
Farnsworth Art Museum
Florida International University
Friends of the Newark Library
Getty Trust branches (Conservation Institute, Museum, Grant Program)
Hampton University
High Museum of Art
Howard University
ICON (Institute for Conservation, UK)
Institute for Museum and Library Services
International Institute for Conservation, conferences and Annual General Meeting
International Council of Museums, Committee on Conservation for Working Groups on History, Education, and

Paintings

International Foundation for Art Research
McNay Museum, San Antonio, Texas
Minneapolis Institute of Arts
Monmouth College
Morgan State University
Museum of Fine Arts, Boston
National Gallery, London
National Museum of Women in the Arts
New York Conservation Association
New York University, Institute of Fine Arts, Conservation Center
Norfolk Society of the Arts
Norman Rockwell Museum
Philadelphia Museum of Art
Philbrook Museum of Art, Tulsa, OK
RAI Amsterdam
Rijksmuseum
Rotary Clubs in Delaware
Shelburne Museum
Taft Museum, Cincinnati, Ohio
Towson State University, Towson, MD
Trinity University, San Antonio, Texas
United Kingdom Institute for Conservation
University of Delaware Bacchus Lunch, Southern Delaware outreach series,
Art Department, Art History Department, Center for Historic Research and Design, McNair Scholars, Take your
Daughters to Lunch day, etc.
Virginia Museum of Fine Arts
Washington Conservation Guild
WHYY
Winterthur Museum Board, Friends, Guild, Winter Institute, Symposium, and Collectors Circle
on the subjects of Art Conservation, Paintings Conservation, the History of Conservation, various artists and
their techniques, and other aspects of the arts.
Worcester Art Museum

MISCELLANEOUS

I appeared on CBS Sunday Morning on August 30, 2020, to discuss the HBCU Alliance project on the conservation of the Tuskegee

Legacy Museum dioramas and the recruitment of HBCU students into the profession of art conservation.

I have appeared in Public Television and related shows about Andrew Wyeth, including Michael Palin's 2012 documentary and the PBS American Masters 2018 documentary on Andrew Wyeth

Articles about me have appeared in *Hunt Magazine*, Spring 2018, and April-May, 1998, called "Discovering New Wyeths," and in the *Wilmington News Journal* about *Landmarks: The Musical*, October, 1998, and *Larger Than Life: Inside the Mind of N. C. Wyeth* in February, 1999, "The Art of Healing Paintings," in Fall 2002 *Chester Country Town and Country Living*, "A Conversation with Joyce Hill Stoner," *CAA News*, Vol. 28, No. 6, November 2003, pp. 6-7.

I served as fundraiser and "guest expert" on the Wyeths for Maine Public Television, August 9 and 15, 1999, and again in August, 2000 (re-broadcast three times), and for Channel 12, WHYI Philadelphia December 6, 1999, March 8, 2001, December 2002 + September 2006.

I sing in the Red Clay Creek Church Presbyterian Choir (1981-present)

I focused for some years on public education and outreach through costumed performance art history lecture pieces; I have created and performed:

"Bucket Brigade" as an 18th-century widow of a fire fighter telling the history of Colonial fire fighting and saluting the firefighters of September 11, 2001 at Colonial Williamsburg, Winterthur Museum, and the Academy of Lifelong Learning.

"Howard Pyle's Advice to the Ladies" (commissioned by the Biggs Museum of American Art, summer, 2002, repeated 2004, performed with Jim Norton as Howard Pyle).

"Whistler Through the Eyes of His Women," performed at the University of Glasgow, Scotland Whistler Centennial Conference (2003), the Academy of Lifelong Learning, the Virginia Museum of Fine Arts and the Minneapolis Institute of Arts (2004), for the Florida International University, March 29, 2005, Taft Museum in Cincinnati May 19, 2005, Miami; Philbrooke Museum in Tulsa Oklahoma, August 21, 2005; Philadelphia Museum ("Art Goes to School" teachers association) December 7, 2005.

"The Road We've Been Travelin'" a docu-musical on the history of civil rights in the 20th century, performed with Tina Betz and Jim Weber (February, March, June 2004); Feb. 26, 2005, Cornerstone Baptist Church, January 28, 2006 at Aldersgate Methodist Church.

Updated January 2021

JOYCE HILL STONER

WORK IN THEATRE, PERFORMANCE ART HISTORY; some as service to the University of Delaware

LYRICS, MUSIC, and/or SCRIPT WRITTEN FOR THE FOLLOWING PRODUCTIONS

(I also perform, as needed):

- 2018-20 *Shanghai Sonatas, Shalom Shanghai* based on the memoirs of Jewish refugee musicians who escaped Nazi Germany and found refuge in Shanghai, and how music helped them to survive the war; music by Xiang Gao, book by Alan Goodson; I wrote the lyrics. The evolving musical theatre piece has been performed in Delaware, Arizona (March 2019), New York City (October 2019), Delaware again in February 2020 and performances are planned for Shanghai in the future.
- 2014-15 *Campus Chatter* a socially conscious musical theatre piece based on interviews with international and domestic students at UD about exclusion, hooking up, racism, campus shootings. Preview: November 2013; fully staged production March 2015. Music by Xiang Gao, book by Scott F. Mason.[all numbers are on YOUTUBE]
<https://www.youtube.com/watch?v=DnGATEN05G4&list=PLEpcKAZxvrtWHIzz8P7NcIAPeYekFNgbQ>
- 2012 *Mr. Pyle's Advice to the Ladies*, two-person "performance lecture" Delaware Art Museum, Jan. 21. I wrote script and played Gertrude Brinklé, Pyle's secretary and assistant
- 2011 *Delaware Salutes YouTube* mini musical filmed at the Wilmington ShopRite and Amtrak station, November 19 cast of 8 (prologue) to 70 (Amtrak performers and "onlookers") Wrote lyrics; co-wrote music with James J. Weber.
<https://www.youtube.com/watch?v=KUISdmmrUAc>
- 2010 *First Vote*, musical on woman's suffrage, reprised at the Delaware Historical Society, October, 2010
<https://www.youtube.com/watch?v=QVjV0nhHIEc&t=52s> [45-minute school version]
- 2007 175th anniversary of the city of Wilmington, song, "Just Cross that Bridge and Come on Down, to Wilmington the 'Be Somebody' Town," and 20-minute poem covering the history of Wilmington. I wrote the poem and song and performed for the mayor's gala with a quartet; music by J.J.Weber.
- 2004-06 *The Road We've Been Travelin'* docu-musical about the history of civil rights in the 20th century, performed with Tina Betz and Jim Weber; seven performances 2004-06, on Black History Month.
- 2003-05 *Whistler Through the Eyes of his Women* a costumed slide-lecture performance piece, presented to the University of Glasgow, Scotland, for the Whistler Centennial, September 2003; for the Museum of Fine Arts and the Minneapolis Institute of Arts, 2004, the Florida University and the Taft Museum, Cincinnati, 2005. (I wrote and performed it.)
- 2002-04 *Mr. Pyle's Advice to the Ladies*, two-person "performance lecture" Delaware Art Museum, Jan. 21. I wrote script and played Gertrude Brinklé, Pyle's secretary and assistant. Commissioned by the Biggs Museum, performed in several Delaware museums and on the Riverfront to accompany an exhibition of paintings by Pyle's female students.
- 2002 *The Legacy Speaks: Cousin Harry's Collection* (documentary musical on H. F. duPont's collection of American Decorative Arts leading to the opening of Winterthur Museum in 1951-52.) Lyrics, book, and direction, eight performances in March 2002. Co-wrote music with J.J. Weber.
- 2001 *Bucket Brigade*, one-person performance piece in 18th-century dress discussing the history of fire fighting through the eyes of a fireman's widow, ending with a salute to the firemen of September 11, 2001. Performed at Colonial Williamsburg and Winterthur Museum. I wrote and performed it.
- 1999 *Larger Than Life*, a musical about the life of artist N. C. Wyeth, performed at the Delaware Art Museum, Feb., the Farnsworth Art Museum and Camden Opera House, June, The Brandywine River Museum, July-Aug., Chester County Art Assoc., October, wrote lyrics, book, directed; co-wrote music with J.J. Weber.
- 1998 *Delaware's Railroad to Freedom*, performed in 28 locations throughout the state of Delaware, opened at Howard High School, Black History Month, 1998. Music, lyrics, research. Book by Mason.

- Landmarks: The Musical*, performed for the Delaware Art Museum to accompany the exhibition, *Picture Delaware*, and for two high schools, wrote lyrics, co-composed, directed, Oct.-Dec. 1997
- The Roswell Follies: An Alien Revue* at the First international New York City Fringe Festival, August 1997 and the Triad Cabaret Theatre, NYC, Nov., Dec., co-composed with J.J. Weber and wrote lyrics
- 1995-96 *A Dickens of a Christmas*, based on Dickens's Christmas Carol, Three Little Bakers Dinner Theatre, October 23, 1996 to Jan. 5, 1997. Wrote lyrics; music by James J. Weber
- Under the Bed*, based on Shakespeare's *As You Like It*, 8 performances at the Don't Tell Mama NYC cabaret, April, 96. Wrote lyrics and co-wrote music.
- <https://www.youtube.com/watch?v=x3MIN0Cd01k>
- Book by Scott F. Mason
- First Vote*, musical on woman's suffrage, awarded \$13,800 from the Delaware Humanities Forum, performed in November 1995 and April-May, 1996, wrote lyrics and co-wrote music with James J. Weber.
- Book by Scott F. Mason.
- 1-900-THE SHOW*, March-April, Bacchus Cabaret Theatre and Seaford, DE (musical theatre, wrote lyrics and co-wrote music with J.J. Weber, book by Scott F. Mason), also performed at a NYC cabaret in January 1996
- 1993-94 *As She Dreams It; Barbie: The Musical*, Bacchus Cabaret Theatre and Georgetown, DE performances (musical theatre, wrote lyrics and music, book by Mason, based on Shakespeare's *As You Like It*). Extended run, Jan.-Feb., 1994, PA. <https://www.youtube.com/watch?v=x3MIN0Cd01k>
- 1992-93 *The Peacock Room*, First Stage Company, Bacchus Cabaret Theatre, Winterthur Museum, University-by-the-Sea, Lewes, Delaware, Clark Art Institute, Williamstown, MA (musical play, wrote lyrics and music, book by Drury Pifer).
- 1992 *Tales of the Turnpike*, Bacchus Cabaret Theatre (Musical theatre adaptation of *The Canterbury Tales* as a group of actors and musicians on a bus on the way to New York on the New Jersey Turnpike, wrote lyrics and music, book by Mason).
- 1991 *The First Reprise*, Bacchus Cabaret Theatre and Second Street Playhouse, Milford, (Musical play about Robin Hood and the Shroud of Turin, wrote lyrics and music, book by Mason).
- 1989 *Swan Esther*, Bacchus Cabaret Theatre, (Musical theatre, commissioned by London producer David Land to rewrite lyrics, William J. Brooke rewrote libretto).
- Mr. Peale Goes to Town*, First Stage, Bacchus Cabaret Theatre and Winterthur Museum, Delaware (Musical play about the artist Charles Willson Peale, wrote lyrics and music, book by Drury Pifer). Called "best of the year" by *Wilmington News Journal*. <https://www.youtube.com/watch?v=dGqPJTxEKU> SEGMENT
- 1988 *The Lost Wallet*, Bacchus Cabaret Theatre (Musical one-act about gender confusion, wrote music and lyrics and directed; book by William Brooke).
- 1987 *Mrs. Jack*, Bacchus Cabaret Theatre and Winterthur Museum, Delaware (musical theatre work about Isabella Stewart Gardner, wrote lyrics & music and directed).
- 1980 *1000 Words*, Encompass Theatre and Works-In-Progress, New York City (musical theatre work, wrote lyrics and libretto, music by William Boswell.).
- 1978 *Murder at the Last Resort*, Cleveland and various other locations (commissioned murder mystery musical, wrote lyrics; music by William Boswell, book by Wm. Brooke) produced again, Bucknell, Spring, 1994.
- 1976 *Turn Back, Columbus (Please Don't Discover Us!)*, You Are Cabaret, Toronto and Niagara-on-the-Lake, Canadian productions (Bicentennial musical revue, wrote lyrics only, music by William Boswell, book by William Brooke).
- 1974-75 *I'll Die If I Can't Live Forever*, Off-Broadway, at the Improvisation, 9th Ave. and 44th St., NYC, purchased and published by Samuel French, Inc., called "the best mini-musical in town" by *The New York Times*, Nov. 12, 1974. Won gold medal in Arezzo competition, 1982. (Backstage musical, wrote lyrics and most music; book by William Brooke and Karen Johnson, arrangements and additional music by William Boswell.)
- 1968-1974 Writing and/or direction of *Stop 13; Monday Night Café, Joyce and Rejoyce; The Prince and the Pauper; Tonight Only, Again;* at College of William and Mary, Albemarle Playhouse, Cockpit-in-Court Summer Theatre, Baltimore; Royal Manhattan Piano Bar, Summer Stock, Reno Sweeney, etc.

GRANTS and AWARDS for theatre productions:

- 2018-19 Master Players grants for *Shanghai Sonatas*

2014 Two UD grants for *Campus Chatter*

2011 Opportunity grant from the Delaware Division of the Arts for “Delaware Salutes YouTube”

2002 Grants from the Starrett Foundation, Wilmington Savings Fund Society FSB, and the Delaware Humanities Forum for “Advice to the Ladies from Howard Pyle,” for which I wrote the script and played Gertrude Brincklé. (Commissioned by the Biggs Museum of American Art.)

1999 MBNA award of \$75,000 to Farnsworth Art Museum for support of *Larger than Life*

1997-98 Delaware Humanities Forum grant for musical about *Delaware's Underground Railroad*, \$20,000
Delaware Division of the Arts award for musical *Landmarks*; teenagers see their environment through taking photographs, encouraging historic preservation, \$4,000.

1995-96 Delaware Division of the Arts (DDOA) grant written for play about senior citizens at the Academy of Lifelong Learning, *Off Course*, through First Stage, Inc., \$6000, produced in 1996.
Assisted Drury Pifer with information gathering and production.
Delaware Humanities Forum (DHF) grant for musical theatre work, *The First Vote*, on woman's suffrage in

Delaware:
\$13,800, produced in November 1995-May 1996.

1992 Delaware State Arts Council (DSAC) grant for musical theatre work, *Whistler's Peacock Room*, \$5000.

1991 DSAC grant for musical theatre work: *The First Reprise*: \$1200.

1989 *Mr. Peale Goes to Town* called "best of the year" by *Wilmington News Journal*.

1982 Gold medal for best musical, international festival, Arezzo, Italy, for *I'll Die If I Can't Live Forever*.

1975 Script for *I'll Die If I Can't Live Forever* published by Samuel French, Inc. Performed regionally.

January 1, 2021