

WASHINGTON CONSERVATION GUILD NEWSLETTER

June 2005

Volume 29 No. 2
ISSN #0886-1323

Upcoming WCG Meetings 2005/2006

Monthly meetings for the 2005/2006 season begin October 2005 and run through May 2006. The meetings are usually held on the first Thursday of each month. Most meetings begin at 5 p.m. with a reception, followed by the guest speaker's presentation. Please check individual meeting announcements for exact times and locations.

Inside This Issue

- | | |
|----|--------------------------------|
| 1 | From the Desk of the President |
| 2 | March Meeting: Intern Talks |
| 6 | April Meeting |
| 7 | May Meeting |
| 8 | May Business Meeting |
| 9 | In Memoriam: Takashi Sugiura |
| 10 | Angels Project |
| 11 | In The Media |
| 12 | People |
| 12 | Conferences |



From the Desk of the President

It's hard to believe, but this is my last letter as President of WCG. Aside from singing the praises of our organization, which I can't help but do, I will also summarize the activities of the past several months. If you haven't already done so, please see the WCG 2004/2005 annual report on our website for both an overview and details of the entire membership year.

Attendance at the March, April and May meetings remained strong with over 60 members at each meeting. Summaries of the speaker presentations can be found starting on page 2. The May business meeting was a wonderful event hosted at the new National Museum of the American Indian. Numerous area conservators donated gifts from their museums for the raffle, including free museum memberships, café discounts, jewelry, catalogues and exhibit tickets.

More importantly, the membership elected a new Board for the upcoming 2005/2006 membership year at the May business meeting. The following slate was approved by a quorum of the membership: Lisa Young (President), Claire Peachey (Vice President), Howard Wellman

(Treasurer), and Michelle Savant (Recording Secretary). Julia Brennan, Eliza Gilligan, Davida Kovner, and Jane Norman were elected as Directors. They join the remaining incumbent members of the board, Director Scott Brouard and Membership Secretary E.D. Tully Rambo.

One issue that I mentioned earlier in the year was the difficulty we were having with getting members to run for office due to the six year length of service from Vice President to President and eventually to Past President. The board had discussed changing the by-laws to shorten the terms of office; however it's now clear that no specific changes to the bylaws need to be made. While it is ideal for the Vice President to remain involved and become President, they are not required by the by-laws to make that commitment.

Intern Coordinator Joanne Klaar will be leaving Washington in September to take a position in Edinburgh, Scotland. She has agreed to work through the summer, administering the Sidney Williston Fund and organizing the September intern/fellows gathering, but we will need to find a new Intern Coordinator for the fall of 2005. If you are interested in this position, or know someone who is, please contact incoming President Lisa Young at WCG's email address.

Two more Angel's Project days, on April 23 and May 21, were held at historic Congressional Cemetery on Capitol Hill. (See p. 10 for details). Organized by AIC's Architectural Materials Group (AMG), in conjunction with our Angel's Project Coordinator, Michele Pagan and APT-DC (the Association for Preservation Technology), these two days were spent surveying and treating monument stones.

Please do not forget to renew your membership! If you have misplaced your renewal form, a downloadable version can be found on our website. You must renew by July 1st in order to be included in the membership directory.

A huge thank-you goes to all the outgoing Officers and Directors: Vice President Davida Kovner, who will remain on as a Director; Recording Secretary Susan Peckham; Past President/Director Linda Edquist (whose praises I can't sing enough); and Directors Ann Creager, Rosemary Fallon, Alexandra Tice, and Cathy Valentour. They all dedicated much time, energy and effort toward making guild events organized and memorable.

Along with the previous six years on the board, I have greatly enjoyed the past two years as President and look forward to remaining on the board for another two years (as Past President/Director and Head of the Nominating Committee). If you have any suggestions or comments about WCG please feel free to contact me with your thoughts.

I look forward to seeing everyone again in the fall. Have a great summer.

Emily Jacobson, WCG President
ejacobson@ushmm.org or wcg@washingtonconservationguild.org

March Meeting:

INTERN TALKS

“Creating an Online Portfolio: Strategies and Challenges” by Lauren Streusand, Third year intern at The National Archives and Records Administration

Lauren described how she designed a web page to showcase her portfolio, including the tools she used for web page design.

First she touched on why one would want to broadcast their portfolio on a web page. She talked about the accessibility of web pages by anyone, anytime, and anywhere. Along with the option of using color, website portfolios have advantages over paper and slide portfolio presentations because you can either show them online or save them in a CD and send them.

Lauren chose Dreamweaver, produced by Macromedia, as her web page design tool. She used *The Missing Manual Dreamweaver MX 2004* and *Dreamweaver for Dummies* as her texts. Before sketching out a web site on paper, Lauren encouraged looking at other websites to see how they organize their navigation and menus, especially academic and institutional websites.

Lauren listed some do's and don'ts for making a professional looking site. She suggested using color for simple decorative elements such as in menus or on fonts. However, for larger designs like backgrounds she is in favor of using neutral tones instead of bright ones. She pointed out the importance of color choice to show off treatments that include photo documentation, cautioning that there can be major color shifts between graphic cards for different computer screens. Consistency is most important. When deciding on colors, fonts, and layouts it is best to use the same choice for each page you are preparing. For a professional look, do not mix different styles. Lauren created templates, which she cut and pasted later on to prepare her actual website pages, so she did not have to relearn or rethink all her design elements. Then she learned to prepare tables because she thinks this is the most important feature to know about. They tend to remain consistent in appearance with different browsers.

Lauren used Photoshop, a widely used image editing program, for her pictures. She needed to resize her images because those she took with her 5 mega pixel digital camera were too large for the web. She suggested resizing images to 500 pixels wide because it is easy to view on both medium and small sized screens. Photoshop can be used for batching, cropping, or putting titles to your images. She recommended the simpler Photoshop Elements program as a cheaper alternative to the full-blown version.

Lauren explained that web page design is nothing more than organizing your pages into folders. The best way to do this, she found, is to organize your folders and name your images and pages in a way that makes sense to you and that you will remember no matter how long you leave your site unattended. Her choice was to put all the images and web pages for each treatment together in one folder, which is named something short that she can remember, while others put all their photo files into one folder and their web pages are then divided up by subject. It is better to choose a system you are comfortable with. When you update your page you need to upload that specific image in that specific folder so that the image can be seen. Organization becomes especially important.

Lauren also demonstrated the program Fugu which she used for uploading web pages onto the Internet. The program enabled her to see both the files on her computer hard drive and the files on the server, which publishes her web page files. That way she sees what she has put online and what she has not.

Someone from the audience asked whether her website has helped her find a job. Lauren responded that it worked with her internship but not with an actual job yet. She also added that even though it is time consuming to prepare a web page she thinks it was definitely worth it. For simple and free online tutorials on Photoshop, Dreamweaver, html, and Microsoft Office, Lauren recommended checking out the University of Texas School of Information website for further information.

www.ischool.utexas.edu/technology/tutorials

“21st century remedies to 19th century repairs of an 18th century Turkish Koran: materials analysis, treatment, and optimal housing” by Katherine Beaty, Third year intern at the Library of Congress

Katherine talked about her project on the analysis and treatment of an eighteenth century Koran belonging to the Buffalo Museum of Science during her second year of studies at the Art Conservation program at Buffalo State College. The book was brought in for treatment because it could not be opened. Her initial inspection showed that there had been at least two earlier restoration campaigns. These previous repairs caused the spine of the book to be completely immobile. Many pages were stuck together and most did not open smoothly.

Although bought in Cairo, Egypt, the style of the Koran exhibited characteristics typical of the Turkish school of Koran making. Keeping this in mind, Katherine investigated Islamic binding structure from *Szirmai, the Archaeology of Medieval Bookbinding*. She studied the distinguishing characteristics of Islamic books, which have fore edge flaps protecting the fore edge of the text block and a spine that lies flat. The boards in Islamic bindings do not overhang the dimensions of the text block because these books were never meant to support themselves vertically and were shelved flat. When read the books were supported in a *rahl*. Katherine also talked about Islamic papermaking, its roots and how it is different from European papermaking. She told us that the roots go back to China and the moulds used in papermaking were usually made from grass or reed.

Next Katherine described the media used in this book. She said that the scripture was written with carbon black ink. During treatment Katherine identified a red lead pigment using polarized light microscopy at 400X magnification. She also used x-ray radiography to differentiate between pigments. On an area where there is white writing over gold, the x-ray showed the white pigment as much lighter in tone than the gold. This technique also helped her to find out that the pink floral embellishment on each side of the text must have contained lead white. To strengthen her findings on the pigments, Katherine used x-ray fluorescence, a nondestructive elemental analysis technique, which confirmed her previous assumptions and also helped identify two other blue pigments: smalt and copper blue.

Katherine then described her treatment. Her first step was to remove the red repair cloth from the previous restoration campaigns. The second step she took was to separate the text block from the binding at the spine lining/text block interface with a wide spatula. This revealed a thick layer of yellowed adhesive and a crude sewing job on the spine of the text block which she thought came from one of the previous restoration campaigns. After that Katherine went through a process called *collation*: she noted down the leaf details, folio construction, sewing pattern, and any damage. During this process Katherine discovered more problems she had to overcome. Katherine then showed before and after treatment photos of the spine, pages, and edge gilding.

After disbinding, Katherine repaired the text block. Loose leaves were guarded and the weak and brittle edges of the opening page were reinforced. Afterwards, each section was sewn with a kettle stitch at two sewing stations with a cotton thread. Archival materials were used for the selection of sewing threads and endbands and were then toned to match them with traditional materials.

For binding she removed the modern printed marbled paper over the original green-coated paste-downs. The textile spine lining was replaced with two layers of Japanese tissue, and the cracks in the joints were mended.

Katherine demonstrated in her slides that although Islamic books are originally made as tight back, she used a hollow back because tight back is problematic when restoring a book. She attached a hollow Japanese paper tube to the spine of the text block to keep the spine supported when opened. She showed before and after pictures illustrating the ability of the book to open.

Finally, she constructed a clamshell box with a built in cradle to protect and support the book and included written instructions on how to open the cradle and properly handle the book.

Özge Gençay Üstün, Conservation Research Assistant and Editorial Assistant with Scholarly Publications, Smithsonian Institution, Arthur M. Sackler Gallery / Freer Gallery of Art, Washington, DC

“Same Old Cellulose Acetate De-Lamination and a Mystery Laminate: An Historical Review of Lamination at the Library of Congress and Conservation Treatment of Two Laminated Documents,” by Françoise Richard, Intern in Paper Conservation at the Library of Congress

The presentation discussed lamination practices at the Library of Congress and described the de-lamination treatment of two documents from the Presidential Papers Collection.

In lamination, a reinforcement support is attached to each side of the original document with an adhesive layer. It is designed to protect the document so that it can sustain handling and still be readable. While the term lamination commonly refers to lamination with cellulose acetate as the adhesive layer, it is inclusive of all documents lined on two sides with transparent materials.

Françoise examined two laminated documents. The first, “A Declaration of the Rights of the People of Virginia” from the papers of James Madison, was printed with letterpress and annotated by Madison in iron gall ink. This document had been laminated with the “same old” cellulose acetate film and tracing paper. The other document was a two-page letter in the papers of George Washington, sent to General Washington by John Hancock, and written in iron gall ink. The laminate was initially also thought to be cellulose acetate, but testing showed that the transparent paper was actually adhered to the letter with a starch-based adhesive.

The discovery of this uncommon lamination led Françoise to look into the history of manuscript lamination at the Library. She found documentation, dating from around 1900, describing some lamination methods investigated by a Mr. Friedenwald, Superintendent of Manuscripts, during a re-housing of the collection of Washington’s papers. Lamination with “rice flour paste” and transparent paper, as in the letter from John Hancock, is noted, along with a more preferred process called silking, where silk gauze or crepe-line is used in place of paper.

It was also found that the Library began researching cellulose acetate lamination in 1928. In 1946, the material was first put to use for large-scale lamination treatments.

A survey of the volume of Washington papers containing the John Hancock letter illustrates the variety of lamination methods employed. Of 139 documents, it was found that 26 were lined on one side to opaque paper, six were laminated with starch-based paste and transparent paper, 17 were silked, 18 were laminated with cellulose acetate, and 3 silked documents were over-laminated with cellulose acetate.

The two documents to be de-laminated were wanted for exhibition, and the curator had requested treatment for aesthetic reasons.

The James Madison document received the “same old cellulose acetate de-lamination” treatment. This began with eight successive acetone baths to dissolve the cellulose acetate and remove the old tracing paper, followed by a bath of 65% ethanol (meant to protect and prevent bleeding of the ink), 10% de-ionized water, and 25% 0.1M magnesium bicarbonate (for deacidification and buffering).

In the Washington letter, the iron gall ink had weakened the paper support, making removal of the laminate a delicate process. The letter was first saturated with ethanol to prevent the ink media

from bleeding. The enzyme alpha (a-) amylase was applied in a buffer solution and the document placed in a warm water bath. The action of the enzyme in the warm water weakened the bond of the starch adhesive and minimized the mechanical action needed to remove the reinforcement paper. After 25 minutes, the paper was peeled away from the letter, and the enzyme treatment was repeated on the other side before overall rinsing. Françoise noted that, for this treatment, some offset of ink on the reinforcement paper was unavoidable. In the slide this appeared to be minimal.

Treatment resulted in the improved appearance of the documents, as well as improved chemical stability. For future handling and display requirements, they were placed in protective window mats. Françoise noted that while the treatments were successful, the choice to de-laminate is not the golden rule, and should be taken on a case-by-case basis.

Patricia Favero, Conservation Fellow, The Phillips Collection

“Behold the Man: The examination and treatment of a 16th century Italian panel painting at the Walters Art Museum” by Heather Smith, Postgraduate paintings intern, Walters Art Gallery

In preparation for the reopening of the Walter’s palazzo in the fall of 2005, the old master collection was examined for condition and treatment possibilities. A 16th century devotional work entitled *Ecce Homo* was brought to the studio for conservation assessment. Due to its small size and intimate nature, it was decided that the panel would benefit from aesthetic treatment to invite the viewer to take a closer look.

Ecce Homo, translated as “behold the man” dates from between 1505 -1515 and appears to be in the Italian style. The presence of a reed in the painting indicates that this is an ecce homo painting as opposed to a crowned savior painting, as the reed signifies the humiliation of greatness. Due to its small size and the compositional choice of portraying only the face of Christ in a setting without context, this panel was most likely created as a personal devotional painting.

The Walters Art Gallery acquired *Ecce Homo* in 1902. It was painted in oil on a poplar panel measuring 16 ” x 11”. The panel was prepared in the traditional Italian manner with a layer of gesso grosso followed by a layer of gesso sotile. A complete compositional sketch can be seen under infrared reflectography, covered by thin glazes of vehicular paint to build up the composition.

The painting has undergone some conservation in the past, including two cleats of wood attached to the reverse to mend splits in the panel. In 1946 a darkened varnish was removed and replaced by a mastic varnish and “special surface wax”. Fourteen years later, the painting was infused with wax at the Walters, a process that consisted of floating the panel in a large vessel containing the melted wax-resin. Before infusing, the panel measured 1 pound 13 ounces. After, it measured 2 pounds. (It should be noted that the Walters no longer practices this particular treatment).

When the painting was examined last September, darkened overpaint was visible, fills were failing, fine details were abraded and a yellowed varnish disfigured the image. The discolored varnish and overpaint was removed, revealing much cooler colors overall and fine subtleties which had been hidden. Excess fill material and overpaint covering previous rabbit damage along the edges were removed mechanically. Worm holes concealed by old failing fills were uncovered and refilled with microcrystalline wax followed by traditional gesso. Fills were then toned and a mastic resin was chosen as it best saturated the paint layers. Although mastic tends to be unstable in the long term, it was thought that it would be appropriate as the painting will be housed in a museum environment. LeFranc and Bourgeois Restorer’s Colors were used to inpaint the losses and the painting was varnished with MS2A.

Ecce Homo has been revived to a much more accurate portrayal of its original appearance. It now can inspire viewers to take a closer look and ponder the intense expression of Christ without all the disfiguring previous restoration.

Amber Smith, Associate Paintings Conservator, Page Conservation, Inc.

April Meeting

“The Curious Art of the Secret Fore-edge Painting” by [Martin Frost](#), British book artist.

British Book artist Martin Frost began his lecture describing what “secret” fore-edge paintings are and, trust me, they are absolutely amazing. To create a painted fore-edge on a book, the text block is fanned open and watercolor paints are applied to the fanned edge. This results in the design painted not directly on the fore-edge, where gilding is typically done, but rather along a thin edge of the face of the book page itself. When the book is closed, the painting disappears entirely and only the edge decoration, marbling or gilding, can be seen. This vanishing decoration is only visible when the book pages splay open. What is doubly amazing is that the text block can then be fanned in the opposite direction and a second edge painting done. With large books, the text block can be split in half and then each half splayed in two directions to end up with four painted images. Finally the top and bottom edges of the book can also be decorated, and split and decorated, resulting in a total of 12 possible painted edges.

Having explained what “secret” painted fore-edges are, Martin then described the history of decorated book edges. Edge decoration in its simplest form began in the 10th century in Europe. By the 15th century, the titles of books were being stenciled along the un-fanned edges of books. The earliest decorated fanned fore-edges were done in the 17th century and the decorations included coats of arms and flower motifs. Then the tradition disappeared for about 100 years. It was resurrected in the 1750’s by a British bookbindery, Edwards of Halifax, whose motifs were inspired by classical Greek designs and included many landscapes and depictions of ancestral homes.

Edwards of Halifax closed in the 1820’s and the tradition was picked up by bookbinder Bartholomew Frye. Other itinerant fore-edge painters included John T. Beer, a figurative edge painter from Liverpool, Miss C.B. Curry of Henry Sotheran & Co. who painted miniatures and fore-edges, Joseph Clayton Clarke who worked in the 1910’s and 20’s, and books done for the Chinese trade in the 1930’s. Fore-edge painting was mainly done on literary books, such as those by Sir Walter Scott, religious texts or books on sports, such as hunting, golf or fishing.

Martin then discussed his techniques and how he came to be involved in this little known art form. Martin came from an artistic family; his father was a portrait painter and his mother owned an art store. He trained in theater doing set design, large scale backdrops and costumes. But he didn’t find his niche until a fore-edge painter friend of his decided that Martin was well suited to carry on his trade. The painting itself is done with very dry watercolors using size 4 and 5 sable brushes. The text block must be held in the fanned position for painting and Martin has designed book clamps specifically for this use, which he believes do not put stress on the binding.

Using a technique that he first used for painting large theater backdrops, Martin grids the original design and paints the grid in water on the fanned book edges. He then applies the watercolor to the book edge while the water-drawn grid slowly dries. He uses slightly damp cotton to wipe away any watercolor that might get on the gilt or marbled edges of the book. Martin discussed how his

techniques has changed and evolved; he stopped using size because it can make the gilding look matte and can cause the paper edges to cockle.

Martin bought numerous examples of his work and displayed them in the book clamps that he designed for the business. He showed how he mainly chooses his edge designs based on the subject of the book. For example: a bible will get a biblical scene, a William Morris book had a painting based on a Morris tapestry, a book on London had a view along the Thames. Most of his business is generated by booksellers, who have old books with beautiful bindings, but on subjects that have little appeal to today's audience. A painted fore-edge adds to the value and interest in these old forgotten books. It was a pleasure to hear and learn about this little known art form.

Emily Jacobson, Paper and Photographic Materials Conservator, US Holocaust Memorial Museum

May Meeting

“X-treme Installation in Hard Hats and Steel-toed Shoes: NMAI’s Inaugural Exhibitions” by Jessica S. Johnson, Senior Objects Conservator, NMAI, and Susan Heald, Senior Textile Conservator, NMAI

Conservators Jessica S. Johnson and Susan Heald, both from NMAI, described the recent installation of the National Museum of the American Indian and highlighted the negative and the positive aspects of this “x-treme installation.” They illustrated the presentation by wearing their favorite installation garb: thermal layers, construction hats, and steel-toed shoes.

The first thing Johnson and Heald discussed during their presentation was the museum’s mission statement with its emphasis on working in direct collaboration with Native peoples. This interaction was a key element in all aspects of the development of the new museum.

The bulk of the installation time for the museum lasted from July until mid-September. In that time, over 5700 objects, 1000 props, and 100 loans were incorporated into the five major exhibitions. Of those exhibitions, three were curated by Native communities and two were NMAI curated. Johnson and Heald talked about the differences between Our Universes, a community-curated exhibit, and Window on Collections, an NMAI-curated exhibition and how these differences affected installation. The Our Universes exhibit involves complex, multi-faceted designs and controlled lighting. Contract designers were brought in for the cases and layout. Window on Collections involved simple designs, uncontrolled lighting, and the case design was part of the over-all building plan. Community-curated exhibitions – such as Our Universes – also involved additional complexities, including the fragility of the objects (since the story the object tells took precedence over condition of the object) and the fact that some objects could only be handled by males.

There were many other difficulties that arose during installation. One of the major problems was construction delay. Technical problems with the building design pushed construction back, which in turn forced case-work delay. This resulted in installation often taking place only a few feet from the actual construction. Late redesign and adaptation also slowed down installation. These problems included the late arrival of purchased and commissioned works, necessary adjustments to correct contractor failures, and design flaws (for instance, the poorly-designed drawers for displaying objects which have already had to be replaced up to eight times each, as well as the extremely limited access to exhibits). Many of these logistical problems were mitigated or quickly solved as a result of extensive prior planning and the reliance on teamwork to solve the issues.

The installation team found many things worked well during the installation, such as prior organization, dust mitigation, using conservation-approved materials, adapting packing and tracing techniques from the major collections move from New York City to Maryland (specifically the use of barcodes and scanners to keep track of all objects), and most importantly, the teamwork approach. What didn't work were the attempts at scheduling (since they never matched reality), the repeated installation and deinstallation, the lack of control over subcontractors, and the lack of continuity with designers over the long, drawn-out design and construction process. They also found that a minimalist approach taken in conservation of objects led to some object damage.

Johnson and Heald concluded with a list of guidelines to bring away from the talk. Firstly, that the teamwork approach works. Numerous problems that developed during the installation were able to be solved in a timely manner as a result of this solidarity among the members of each project team. Johnson and Heald also presented several practical tips: case construction should not be part of the building design/renovation contract; cases must be easily accessible; and drawers should not be used to display objects. Finally, they discussed what an educational and amazing experience the project was for the many interns and fellows working on the installation.

Amy E Creech, Conservation Intern, Alexandria Conservation Services

May Business Meeting

The meeting was held in the reception room at NMAI because the large number of attendees would not fit into the lecture room. Eighty three people attended the business meeting.

The meeting began with an invitation to enter the raffle and with the passing of the ballots by Connie Stromberg and Lizou Fenyvesi. The ballots were filled out by the membership and returned to Connie and Lizou during the meeting. Emily welcomed the members and thanked NMAI for hosting the May meeting. She announced that Joanne Klaar, our Intern Coordinator, was planning a May 17 Happy Hour, and the entire membership is invited to attend. Details will be posted on the website and sent out by email. Emily also commented on the fact that there will be a large turnover in the board this Spring. She thanked Davida Kovner, Susan Peckham, Linda Edquist, Ann Creager, Rosemary Fallon, Alexandra Tice and Cathy Valentour for their service on behalf of WCG.

Emily pointed out that the membership should have seen the Annual Report, posted on the website, by now and, if not, they are invited to do so. She said that a written Annual Report relieves the membership of listening to a recitation of the previous year's activities by the Officers and Committee Chairs and, instead, WCG is able to host a speaker for the May meeting.

At this point, Emily asked if there were any issues that the membership wished to raise. No one spoke up.

Emily announced that the biggest issue to come up in the previous year was the decision to drop our non-profit mailing status. She directed the membership to read the Annual Report for more details. WCG is looking into other options but, in the meantime, postage expenses have risen in the budget to cover regular mailings.

The budget has increased for the Angels Project, Outreach, and the Booth because we now have Chairs for those areas who are actively promoting events.

Howard spoke up to point out to the membership that although the current budget appears to be a deficit, this is only on paper and we are actually in the black. The current deficit is due to the second printing of the Conservation Resources for Art & Antiques (CRfAA).

The first drawings for the raffle were carried out by Scott Brouard. E.D. Tully Rambo won two passes to the Baltimore Museum of Art, including a \$20 gift certificate to the restaurant. Sarah Stauderman won an amber necklace, courtesy of the Hillwood Museum and Gardens' gift shop. Mary Coughlin won a copy of the CRfAA, 1st ed.

Emily asked for a motion to approve the budget. Sarah Stauderman so moved. This was seconded by many. The budget was approved by a show of hands.

Emily asked for a motion to approve the minutes from the last business meeting, in May 2004. Sarah Stauderman again so moved and was again seconded by many.

A second round of raffle prizes were awarded by Scott. Jennifer Bosworth won a poster for Maryland Archaeology Month. Jane Norman won a copy of the CRfAA, 1st ed.. Kareen Gaultieri won the second poster for Maryland Archaeology Month.

Emily announced that, as outgoing President, she will be the Chair for the Nominating Committee for next year. She asked for volunteers for the committee. Anne Murray, May Naddaf and Joanna Dunn volunteered.

The final raffle drawings took place. Kelli Southard won a one year membership to the Corcoran. Carol Ann Small won two passes to the Walters Art Gallery. Bill Lewin won the first bottle of wine. Joanna Dunn won a T-shirt for the Caitlin Show at NMAI. Laura Rounds and Michelle Savant both won WCG T-shirts. Jeff Kimball won a \$25 Starbucks card. Gail Singer won a gift card for Krispy Kreme. Alexandra Tice won 2 tickets to the Modigliani show at the Phillips. Simonette dela Torre won the second bottle of wine. Jayne Holt won a Faberge egg style pendant, courtesy of the Hillwood Museum and Gardens' gift shop. Barbara Ramsay won the second Starbucks card. Özge Gençay Üstün won an art book from the Corcoran.

The election results were announced. The slate of Lisa Young, President; Claire Peachey, Vice President; Howard Wellman, Treasurer; and Michelle Savant, Recording Secretary was approved. Julia Brennan, Eliza Gilligan, Davida Kovner and Jane Norman are our new Directors.

Jayne Girod Holt
WCG Newsletter Editor

In Memoriam: Takashi Sugiura

Takashi Sugiura died on March 15, 2005, at the age of 93, in Rockville, Maryland. The cause of death was pneumonia. Takashi Sugiura was born on November 29, 1911, in Kanagawa prefecture and moved to Tokyo, Japan. He entered Kawakami restoration studio of Tokyo in 1925, at the age of 14. After he completed his apprenticeship, Mr. Sugiura opened his own studio in 1937.

Mr. Sugiura came to the United States in 1953, at the invitation of The Freer Gallery of Art's Director, Archibald Gibbon Wenley. In 1952, Mr. Wenley was in the market for a conservator and asked a well-known art dealer, Junkichi Mayuyama of Tokyo to find one. Wenley officially invited Mr. Sugiura to Washington while he was in Japan with the directors of the Metropolitan Museum

and the Museum of Fine Arts, Boston, to organize the first Japanese art exhibition after World War II. Their intention was to re-introduce to the American public the beauty of Japanese art and culture, perhaps in reaction to the propaganda view of Japanese during the War. These distinguished gentlemen met Mr. Sugiura at Frank Lloyd Wright's Imperial Hotel in Tokyo and officially offered Sugiura the position for the Freer Gallery.

His entry into the United States required an Act of Congress because full diplomatic and business relations with Japan had not yet been re-established. Senators Theodore F. Green (D-RI., 1937-61) and Leverett Saltonstall (R-Mass. 1945-67) sponsored Mr. Sugiura making him the first private Japanese civilian to immigrate to the United States after World War II. His wife, Chi, and their then three children came to the United States two years later.

During 27 years at the Freer Gallery of Art, Mr. Sugiura conserved and remounted the museum's numerous national cultural properties. He also did important work on the collections of the Cleveland Museum, Boston Museum of Fine Arts, and many other museums. He starred in the Freer Gallery's conservation film, "Art of Hyogushi". The Freer Gallery's directors and curators as well as other conservation colleagues, including Rutherford J. Gettens admired Mr. Sugiura's conservation skills and knowledge of traditional restoration, scroll mounting and art history. Mr. Sugiura also taught and influenced numerous conservators, including Marylyn Weidner of Philadelphia, Ben Johnson of the Los Angeles County Museum, and Masako Koyano, the author of *Japanese Scroll Painting*. Mr. Johnson gave a paper applying Mr. Sugiura's technique to Western painting at the IIC meeting in the early 1960s. After Mr. Sugiura's retirement in August 1980, he was invited in January 1984 by the Pacific Regional Conservation Center to give a workshop on the conservation of Japanese screens at Bishop Museum in Honolulu, organized by Mary Wood Lee. Mr. Sugiura was a member of IIC, AIC and the Federation of Mounters Repairing National Treasures.

Mr. Sugiura is survived by his wife of 65 years, Chi Sugiura, and his four children. At the time of his death Mr. Sugiura was living with his wife and daughter's family in Darnestown, Maryland. Mr. Sugiura loved fishing and watching baseball and sumo. He also had large collections of art books and traditional performing art and Kabuki video tapes sent from Japan. His funeral was held on March 19, 2005.

Yoshi Nishio
Asian Painting Conservator
Nishio Conservation Studio



Angels Project

The sun finally came out to assist the crew of Angels working on conservation projects at Historic Congressional Cemetery, located in Washington DC. It was a perfect combination of sun and moderate temperatures which allowed for heavy lifting, as well as the use of quick-setting adhesives and mortars. Five WCG members were joined by two non-WCG conservators, and five of the usual HCC volunteers. After getting rained out in April, this event was re-scheduled to the regular 3rd Saturday volunteer day in order to attract more participants.

The group was broken down into two teams under the direction of Cemetery Manager Bill Fecke and Guy Munsch (representing the Association for Preservation Technology). Howard Wellman

represented the WCG as the third partner in on-going conservation planning for the HCC. Each team was given a specific site at the cemetery, where monuments with specific conservation problems had been identified. During the course of the day, eight monuments were cleaned, bases and foundations were excavated and re-set, cracked mounting pins were removed, and then the headstones were re-assembled and re-mounted with appropriate adhesives and mortars. Samples of failed adhesives used in past treatments were taken for identification.

At mid-day, everyone took a break to watch a team move a 500 lb slab that was blocking the entrance to a vault that had been vandalized some years before. Once opened, the vandalized coffins and human remains were visually inspected (but not disturbed), in order to prepare for a future visit by physical anthropologist Doug Owsley of the Smithsonian Institution. The slab was then moved back into position, but blocked up to allow for safer, easier access in the future.

By the end of the day, the eight projects had been completed, and the cemetery staff had determined a few ways to facilitate future volunteer days. Conservators who want to help out in the future can plan on joining the staff on the 3rd Saturday of every month as the survey work and conservation continues through the summer. There will be a major AIC Angels project led by the APT in October.

Howard Wellman, Lead Conservator
Maryland Archaeological Conservation Laboratory
Jefferson Patterson Park & Museum

In The Media

On April 27, the Pennsylvania Supreme Court threw out the last remaining appeal to stop the Barnes Foundation from leaving its longtime home in suburban Philadelphia and move to a new \$100 million facility. The appeal was made by several Barnes students and their lawyers in the hopes of forcing the Foundation to keep the collection in its original home as stipulated by the late Albert Barnes.

The Foundation has long argued that the strictures imposed by both Barnes, in requiring that the collection be housed in the gallery in Lower Merion Township, and by the local zoning ordinances, that restrict access to 62,000 visitors per year, have been causing extreme hardship and near financial ruin. They also argue that moving the collection to a more urban and accessible location in Philadelphia's museum district will better fulfill Barnes' original mission to make art available to the working class.

Those opposed point to the importance of the collection's unique setting within the gallery designed by Paul Cret especially for the collection and alongside the extensive grounds and arboretum established by Barnes' wife Laura. In an article for the Philadelphia Inquirer, staff writer Edward J. Sozanski argues that with a move to downtown Philadelphia, ". . . the Barnes will not be 'saved.' It will be transformed into a different institution, a mass-market tourist attraction that will primarily benefit the city and the other cultural institutions along the Benjamin Franklin Parkway. . . ."

Many of us in the arts field have long been aware of the tensions caused by restrictive art legacies. The Barnes Foundation is not unique in that aspect. The Isabella Stuart Gardner Museum is an example of a similarly restricted collection that benefits from being located in an area that does not have the extreme zoning problems that the Barnes collection currently suffers. The Freer Gallery of Art is a closed collection but benefits from its connection to its sister museum, the Sackler Art Gallery, which does not have the same restrictions. Some opponents of the Barnes move fear that it may have a chilling effect on future arts legacies.

Kendra Lovette Fund

Please consider making a donation to the Kendra Lovette Fund. Donations will be used to sponsor continuing education activities in her honor. For those of you who are not familiar with her, Kendra was a long time Washington area conservator. In 1977, she began working at the Library of Congress where she was the conservator in charge of treatment for the architectural drawings for the US Capital. Four years later she accepted the position of paper conservator at the Baltimore Museum of Art where she worked for five years. After that Kendra was in private practice until the mid 1990s when ill health forced her into early retirement. Kendra died March 6, 2003 after a prolonged struggle with multiple sclerosis. Donations can be made by check to WCG with a note in the memo line that it is for the Kendra Lovette Fund. Send your donation to:

WCG
Kendra Lovette Fund
PO Box 23364
Washington, DC 20026



People

The May issue of the Washingtonian Magazine had an article about **Yoshi Nishio** and the Nishio Conservation Studio. Yoshi and his staff were interviewed and photographed for the article. Nishio Conservation is celebrating its 10th Anniversary this year.

WCG member looking for an outside sales position selling to various laboratories including museum conservation labs. Experience includes selling to federal, state and local museums. I have covered the entire mid Atlantic area for the past twenty years and can bring a large number of personal contacts to your company.

Contact:
Kenneth Greco
410-381-0768
kengreco@aol.com

Conference

National Archives and Records Administration (NARA)
19th Annual Preservation Conference
Parchment and Titanium: Preserving the Charters of Freedom

September 22, 2005

National Archives Building, 700 Pennsylvania Avenue NW, Washington, DC
William G. McGowan Theater
8:30 a.m. - 5:30 p.m.

The 2005 Preservation Conference will focus on the multi-year project undertaken by the National Archives to preserve and re-encase the Charters of Freedom: the Declaration of Independence, the U.S. Constitution and the Bill of Rights. The conference will be of interest to archivists, historians, conservators, librarians, museum curators, exhibit designers and preservation specialists.

Speakers will include senior NARA staff as well as other key contributors to the Charters re-encasement project.

Pre-registration is encouraged - The registration fee is \$75.00

Contact:

Richard Schneider, Conference Coordinator (NWT)
National Archives at College Park
8601 Adelphi Road, Room B-815
College Park, MD 20740-6001
Telephone: 301-837-3617
Email: richard.schneider@nara.gov

For information posted on the Internet, please visit

http://www.archives.gov/preservation/conferences/preservation_conference2005.html

Sidney S. Williston Memorial Fund

The WCG is still accepting donations to the Sidney S. Williston Memorial Fund.

The Fund is used to provide five Washington area interns or fellows with free memberships in WCG



How to reach WCG

Web site: www.washingtonconservationguild.org
Email: wcg@washingtonconservationguild.org
Address: PO Box 23364, Washington, DC 20026.



News from the Editor

WCG *Newsletter* is printed quarterly (September, December, March, June). Items for inclusion in the WCG *Newsletter* should be directed to:

Jayne Girod Holt
21 Grant Avenue
Takoma Park, MD 20912
Tel: (301) 891-2957
Fax: (301) 891-2471 (call first)
E-mail: editor@girodholt.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. Special thanks to proofreaders Brett Holt and Emily Jacobson.

Next issue: September 2005

Deadline for submissions: August 15, 2005

Membership

WCG dues are \$25 per year, \$15 for students and interns, payable to the Washington Conservation Guild or WCG.

The membership year runs from May 1st through April 30th. Membership forms can be requested by mail from the Membership Secretary at P.O. Box 23364, Washington D.C. 20026 or can be downloaded from our Web site. Changes of address or telephone numbers, corrections to the directory, and dues payments should be sent to the Membership Secretary at the address listed above or to washingtonconservationguild@hotmail.com

The membership schedule is as follows:

- Early March: membership renewal notice mailed
- Mid-April: 2nd and last renewal notice mailed
- May 1st: New membership year begins (verify your status*)
- July 1st: Deadline for membership renewals**
- Aug/Sept: Publication of membership directory

*Members can check their status by looking at the address labels of WCG mailings. PD following your name indicates that you have paid for the membership year. NPD indicates that you have not paid for the current year and should do so as soon as possible.

**Members who join after July 1st will not be included in the membership directory, but in an addendum to be mailed out in December.



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

Note to Authors and Lecturers: All contributors to the Washington Conservation Guild Newsletter are required to sign a copyright release form before their work is published. Persons signing the form do not

forfeit their rights under copyright law, but they do grant to WCG a non-exclusive, royalty-free license to reproduce, distribute, and display copies of their contribution in any form or medium, including electronic form (e.g., the WCG Web site). Both direct and indirect contributors to the *Newsletter* must sign the form, including: (1) authors, (2) speakers whose presentations at WCG's monthly meetings are quoted at length and (3) artists whose works are pictured.



Life without industry is guilt, industry
without art is brutality.

-John Ruskin, author, art critic, and social
reformer (1819-1900)

**WCG Board of Directors
2004/2005**

Officers

PRESIDENT	Lisa Young
VICE PRESIDENT	Claire Peachey
TREASURER	Howard Wellman
MEMBERSHIP	E.D. Tully
SECRETARY	
RECORDING	Michelle Savant
SECRETARY	
DIRECTORS	Emily Jacobson (Past President)
	Julia Brennan
	Scott Brouard
	Ann Creager
	Eliza Gilligan
	Davida Kovner
	Jane Norman

Committee Chairs

ARCHIVIST	Sarah Stauderman
INTERN	Joanne Klaar
COORDINATOR	
NEWSLETTER	Jayne Girod Holt
EDITOR	
NOMINATING	Emily Jacobson
COMMITTEE	
PUBLIC OUTREACH:	
Angels Project	Michele Pagan
Coordinator	
Public Lecture	Rachel Ray Cleveland
Coordinator	
Booth Coordinator	Nancy Pollak
WEB SITE GURU	Erin Blake
2nd EDITION CRfAA	Emily Jacobson