

*30th
Anniversary*

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In Remembrance
September 11, 2001



Decontamination in Conservation

DENNIS ERTEL

Over time, many cultural objects are exposed to various environmental hazards and thus become contaminated with residual materials. This contamination can occur both intentionally and unintentionally. The intentional application of preservatives, pesticides, insecticides, and fungicides, and other chemical compounds can result in an environmental hazard. Unintentional contamination of cultural property can occur through the gradual deterioration of hazardous building materials (such as asbestos), air pollution (such as lead and oxides of sulfur and nitrogen) and the introduction of biological contaminants (such as fungi or bacteria). Unintentional contamination can also result from catastrophic accidents.

In the past few decades, conservators have

begun to take interest in the special needs of cultural materials that are contaminated with environmental hazards. Recognition of potential health problems from solvent exposure has resulted in more interest in safe work practices and safe chemical choices. Identification of past pest control practices has led to current interest in issues surrounding the use of pesticide-contaminated cultural property. Awareness of human health problems caused by biological contaminants such as mold has increased interest in safe remediation practices. Changes in the regulations surrounding the handling of such materials as lead and asbestos have resulted in different approaches to conservation treatment. The terrorist attacks of September 11 on the World Trade Center and the Pentagon greatly impacted the awareness of conservators to the conse-

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Certification: Moving Ahead Summary of the Issues Session, Annual Meeting

PAMELA YOUNG

The issues session was very well attended at the Annual Meeting in Miami. Jerry Podany began with a brief overview of past efforts to establish a certification program within AIC. As members of AIC, we have long wanted to increase the status of our profession, but our natural tendency toward obsession with detail and perfection sometimes impedes efficiency in deciding larger issues. The hesitation to move ahead without answers to every question can't be an obstacle to our ability to better serve the world's cultural heritage. We have to take some chances, and we have to move forward.

At present, there is no conventional method for judging the qualifications and

aptitude of one who calls himself or herself a conservator, no formal category that recognizes the accomplishments of an individual who has met the minimum requirements to practice this profession. As one audience member remarked, "the federal government still doesn't recognize conservation as a profession... we need the credibility."

Terry Drayman-Weisser, chair of the Certification Task Force, underscored the definition of certification as a nongovernmental, voluntary procedure. At a previous issues session meeting, the membership voted for the Task Force to continue to investigate development of a certification program for practicing conservators and produce a model program. Terry summarized the description of

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AIC NEWS

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**Deadline for November Editorial Submissions:
October 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$.95 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$150 for 100 words. The cost of display ads is: 1/6 page \$200; 1/3 page \$335; 1/2 page \$415; 2/3 page \$470; full page \$650. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

All ads should be submitted to Mary E. Seng at mseng@aic-faic.org.

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*Decontamination
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quences of unintentional deposition of environmental hazards on all sorts of materials including cultural property.

Conservators have responded in a variety of ways to both events of September 11 and other circumstances where there is environmental contamination. Larger organizations, such as the Smithsonian Institution, have long recognized the potential presence of environmental contaminants associated with cultural property and have developed and implemented programs to evaluate the presence of contamination and to decontaminate and validate the clean up of the hazards when appropriate. In recent years, several conferences have explored issues surrounding pesticide residues on cultural property. These meetings have served to raise consciousness and to initiate further research on identification, risk assessment, and potential solutions. In response to the events of

September 11, conservators and health and safety professionals undertook outreach and educational efforts to inform others within the conservation field about reasonable precautions to take in dealing with potentially contaminated cultural property by sending a packet of information to conservators in the NYC region. This packet included short articles by Mary Ballard, Kathryn Makos, Monona Rossol, and Chris Stavroudis, and was sent courtesy of SCMRE to members of NYRAC.

As a result of discussions about contamination from September 11, members of the Health and Safety Committee realized that there is a basic need for more formal health and safety training in issues of environmental contamination. A subgroup of the H & S Committee working on safety training curricula realized that many of the safety issues for airborne environmental contamination are similar, regardless of the contaminating agent. It became clear that a work-

shop could become an important vehicle for disseminating information on the decontamination from many types of environmental hazards. This workshop was held at the AIC Annual Meeting in Miami.

The workshop included an explanation of toxicology of particulate contaminants, a case study in cleaning methods for decontamination, and a description of testing protocols for determining both risk associated with the contaminants and success in cleaning efforts.

Health Risks and Toxicology

Dr. David Goldsmith, an environmental epidemiologist, spoke to the workshop audience about the risks associated with exposure to environmental hazards. He focused on the relationship between disease and contaminant exposure. Specifically he described the possible health effects of exposure to various particulates or dusts, some gaseous chemicals, and

pesticides with regard to the respiratory system.

The most serious disorders include well pneumoconioses (roughly translated to dusty lung disorders) such as silicosis, asbestos, and coal workers' pneumoconiosis. Other serious consequences that may be related to high exposures to particulate matter include lung cancers. Exposure to elevated concentrations of gaseous chemicals may lead to reactions such as sensitization, irritation, inflammation, and asphyxia. Gases may be present in the form of volatile organic chemical vapors or gases, or in the form of non- or semi-volatile chemicals attached to other particulate matter.

Dr. Goldsmith also spoke about pesticides, their toxicology, and risks of exposure to these chemical agents. Conservators encounter pesticides in both the application of pesticides and in working with cultural property that may have had one or more pesticides applied in the past. Use patterns have changed over the years for many reasons including the health of the individuals applying the pesticides, but for many older pieces of cultural property, residual pesticides may still be present. The toxicological properties of pesticides are as diverse as the types of chemicals used over the years and include neurological conditions, central nervous system conditions, sensitization, irritation, and many other health effects.

Dr. Goldsmith reviewed the best defenses to limit the likelihood of occupational lung diseases and harmful exposures to pesticides, including good health and safe "standard operating procedures" (SOPs), a proper evaluation of the hazards at a work site; and, when appropriate, medical monitoring and personal protective equipment suited to the observed hazards.

A Case Study in Decontamination Protocols, Building 17

Ginger Deucher presented a slide show describing the decontamination of cultural property from asbestos at a

Smithsonian Institution storage facility called Building 17. The project is described in more detail in her article (*JAIC* 39[1] 2000). The stated goal of the project was to make 1,000,000 asbestos-contaminated objects accessible to conservators, museum staff, researchers, and possibly the public. Along the way, staff members were required to work with the industrial hygiene staff in order to assess the type and level of contamination, damage to collections, and efforts necessary for each task.

One of the overriding issues for this project was the way that conservation practices were meshed with the practices of the asbestos abatement industry. The planning was extensive and included conservators, collections storage managers, industrial hygienists, safety staff, construction managers, museum administrators, and asbestos abatement contractors. In order to send museum staff into the asbestos abatement area, museum staff members participated in a medical monitoring program, a respiratory protection program, and were provided with health and safety training for work with asbestos, the use of respirators, and other personal protective equipment.

The actual decontamination and choice of validation methods was based upon many factors, including complexity of the objects, size, material type, porosity and condition, and the presence of hazards other than asbestos. Decontamination methods included wet washing, compressed air application, and careful HEPA-filtered vacuum cleaning. Methods of testing included visual inspection, passive air sampling and aggressive air sampling.

Ms. Deucher also reported on the basic practices of the asbestos abatement industry, provided some definitions of asbestos abatement terms, described the planning and implementation stages of the project, and some lessons learned.

How Clean is "Safe"?

I addressed the issues of how one evaluates a decontamination proce-

sure or project from an industrial hygiene standpoint. I began by stating that it is unlikely that even the best effort at decontamination will render cultural property "free" of all contaminants. Responsible parties associated with the cultural property will likely want to know the degree of residual contamination. This will result in the need for verification of cleaning procedures/techniques in order to adequately ensure protection of the collections, the environment, and those who might come in contact with either of the two.

There are many methods available for testing the levels of contamination on or associated with cultural property. The methods include visual inspection of a material, collecting physical "bulk" samples of a material, collecting wipe samples from the surfaces of materials, collecting air samples of dust or chemicals in close proximity of a material, or combinations of these methods. The sampling methods for the initial evaluation and an evaluation following a decontamination effort are essentially the same.

Sampling to determine both the degree of contamination and the effectiveness of a decontamination effort is neither a well-regulated activity nor an exact science. There are few directly applicable regulations or guidelines for cultural property. Regulatory guidelines have been developed for other purposes—such as acceptable levels for lead dust contamination published by the Environmental Protection Agency (EPA) and the Department of Housing and Urban Development (HUD)—but these levels are designed to protect occupants of residential environments and may not be directly applicable to the degree of contamination on a museum artifact. An important part of the process of deciding how to verify a decontamination effort is a judgment about the appropriateness of using levels designed for other purposes or choice of an alternative goal.

Deciding what level of contamination is acceptable is complicated and

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Certification
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one possible model rendered in detail in the May 2002 *AIC News* (Vol. 27, no. 3 2002).

When the topic was opened for discussion, several questions came from the audience. In response to a question regarding how certification may affect conservation scientists and their role within AIC, Terry stated that initially they will help develop questions for the general exam, and eventually will work with AIC to develop a program for certification of conservation scientists. The intent is to make the certification program inclusive of all facets of our profession, but we will start somewhere, and that will be with practicing conservators.

A question was posed regarding the need for a full-time staff member in the office to manage the program. Where will that salary come from? Some of the expense may be absorbed by grants, while other costs will be born by application fees, recertification fees, and extra fees charged to AIC nonmembers. That question will be carefully considered during the next phase of the system planning.

The issue of the relationship between membership categories and certification was raised and Terry emphasized the separation between the two classifications. Also, certification will be open to non-AIC members, but they may be asked to bear additional related costs.

Terry affirmed the involvement of a lawyer during formation of a program to review an appeals mechanism and all other legal issues associated with program operation. Sam Harris addressed the topic of increased liability caused by certification during his presentation at the Issues Session in 2001, and came to the conclusion that "liability exposure is not a function of certification." For further information, see his article on "Certification and Liability" in *AIC News*, July 2002 (Vol. 27, no. 4 2002).

To some the idea of a Fast Track category seems unfair; why is there a need for this? Terry stated that the concept of Fast Track or Granted Certification involves peer review and

includes many of the requirements that have to be met for regular certification, such as recertification, payment of initial fees, etc. Most organizations have a granting or fast track mechanism in place when a certification program is initiated. It provides a body of people to begin the process and to develop an examination. Those who might be granted certification will become the guinea pigs, perhaps taking many exams, testing the test, and helping to develop exam questions. Recertification keeps the process very current; as our profession evolves, practitioners have to stay abreast of new developments. Membership input is critical for development of this phase of the program.

Throughout the discussion, Terry stressed that other ways to implement the program are possible and recommendations are welcome. Although some were eager to call for a vote on the initiative at the meeting, Terry reminded the audience that the importance of this requires that everybody have the chance to declare their choice. She emphasized the fact that if we feel strongly about certification, we should discuss related questions with our colleagues and urge them to vote.

Vote in November

The issues surrounding the development of a certification program affect the entirety of our membership, and it's important that each member has the opportunity to express his/her preference for the proposed resolution of this long-standing debate. In November, the membership will be asked to vote on whether AIC should move into an active development phase that will result in implementation of a certification process. There is an element of gravity to this vote. If the motion passes, AIC will officially begin to formulate a course of action structured by membership involvement, and significant involvement will be essential to the creation of a viable certification program. If the motion does not pass, the certification issue disappears and we will expend no further effort on the topic. As an organi-

zation, we will have new initiatives and challenges that will require foci of attention and energy.

In mid-November, a ballot will be sent as a separate mailing to all individual members of AIC, with two weeks allowed to return the ballot to the AIC office. If a member cannot return the ballot within that time, arrangements can be made through the office for an absentee ballot. If your address has changed since the 2002 directory listing, please be sure to inform the office of the change.

—Pamela Young, AIC Vice President,
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must factor in such considerations as intended purpose, likely audience, and which types of treatment methods are acceptable. For example, an item that will be permanently sealed in a plastic case can be treated differently than an item that will be handled routinely and extensively by children. Following an assessment of the purpose and audience, those responsible should consider what types of risks to those handling the material are acceptable. Organizational managers, risk managers, lawyers, medical staff, and health and safety personnel may need to play a role in the decision of acceptable risk.

In the Building 17 project, the clearance criteria and the test methods were based on clearance levels established by the EPA for asbestos abatement. The testing goals were well defined and established prior to the beginning of the project. The clearance testing required aggressive air clearance sampling for many objects. This type of sampling was done using leaf blowers and oscillating fans in an attempt to stir up residual asbestos in the testing chamber following decontamination. The project designers felt that this level of disturbance would exceed any disturbance caused by conservators or museum staff during normal handling of the collections. Thus, this method was defensible because the testing was likely to create worse conditions than routine exposure and objectives, as it was based on EPA defined values.

Goals for decontamination and the target levels of residual contamination should be considered following the assessment of the purpose, audience, and acceptable risk. Using scientific testing equipment and methods developed for other purposes, a well-intentioned and effective sampling strategy can be devised for evaluating levels of contamination on cultural property. The goals should be well defined, objective, defensible, and have some basis in the scientific method.

The workshop concluded with a question-and-answer session and several demonstrations. The practical aspects of containment, personal protective equipment, and the filter system for a HEPA-filtered vacuum cleaner were discussed.

Though some conservators may never encounter some of the specific hazards discussed in the workshop, it is likely that many conservators will encounter cultural property that has been contaminated by some form of environmental hazard. In these instances, it is best to be informed of safe and available choices and options. With this information at hand, conservators will be able to strike the balance between protecting their own health and safety while conserving cultural property.

—Dennis Ertel, Sandler Occupational Medicine Associates, Inc.
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From the President

Champion of Conservation and Director of the Whitney, Maxwell Anderson, named as FAIC Board Member



It is with great excitement that the Board of the FAIC welcomes Maxwell L. Anderson as an invited Board member. As director of the Whitney Museum of American Art in New York City and president of the Association of Art Museum Directors, Mr. Anderson continues his commitment to national and international collaboration among museums and cultural institutions and his support of the recognition and development of conservation as an integral part of our cultural landscape.

Prior to his appointment at the Whitney in 1998, Dr. Anderson was director of Toronto's Art Gallery of Ontario and director of the Michael C. Carlos Museum at Emory University in Atlanta. He has championed the presence and establishment of conservation at both the Carlos Museum and now at the Whitney, calling conservation one of the most important investments any cultural institution can make.

Anderson is a trustee of the American Federation of the Arts and chair of its Exhibitions Committee. In 1999 Mr. Anderson was named a Cultural Laureate of the New York City Historical Landmarks Preservation Center. He was founding chair of the Art Museum Image Consortium and director of the Art Museum Network, both efforts leading to the creation of databases to make available exhibition information and arts education.



Mr. Anderson is leading the way in arts education, museum outreach and advocacy for conservation, and responsible stewardship of collections. The expertise and experience he brings to the Board will strengthen the FAIC's efforts to serve the profession and expand its success in developing well-grounded financial plans. We are very pleased to welcome him.

—Jerry Podany, AIC President, jpodany@getty.edu

AIC News

Professional Development Workshops Full of Life

AIC's new series of professional development work-

shops got off to an invigorating start with the "Mastering Inpainting" course taught by James Bernstein and Debra Evans at the Oakland Museum of California in April 2002. Within a week of announcing the course, more registrations than seats available for the hands-on, four-day course had been received. The sixteen conservators in the workshop came from a wide variety of backgrounds and specialty areas, including paintings, paper, and objects: Dennis Baltuskonis, Antoinette Dwan, Mark Fenn, Debra Fox, Tara Frazer, Gloria Giffords, Milada Machova, Patricia O'Regan, Kathleen Orlenko, Tracy Power, Anne Rosenthal, Charlotte Seifen, Nora Jean Smith, Sarah Spafford-Ricci, Julie Trosper, and Betty Walsh.



Participants from "Mastering Inpainting." Photo: John Burke

Although the instructors are from San Francisco, this was the first time they had taught the workshop in the Bay Area. "Mastering Inpainting" will be offered again by AIC in November in Washington, D.C., and in April 2003 in Los Angeles. The Campbell Center in Illinois will sponsor the workshop in October of 2003.

Seven workshops were held in conjunction with AIC's 30th Annual Meeting in Miami. Two hundred twenty-five conservators attended sessions on outdoor bronze, conducting assessments, journal writing, respirator fit testing, decontamination, environmental monitoring, and scientific analysis.

Participants in AIC's second "stand-alone" workshop for 2002, "Enzymes and their Use in Conservation," braved the July heat of D.C. for a three-day lecture and laboratory series led by Hal Erickson of the University of Texas at the Smithsonian Center for Materials Research and Education. Twenty-eight conservators from New Hampshire to California had their knowledge of biochemistry challenged by the complex ways that enzymes can interact with adhesive residues. Hal Erickson suggested a multitude of products and techniques for future exploration. Participants included Cory Barbis, Deborah Bede, Mary Betlejeski, Bruce Bum-barger, Thea Burns, Elizabeth Buschor, Soyeon Choi, Carol Crawford, Claire Dekle, Soko Furuhata, Eliza Gilligan, Jen-

nifer Hain, Andrew Hare, Holly Herro, Kathy Ludwig, Melanie Martin, Margo McFarland, Maurizio Michelozzi, Denise Migdail, Catherine Nicholson, Mark Ormsby, Susan Page, Doug Sanders, Herman Shapiro, Christine Smith, Gwen Spicer, Mary Studt, Stephan Welch, and Anne Witty.

The inpainting and enzymes workshops were funded in part by proceeds from the FAIC endowment for professional development. The endowment was established by an initial gift from The Andrew W. Mellon Foundation, with additional gifts from AIC members. Investment earnings from the endowment may be used each year to support professional development activities for conservators.



Andrew Hare (left) and Stephan Welch test the effects of enzymes on tape residues in the “Enzymes and Their Use in Conservation” workshop held in July 2002.

Workshop Proposals Due October 1

Do you have an idea for a workshop at the AIC Annual Meeting? Don't just dream about it—propose it! Proposals for Annual Meeting workshops are due in the AIC office by **October 1, 2002**. We are looking for workshops that fit into the Annual Meeting schedule (usually no more than one day in length) and that can be self-supporting (expenses will not exceed registration income). The 2003 Annual Meeting will be held in Arlington, Virginia, June 5–10, 2003, so workshops could be proposed to take place at the hotel or in one of the many D.C.-area conservation labs.

Proposals are also being accepted for workshops that could be offered as part of AIC's Professional Development series. These workshops (or other professional development activities) could take place at any time of year and in any part of the country. Partial support from the professional development endowment fund may also be available. Proposals are always welcome, and events proposed for 2003 should be submitted by **October 1, 2002** for full consideration.

The Workshop Proposal form, which can be used for Annual Meeting workshops as well as all other workshops, is available on the AIC website at <http://aic.stanford.edu/profdev/wrkprop.html> or from the AIC office. For assistance in developing a proposal, contact Eric Pourchot, Pro-

gram Officer for Professional Development, at (202) 452-9545, ext. 12 or by e-mail at epourchot@aic-faic.org.



Hal Erickson, instructor for the “Enzymes and their Use in Conservation” workshop, measures out ingredients in a laboratory session.

Update from the Qualifications Task Force

A working draft of the report of the Qualifications Task Force was presented at the Issues Session of the Annual Conference in Miami. Even though the draft was somewhat incomplete, the task force and the Board agreed that it would be good to share it with the membership in order to stimulate discussion and comments from the membership. A copy of this draft had already been made available by posting on the Internet through the office of AIC, to enable those who were not present at the meeting to read the document and provide comments. As has been stated before in *AIC News*, the purpose of the task force is to identify those areas of competency (skills and knowledge) which, taken together, constitute the essential competencies of all conservators.

The complete document is still available through the Internet or the AIC office. If you have any additional suggestions about the draft, please let us know as soon as possible by mail or e-mail through the office of AIC. We hope to finish our work and submit our final report to the Board by mid-September. In the meantime, I want to thank everyone who has taken the time to give us their thoughts, suggestions, and corrections—your input has been extraordinarily helpful to our work on this important document.

—Roy Perkinson, Chair, Qualifications Task Force

FAIC News

Fundraising for Professional Development: Only the Beginning

This has been an exciting year for AIC members, especially those who have taken advantage of the professional development opportunities now available, thanks to the new FAIC Endowment for Professional Development and the accompanying \$1.5 million grant from The Andrew W. Mellon Foundation (see article by Eric Pourchot on p. 7). This is only the beginning. We need to double this endowment to sustain our professional development program for the long term.

The earnings from the endowment, approximately \$50,000 to \$70,000 available annually, will fund a series of workshops and some course development. The current amount available would be sufficient, for example, if we were to have 10 workshops around the country in one year, each costing an average of \$5,000 to \$7,000 beyond registration fees. In this example, existing funds would not cover additional costs for new curriculum development or for individual scholarships. At present, FAIC has to fundraise for any project costing more than a few thousand dollars.

In addition to the initial endowment grant, FAIC received a one-time gift of \$300,000 to start and fund a position of Program Officer for Professional Development for 5 years. Eric Pourchot was hired to fill this position and we'd like to keep him. If we are to retain this position and ensure the longevity of a professional development program, we need to double the endowment by 2005.

The AIC and FAIC Boards have made a commitment to build the endowment and have already been strategizing on how we might reach that goal. In addition to contributions from the membership, we will need to raise funds from foundations, governmental agencies, and private donors. In June, 2002, the FAIC Board voted to initiate a search for a Development Officer to assist us for the next two years.

This is a critical time for fundraising support. If we are to be successful in applying for large dollar grants and donations, we will need to show the support of our membership. As of June 2002, contributions to professional development funds from member donations totaled \$20,566. We need to raise an additional \$1.48M if we are to meet our goal. Only 8% of members responded to our appeal last fall. We need to raise that percentage significantly to show potential donors that we are taking a strong role in funding our own professional development.

Your help is crucial! Here's what you can do to help:

- Please join our fund drive. Make a contribution to the FAIC Endowment for Professional Development. This fall we will solicit contributions once again through a mailing and you will be offered another opportunity to donate when you renew your annual membership. We need to receive as many contributions as possible, even if some of the amounts are small. Please take a moment to respond by

sending in your contribution. If you gave last year, please consider increasing your contribution. Donations to FAIC are tax deductible to the extent the law allows.

- Share your fundraising ideas with us. If you have ideas or contacts for potential donors, please let Penny Jones know. It is very important that all fundraising for AIC/FAIC, even initial contacts, be coordinated through Penny so that funders are not approached multiple times.

- Continue to expand public outreach activities. If you can present a public lecture, a clinic, or seminar on conservation to non-AIC members, let AIC know about it. We can supply you with brochures that provide information on AIC and how individuals can support its mission.

Membership surveys indicate that we want to keep costs affordable for continuing education and increase accessibility across the country. With the support of all members, we can reach our goal. Now is the time to make it happen!

—Katharine Untch, Director Professional Development, and
Nancy Schrock, Chair, Financial Advisory Council

SEPTEMBER 15 AND FEBRUARY 15 DEADLINES

Applications for FAIC grants in four categories are due in the AIC office by **September 15 and February 15**:

- **Professional Development Scholarships** offer support of up to \$1,000 to help defray professional development costs for AIC members. Previous projects have included attending workshops, presenting papers at conferences, and independent research.

- **Lecture Grants** offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

- **Regional Angels Project Grants** offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.

- **Workshop Development Grants** offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators. Previously funded events have included a workshop on medieval pigments, a symposium on caring for contemporary art, and sessions on creating microclimates for exhibition.

Guidelines and applications for each award category are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office. Projects should begin no earlier than November 1 for full consideration. Hard copies of application forms, supporting documents and any required letters of support must be delivered to the AIC office by the deadlines.

FAIC Update

In the past twelve months, 15 FAIC Professional Development Scholarships were made to assist conservators update their skills; 16 Stout awards helped conservation students attend professional meetings; five Workshop Development grants supported regional workshops throughout the country; and a Lecture grant was made to build public awareness of the conservation profession. The Carolyn Horton Fund is supporting research and training by a conservator of books and paper, and thanks to the generosity of Joachim Gaehde and others, FAIC established the Christa Gaehde Fund for professional development to promote study and research in the conservation of works of art on paper. Details will be forthcoming. In addition, 42 conservators from Latin America and the Caribbean were offered support through the Getty Grant Program to attend the AIC Annual Meeting in Miami.

Other FAIC-supported projects:

- Samuel H. Kress Conservation Publication Fellowships, which assist conservators in preparing manuscripts for publication.
- *JAIC* Online: searchable, full-text articles from twenty-two years of *JAIC*, funded by a grant from NCPPT.
- Brochures designed to educate the public about conservation of personal treasures and art, conservation training, and how to select a conservator, among other titles.

In Memoriam

Walter McCrone Jr.

Walter C. McCrone Jr., 86—a pioneer of the miniscule, and an artist with a microscope who confirmed for the Vatican that the Shroud of Turin who created 13 centuries after Jesus Christ was buried; used a lock of Ludwig van Beethoven's hair to identify lead poisoning as the cause of the composer's death; and poured cold water on suspicions that Napoleon Bonaparte was poisoned with arsenic—died Wednesday, July 10, of congestive heart failure in his Near South Side home.

An energetic man with a love of feeding squirrels and making paradigm-shattering pronouncements, Dr. McCrone boasted that under his microscope he could identify on sight individual tree pollen, fly ash, aspirin, TNT, cholesterol, calcite, wool and remnants of the singular blue pigment used by Claude Monet to paint water lilies.

He said all were among the 30,000-odd substances he'd seen beneath his lenses in a 60-year-plus career; he confided that he debunked the authenticity of formerly priceless works of art for the thrill of the chase.

He was, in the words of many professional microscopists, a giant in a very small world, publishing 600 papers on microscope work, and 16 books and book chapters, including "The Particle Atlas" in 1970, still recognized as one of the best handbooks for materials analysts. He was also editor and publisher of *The Microscope*, an international

journal dedicated to the advancement of all forms of microscopy for the biologist, mineralogist, metallographer and chemist.

He was also a well known and beloved teacher to more than 20,000 students of microscopy. For conservators, his course was part of the basic repertoire of required subjects. "Anyone who's gone through a graduate program in art conservation knows him, his name, has his pigment hand-out, or their teacher was taught by him," Eugena Ordonez of the Museum of Modern Art in New York told the *Chicago Tribune* in 1998.

A native of Wilmington, Delaware, Dr. McCrone hoped to follow his father into civil engineering but flunked engineering classes at Cornell University. Shifting gears after a course under legendary microscopist Emile Chamot, Dr. McCrone wound up with a chemistry degree in 1938, a Ph.D. in organic chemistry in 1942, and two years of post-doctoral work, all at Cornell.

Beginning in 1944, he did research and taught microscopy and materials science at what is now the Illinois Institute of Technology, leaving in 1956 with his mind set on becoming an independent consultant. He met the former Lucy Beman on a consulting visit to Massachusetts; they were married in 1957.

In 1956, he based his operations from McCrone Associates, an industrial problem-solving lab, on the Near South Side, and opened research and teaching laboratories in London and Chicago. In 1960, he opened the McCrone Research Institute, a nonprofit organization devoted to the teaching and research of light and electron microscopy. He also founded McCrone Accessories and Components in Westmont, Illinois, to aid others in the design of microscopes.

Throughout his remarkable and outstanding career as a pioneer in microscopy and microscopical techniques, Dr. McCrone received many honors and awards. Among them, he received the 1999 Emile Chamot Award and the 2002 August Kohler Award from the State Microscopical Society of Illinois, and the American Chemical Society National Award in Analytical Chemistry in 2000 for his study of the Shroud of Turin, among numerous professional accolades.

Though he prided himself until last year on working 15-hour days, 365 days a year (he walked to work as early as 3 a.m. and kidded as "lazy" his wife of 45 years, a microscopist who herself worked 80 hours a week), he had a soft heart and a keen social conscience that led him to civic volunteerism. He had been on the board at Ada S. McKinley Community Services since 1951 and was its president from 1964 until 1995. The agency dedicated a new facility to Mr. McCrone in 1997.

His wife is his only immediate survivor. Contributions can be made in his name to the Walter C. McCrone Scholarship Fund for Advanced Microscopy Studies, c/o McCrone Research Institute, 2820 S. Michigan Avenue, Chicago, Ill., 60616.

Source: Excerpted with permission of James Janega and the *Chicago Tribune*.

Grants, Awards, and Fellowships

2003 Conservation Assessment Program Grants Available

Heritage Preservation announces the availability of Conservation Assessment Program (CAP) grants contingent on Congressional appropriations for 2003. CAP is funded by the Institute of Museum and Library Services (IMLS) and administered by Heritage Preservation, a nonprofit organization dedicated to the care of our nation's collections.

Grant funds are awarded based on average conservation professional fees, and there is a minimal dollar match made by the museum. CAP is a one-time only grant, and museums will be awarded no more than two assessors. All museums are awarded a collections assessor. Since CAP is limited to a two-day site visit, museums with small to mid-sized collections are most appropriate for this program. Larger institutions are encouraged to contact IMLS for information on the Conservation Project Support (CP) grant.

The 2003 CAP applications will be mailed on October 11, 2002, to museums on the CAP mailing list and will also be available on Heritage Preservation's website at www.heritagepreservation.org. Applications will be accepted on a first-come, first-served basis until the postmark deadline of December 1, 2002. The actual assessments will be carried out during 2003. Information: Rory House, Heritage Preservation, 1730 K St. NW, Suite 566, Washington, D.C. 20006; (202) 634-1422 or 634-0031, fax: (202) 634-1435; rhouse@heritagepreservation.org.

New Fulbright Program Offers Short-Term Grants

The new Fulbright Senior Specialists Program, which offers short-term grants of two to six weeks for U.S. faculty and professionals, was created to complement the 55-year-old traditional Fulbright Scholar Program.

Academics and professionals can apply to be on a roster of senior specialists scholars who can be matched with requests coming to the Council for International Exchange of Scholars (CIES)—the organization that manages the program—through overseas Fulbright Commissions or U.S. embassies. There is a rolling deadline and applicants can apply online through the CIES website (www.cies.org). Applications are reviewed and vetted online by peer review committees in their disciplines.

Applications are being accepted in fields such as anthro-

pology and archaeology, law, political science, education, information technology, public administration, and more. Information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5L, Washington, D.C. 20008; (202) 686-4026; fulspec@cies.iie.org.

Partnership on Nonprofit Ventures Formed

The Yale School of Management, the Goldman Sachs Foundation, and the Pew Charitable Trusts have formed the Partnership on Nonprofit Ventures. The Partnership is currently accepting entries for its National Business Plan Competition for Nonprofit Organizations, which will award

grants and technical assistance to nonprofits seeking to start or expand successful profitmaking. The competition will award \$100,000 to four grand prize winners, and \$25,000 to four semi-finalists. Technical business planning consultations are also part of the award. For guidelines and entry forms, visit <http://ventures.yale.edu/aboutcompetition.asp>.

Fellowship Offered

The Quinque Fellow Program offers skilled practitioners and practicing conservation/preservation professionals based and working in either Scotland or the United States the opportunity to undertake a six- to ten-week fellowship under the supervision and guidance of counterparts in their field. For complete details and an application form, contact Hilary Joy, Quinque Foundation, c/o Philanthropic Advisors, 400 Atlantic Ave., Boston, Mass. 02110-3333; (617) 547-3553; fax: (617) 574-4112; hjoy@philanthropicadvisors.com.

IMLS Replaces General Operating Support Announces New Funding Opportunity

IMLS announces a new opportunity for museums. In FY2003, IMLS will offer Learning Opportunity Grants. This grant opportunity is part of an evaluation and redirection of the General Operating Support (GOS) program.

For the past 18 months IMLS has been engaging the museum community in an evaluation of its GOS program. Evaluation will continue through FY2003. The evaluation consists of conversations at regional and national museum association meetings, a facilitated focus group, and a nationwide survey.

In FY 2004, IMLS expects to introduce a comprehensive new funding program, building on the one-year interim Learning Opportunities Grants, as well as on results of the evaluation. GOS, the oldest funding program at IMLS, will be replaced by an updated program that will

Resources Available

A new source of information on grant writing is available from Pennsylvania State University. "Finding the Funds You Need: A Guide for Grantseekers" is a concise guide to grant seeking. You can download the entire guide at www.cardi.cornell.edu/cd_toolbox_2/tools/grantwriting.pdf.

focus on building institutional capacity to meet changing issues in the 21st century. IMLS anticipates that the both the Learning Opportunities grant and the new FY 2004 program will maintain many of the benefits that were rated highly for the General Operating Support program and seek to address some issues of concern.

IMLS is structuring the new program to maintain flexibility in use of funds and to support all types and sizes of museums. In addition, IMLS seeks to support a greater number of museums by offering grant amounts as small as \$5,000. The largest grant amount for Learning Opportunities Grants will be \$150,000. IMLS will also provide support for program evaluation so that benefits can be identified and leveraged.

The Learning Opportunity Grant application and guidelines and the results of the GOS survey will be available on the IMLS website in September. See <http://www.imls.gov>. All museums are encouraged to apply.

Getty Research Grants 2003

Log on to www.getty.edu/grants/funding/research/scholars to get information about Getty's 2003 residential and nonresidential grants. Residential grants at the Getty Center include theme-year scholars, library research grants, and conservation guest scholars. Nonresidential grants include collaborative research grants, postdoctoral fellowships, and curatorial research fellowships. How to apply: Check out the website listed above or write to: Attn: (Type of Grant), The Getty Grant Program, 1200 Getty Center Dr., Suite 800, Los Angeles, Calif. 90049-1685; (310) 440-7374; fax: (310) 440-7703; researchgrants@getty.edu. Deadline: November 1, 2002.

Allied Organization News

Learning through Looking: Examining Patination at the Rodin Museum AIC Conservation Workshop at the 2002 College Art Association Annual Meeting, Philadelphia, February 23, 2002

Twenty-six participants, six official observers and numerous others filled the galleries of the Rodin Museum at the Philadelphia Museum of Art on a Saturday afternoon in February to study questions of bronze patination. It was an unusual exchange in front of the artworks among conservators, curators, working sculptors with foundry experience and academic art historians (including several Rodin specialists as well as published scholars in the fields of classical, medieval, renaissance and 19th-century bronzes). The participants came away with a much more sophisticated understanding of the complexities involved in establishing historical approaches to patina as well as the competing demands of curators, conservators, historians, and the general public in determining treatment options.

Andrew Lins introduced the collection of the Rodin

AIC/FAIC Board Meeting November 21–23, 2002 Washington, D.C.

Museum at the PMA, which was assembled by Jules Mastbaum in 1923–26 and consists largely of posthumous casts. They were executed, however, by the same foundry and craftsmen who worked to Rodin's specifications during the end of his life. The patinas, therefore, reflect the artist's wishes during his later years.

The workshop proceeded to the library to examine a group of portrait heads with dark patinas. Participants discussed the origin and history of the French 19th-century taste for dark black patinas and variations in the look of a "black" patina. Foundry Director John Phillips emphasized that the same chemical formulation would produce different effects in the hands of different craftsmen or by the same person on different occasions, depending upon the alloy, the temperature of the metal, and many other factors. Lins also cautioned that patination was famously subject to secrecy, so that published formulas were likely to be intentionally deceiving and he did not take them at face value. The question arose as to whether Rodin approved differing patinas on casts, possibly in differing sizes, of the same piece. Anna Tahinci confirmed that collectors during Rodin's lifetime often specified their preferred patina according to examples that they had seen on public view. Lins said that while Rodin was very interested in the patina of his work, there is no evidence that he was ever physically involved in the process; his patinas were executed by specialists.

Discussion continued in view of the "Man with Broken Nose." The nose had become shiny as a result of repeated public caresses. Following repatination to restore an even surface the sculpture was finished with a wax coating, to protect it. Lins demonstrated a connectivity meter, a pocket-sized device that aids in detecting the presence of wax or other surface coatings that may not be discernable by unaided vision.

The workshop moved outside to the "Gates of Hell."

Letter to the Editor

To the Editor of *AIC News*:

I would like to acknowledge my debt to Barbara Ramsay's article, "Accreditation in Conservation: Towards Professional Status," *J.IIC-CG*, vol. 19 (1994), which was quoted extensively in my article, "Benefits of Certification," in the May 2002 issue of *AIC News*. The citation was inadvertently omitted.

—Ann Boulton

Lins explained that since the sculpture had never received a chemical patina, all surface effects were due to the microclimate (which averages more than 75% humidity year round) and repeated avian attention. Charles Rhyne, who brought photographs he had taken of the Gates during the 1960s, inquired as to the reason for visible changes since then. Lins suggested that the PMA's repeated surface washing to remove bird droppings had altered the weathering patterns in some areas.

Lins lead a discussion about the repatination of the "The Thinker" (documentation of the treatment is available online: www.philamuseum.org/collections/conservation/projects/rodin/1.shtml). Exposure to the elements had so disfigured the bronze that some of the highlights had become dark, reversing the intended forms. Public reaction strongly favored a treatment whereas curators were against it initially, fearing it would be unsuccessful. Following repatination the piece has been monitored regularly but waxed fairly infrequently (only twice in a decade) in an attempt to produce the effect of natural aging that Rodin said he preferred. Kirk Varnedoe suggested that Rodin's ideas about "natural aging" probably reflected various historicizing tendencies (e.g., at different points in his career he looked at extant Classical, medieval, or Renaissance bronzes as examples) and further predicted that the future of Rodin research would likely involve technical studies of casting and patination.

Participants lingered on the steps leading up to "The Thinker" before wandering off in small groups. Their discussions will certainly continue across disciplines long into the future. *Note:* More extensive notes from the workshop can be obtained upon request from akirsh@darkwing.uoregon.edu.

—*Andrea Kirsh, independent scholar, 592 West 11 St., Eugene, Oreg. 97401; (541)687-7075*

AASLH Supports Historic House Museums

The American Association for State and Local History (AASLH) has created the Historic House Museum Program, the *Directory of Historic House Museums in the United States*, and a historic house workshop to support historic house museums.

Twenty-six historic house professionals from around the country were invited to the meeting in Tarrytown, New York, last April, and convened around the subject "Rethinking the Historic House Museum for the 21st Century." The meeting was made possible by a grant from The Rockefeller Brothers Fund and financial support of the National Trust for Historic Preservation. The group came away with a tentative list of goals and objectives, which will help professionals address the issues in a variety of national forums. For more information, contact AASLH at (615) 320-3203.

People

The **Art Conservation Department, Buffalo State College**, is pleased to announce that the 10 students admitted into the 2002 entering class are: Katherine Beaty, Angela Elliott, Paula Hobart, Monica Hudak, Sandra Kelberlau, Deborah Uhl, Craig Uram, Jeffrey Warda, Rachel Wetzel, and Maria Genylyn Yusi.

Jim Coddington has been appointed the Agnes Gund Chief Conservator at MoMA, (212) 708-9573; www.moma.org.

Harry Cooper and Ron Spronk received this year's College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation. They were honored for their collaboration on *Mondirán: The Transatlantic Paintings*, published in conjunction with the exhibition of the same title organized by the Fogg Art Museum and the Straus Center for Conservation of the Harvard University Art Museums, Cambridge, Massachusetts.

Lisa Goldberg, editor of *AIC News*, has changed her e-mail address. The new address: lgoldberg@stny.rr.com.

Judith Watkins Tartt has founded Art-Care.com, an online community for conservators to link with people who have art in need of conservation treatment. See www.art-care.com for more information.

The Library of Congress has appointed **Dianne van der Reyden** as the chief of the Conservation Division and **Ann Seibert** has been named head of the Preventive Conservation Section of the Conservation Division, Preservation Directorate.

The **Winterthur/University of Delaware Program in Art Conservation** announces the students admitted into the 2002 entering class: Christine Bisulca, Mary Coughlin, Jo-Fan Huang, Anne Kingery, Karl Knauer, Peggy Olley, Sheila Payaqui, Laura Rivers, Anna Shutov, and Tina Wasson. The program's third-year students, their internships, and majors are: Tatiana Bareis: Page Conservation, Inc. and Hirshhorn Museum and Sculpture Garden (paintings); Simona Cristanetti: The British Museum, York Archaeological Trust, and Opificio delle Pietre Dure (objects); Judy Dion: Brooklyn Museum of Art (paintings); Irina Dolgikh: The State Russian Museum and the Walters Art Museum (paintings); Joanna Dunn: National Gallery of Art (paintings); Nicole Grabow: Freer Gallery of Art and Arthur M. Sackler Gallery (objects); Lara Kaplan: Arizona State Museum and the Western Archaeological Conservation Center (objects); Caroline Kunioka: Autry Museum of Western Heritage and Arizona State Museum (objects); Melissa Potter: Art Gallery of Ontario (paper); Batyah Shtrum: The Walters Art Museum (objects).

National Trust Receives Prestigious National Humanities Medal

The National Endowment for the Humanities recently awarded the National Trust for Historic Preservation the 2001 National Humanities Medal, the first time an organization has been selected to receive this honor. Citing the Trust's work to broaden the preservation movement and create a preservation ethic across America, the NEH pointed to several Trust programs as examples of the organizations' work which led to the award. These include the Trust's network of historic sites which act as centers of preservation and humanities education, the Main Street program which works to rehabilitate traditional downtown areas, the Community Partners program which advocates for affordable housing through the use of neglected historic properties, and the Save America's Treasures program of which the Trust is the lead partner in this White House initiative.

New Materials and Research

Study of Large Format Works on Paper

With support of the Kress Foundation we are conducting a study of storage and exhibition methods for large format works on paper. The results will be presented at the 2003 AIC Annual Meeting. Please contact us if you have interesting, innovative, or sensible methods for dealing with large format works on paper. Also please tell us if you know of any colleagues with this kind of expertise. We are particularly interested in knowing of any exhibition installations of such work occurring in fall/winter 2002–2003.

We would be most grateful for any help and will be happy to give proper credit for any information used in our report.

—Debra Evans and Michelle Facini, *Fine Arts Museums of San Francisco*,
(415) 750-7661; Fax: (415)
750-3680; devans@famsf.org;
mfacini@famsf.org

PMA The Beginner's Guide to Digital Photography Now Available

The Beginner's Guide to Digital Photography, available through Photo Marketing Association International (PMA), explains the characteristics and uses of digital cameras in easy-to-understand language. The guide covers the consumer reasons to purchase a digital camera, what users will need to optimize their experience, and how and where to get prints from digital media.

For further information or availability, contact the PMA business resources department at (517) 788-8100 or (800) 762-9287.

Worth Noting

In Remembrance

For a list of events recognizing the one-year anniversary of the September 11 attacks, see www.AmericansForTheArts.org/ArtsHealing_America. A national and state listing of arts responses include memorials, performances, discussion forums, exhibitions, and artwork, as well as resources for artists and arts organizations—how to, funding opportunities, reports, and organizations providing aid.

Introduced by Rep. Jim Turner (D-Tex.), the legislation H.R. 2982 would authorize the establishment of a memorial on the National Mall or on other land in the District of Columbia to the victims of terrorist attacks on the United States. The legislation seeks to establish a "living" memorial to officially recognize those who have lost their lives—either at home or abroad—to terrorist attacks. It is estimated that America has lost more than 4,000 citizens to acts of terrorism. The legislation authorizes a commission to raise funds and determine the location of the memorial in conjunction with the National Capital Memorial Commission and other entities. The bill is expected to pass the House without difficulty.

NCPTT Announces New Director

Kirk Cordell has been named the new executive director for the National Center for Preservation Technology and Training (NCPTT) in Natchitoches, Louisiana. NCPTT is an interdisciplinary effort by the National Park Service (NPS) to enhance the art, craft, and science of preservation and conservation. Its three main components are research, training and education, and information management.

WOAM Receives Conservation and Heritage Management Award

The Archaeological Institute of American (AIA) has given its prestigious Conservation and Heritage Management Award to the ICOM-CC Working Group on Wet Organic Archaeological Materials. AIA President Nancy C. Wilkie cited, "Over the past 20 years, WOAM has met regularly to report on research on the conservation of wet archaeological materials that has taken place since the previous meeting. The

Call for Nominations

The Nominating Committee requests nominations for the following positions: president, vice president, and director (committee liaison). The nominees for president and vice president must be a Fellow; the nominee for committee liaison can be either a PA or a Fellow.

Please send nominations via mail, fax, or e-mail to Nominating Chair Catharine Hawks, 2419 Barbour Rd., Falls Church, Va. 22043; fax: (703) 876-9272; cahawks@aol.com.

Deadline for nominations is November 1, 2002.

scope of their work includes not only artifacts, but sites and site monitoring. As part of the proceedings, the group sets a research agenda for future work that various members agree to pursue. In this way, current research builds on previous work and determines areas of future work. This serves to reduce redundancy in conservation research as well as to target areas of particular concern. The Group has been responsible for the great strides that have been made in recent years in the understanding and treatment of wet and waterlogged archaeological materials and is therefore deserving of recognition.”

—Per Hoffman, WOAM Coordinator

Free Resources for Conservation Professionals

The Board of the Conservation Information Network announces a new website for the Conservation Information Network (CIN) at www.bcin.ca. The new site was created on behalf of CIN by the Canadian Heritage Information Network (CHIN). The BCIN Bibliographic Database will be offered free of charge on the new site. BCIN will include the first 34 volumes of *Art and Archaeology Technical Abstracts* (AATA) published from 1955–1997. BCIN currently contains more than 190,000 bibliographic records on conservation. Canadian Heritage Information Network, (819) 994–1200, (800) 520–2446; service@chin.gc.ca.

Rockefeller Grant To “Save Our Sounds”

The Rockefeller Foundation has awarded a grant of \$250,000 in support of the Save Our Sounds audio preservation project, a joint initiative undertaken by the American Folklife Center at the Library of Congress and the

Center for Folklife and Cultural Heritage at the Smithsonian Institution. Save Our Sounds is supported by Save America’s Treasures, a public-private partnership of the National Park Service and the National Trust for Historic Preservation.

The purpose of the project is to restore, preserve, describe, and digitize endangered sound recordings in the collections of the Library and the Smithsonian and to set standards for other institutions to preserve and make accessible their collections of sound recordings.

The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to “preserve and present American Folklife” through programs of research, documentation, archival presentation, reference service, live performance, exhibition, public programs, and training. The Center includes the Archive of Folk Culture, which was established in 1928 and is now one of the largest collections of ethnographic material from the United States and around the world.

SOS! Traveling Exhibit Opens

“Preserving Memory: America’s Monumental Legacy,” a touring exhibit focusing on America’s outdoor sculpture, will debut nationally in September and October 2002.

The exhibit is a series of 21 full-color panels that feature outdoor sculpture and monuments from all over the country. The entry panel features a public sculpture from the town or region hosting the exhibition. The text encourages visitors to consider the omitted or less obvious messages of public sculpture and helps them reflect on their own community’s origins memorialized through its monuments. The exhibit also explains some of the most common physical threats to outdoor sculpture and features some

AWARDS AWARDS AWARDS

Did you know that AIC has five different awards that are bestowed annually to members and other supporting professionals for outstanding and distinguished contributions to the field? The association also has an award for supporting institutions, as well as the joint AIC/Heritage Preservation award that recognizes an organization that has been exemplary in its commitment to conservation.

The Awards Committee is now seeking your assistance in nominating members, organizations, or other professionals, for the various awards listed below. We know there are many deserving individuals, but we need your help identifying these people. Applications are easy to fill out and

can be found on the AIC website. Please consider making a nomination for any or all of the awards:

Sheldon and Caroline Keck Award: Recognizes a sustained record of excellence in the education and training of conservation professionals.

Deadline: November 15

Rutherford John Gettens Merit Award: Recognizes outstanding service to AIC. **Deadline: November 15**

University Products Award: Recognizes distinguished achievement in the conservation of cultural property. **Deadline: December 15**

Honorary Membership: Recognizes member for his or her outstanding contributions to the field of conservation. **Deadline: November 15**

Forbes Medal: Awarded for distinguished contribution to the field of

conservation. **No deadline**

Joint AIC/HP Award for Outstanding Commitment to the Preservation and Care of Collections: Recognizes an organization that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of its cultural property. **Deadline: November 15**

While we are on the subject of seeking your input, the committee is in need of a third member. If anyone is interested in a challenging and very rewarding committee membership, please inform one of the committee members or Penny Jones.

—Shelley Sturman, Chair, AIC Awards Committee, and José Orraca, Chair Elect

communities that have taken steps to preserve their local and national treasures.

Made possible with the support of the National Endowment for the Humanities and developed by Save Outdoor Sculpture!, "Preserving Memory" is scheduled for venues through 2004. Information: www.heritagepreservation.org.

Task Force Publishes 9/11 Cultural Report

According to a survey conducted by Heritage Preservation, only about half the collecting institutions in the World Trade Center area had any kind of disaster preparedness plan in place on September 11, 2001.

The report, entitled "Cataclysm and Challenge," highlights data obtained by the survey from institutions in New York as well as from the Pentagon. In its conclusion, the report offers specific recommendations concerning the scope and integration of emergency management planning. Key among these is increased staff training and current collections inventories. The report also states that professionals associations, government agencies, and private foundations that serve collecting institutions have a special role to play in ensuring these organizations are better prepared to face any type of disaster. In addition, the study calls for more effective communications between the emergency management and cultural property fields and strongly urges that dialogue take place before a disaster happens.

The report also includes a post-September 11 assessment of historic buildings and outdoor sculpture in the trade Center area. The study was conducted on behalf of the Heritage Emergency National Task Force and funded by the National Endowment for the Humanities and the Bay Foundation. To request a copy, contact Heritage Preservation at (202) 634-1422 or e-mail taskforce@heritagepreservation.org.

FEMA Website Expanded

FEMA has revised and expanded its Historic Preservation Program website to include even more resources for the cultural heritage field. The new address is www.fema.gov/hp.

In January, President Bush signed into law an appropriations bill enhancing the Small Business Administration's disaster lending for businesses affected by the September 11 attacks. The law makes small nonprofit institutions in the declared disaster areas of New York and Virginia eligible for Economic Injury Disaster Loans. This is a first, since nonprofits are usually eligible only for Physical Disaster Loans. See www.sba.gov/news/current02/02-04.html.

AASLH Develops Performance Measurement Tool for History Organizations

The American Association for State and Local History (AASL) is partnering with Nashville's Center for Nonprofit Management on a new program: AASLH's Performance

Measurement Program, designed in response to clear and growing trends of accountability in which nonprofit organizations are expected to be capable of measuring and documenting their performance. The program is currently being piloted by 10 AASLH member organizations that met in April to review the results of their first year of constituent surveys.

AASLH will develop four types of performance surveys: museums, historic houses, school programs, and archives and libraries. Each survey will be piloted through a three-year program of measuring, conducting root cause analysis, implementing corrective measures, then measuring again to see if corrective measures worked. Info: (615) 320-3203.

UNESCO-ICOMOS Documentation Center Bibliographical Database

The UNESCO-ICOMOS documentation center specializes in the conservation and restoration of cultural heritage. It gathers and disseminates information concerning principles, techniques, and policies for the conservation, protection, rehabilitation, and enhancement of monuments, groups of buildings, and sites.

The documentation center keeps approximately 40,000 volumes, 400 periodicals, and a collection of 35,000 slides on monuments and sites inscribed in the World Heritage List. It is now available on the Internet at www.international.icomos.org or at <http://databases.unesco.org/icomos>. The database includes monographs, articles from specialized journals, conference proceedings, technical reports, and unpublished and audiovisual documents.

Giveaway

Giveaway: Ten (10) years of AATAbstracts, Vol. 16 (1979) through Vol. 25 (1988). For more information, contact Elisabeth West FitzHugh, (301) 925-7322, r.fitzhugh@tcs.wap.org.

**Seeking an
AIC member looking for
an exciting and rewarding chal-
lenge. No compensation, but an
opportunity to really make a difference.
Consider a position on the AIC Awards
Committee. It is a three-year commitment,
the third year as chair.
We look forward to hearing from you.
Please contact: Shelley Sturman by
e-mail: s-sturman@nga.gov.**

**—Shelley Sturman, Chair, and
José Orraca, Chair Elect**

Conference Report

Title: Art, Biology and Conservation 2002: Biodeterioration of Works of Art, June 13–15, 2002, Metropolitan Museum of Art, New York City

Recently, American conservators had the opportunity to attend Art, Biology, Conservation 2002: Biodeterioration of Works of Art, organized by Dr. Robert J. Koestler at the Metropolitan Museum of Art. Attendees were treated to three days of plenary sessions—back-to-back lectures by the most famous and enterprising scientists and conservators from around the world dealing with mold, fungi, and bacteria. From pastels to ships, from wood-borers to the DNA studies and enzymes, from stain removal methods on gravestones to Roman catacombs, prehistoric cave paintings, and Tiffany watercolors, the state of the art in science and conservation treatment was presented. Studies in progress were presented in posters.

This was the second conference in a series; many of the European speakers had attended *Microbes and Art 1999* in Florence, Italy. As an editor of *International Biodegradation and Biodeterioration*, Bob Koestler was familiar with the presenters as authors. He limited the time for each speaker, but allowed them unlimited space for abstracts, and demanded a written final version at the beginning of the conference. In some instances, he assigned topics to presenters to make sure recent or unusual findings were incorporated into the proceedings. Thus, he obtained cogent presentations and a conference that had both a broad range and a compelling unity.

Dr. Thomas Warscheid provided an overview of the issues: the influence of microbes on aesthetic damage to art objects; the role of microbes in biocorrosion, in biofouling (where physical properties are altered), and their impact on human health; he spoke on the difference between killing active sites and controlling those sites, the need for knowing what organism is being targeted, and the future use of bioremediation to correct damaged surfaces.

Berovie pointed out that microorganisms do not care about art, that filamentous fungi release both hydrolytic and cellulolytic enzymes and organic acids to produce alterations to pastels and paintings. Fungally damaged prior to their acquisition by the Metropolitan Museum, a large collection of drawings from the Tiffany studios provided the springboard for a multi-disciplined approach to their understanding and treatment. Of particular interest was the comparison of classical and molecular techniques to identify the species present by Di Bonaventura et al. and presentation on the nature of the fungal discolorations and potential treatment programs by Nieto et al.

De Rossi et al. found silk to be unique among natural fibers in being attacked primarily by a limited numbers of bacteria, but Arai noted the actual level of moisture and type of conditions needed for microbial attack varies with

the species, especially in the case of foxing, and Ballard pointed to the role of the technological processing of the fibers in subsequent microbial activity. Peacock compared the results of various long-term, ongoing wet-site 'mock burials' on natural fabrics and natural dyes; she reviewed the effect of different stabilization techniques on these fabrics.

The session on stone and mural paintings demonstrated that a different range of situations might produce similar technical problems. Laiz, Gonzalez, and Saiz-Jimenez described a cave environment where the microbial content of the soil and on the walls could not necessarily be cultured under standard conditions, nor those that grew with the advent of visitors and lighting. Salvadori reviewed the progress and problems with lichens, noting their potentially

AIC/FAIC Deadlines

If you would like an application or more information about any of the items listed below, please contact the AIC office at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10.

September 15

FAIC grants for individual professional development, workshop development, Angels projects, and lectures.

October 1

Workshop proposals for the 31st Annual Meeting due.

November 1

Kress Publication Fellowships—All Fellows and PAs should have received the application and guidelines.

November 15

Award for Outstanding Commitment to the Preservation and Care of Collections (AIC and HP), Rutherford John Gettens Award for Outstanding Service, Sheldon and Caroline Keck Award. Contact the AIC office for applications.

December 15

University Products Award For Distinguished Achievement. Contact the AIC office for applications.

February 1

Carolyn Horton Fund—Contact the AIC office for applications.

February 15

George Stout Memorial Fund—Contact the AIC office for applications.

Kress Publication Fellowship

Applications are due for the Samuel H. Kress Conservation Publication Fellowship by **November 1, 2002**. All AIC Fellows and Professional Associates are eligible to apply. Applications and guidelines were mailed to all Fellows and PAs in late June. Please let the AIC office

know if you did not receive them and a copy will be sent to you. Awards will be made this year for support to write book-length manuscripts that must be completed in 18 months. The \$20,000 award will be disbursed in three separate payments as work on the project proceeds. Dual-author proposals will be accepted. Details for submissions are contained in the guidelines, and applicants will be notified by January 6, 2003 of awards.

protective role, and emphasizing that biocidal action against them could lead to a richer nutrient substrate and more pernicious growth. Mitchell, after examining Mayan architecture in southern Mexico, speculated on the likelihood of microbial populations beneath surface biofilms and the analytical means both to identify the active microbes and their mechanisms of biodeterioration. Mastromei et al. spoke of the bacterial formation of calcium carbonate, and sought to identify the metabolism inside bacteria associated with CaCO_3 formation and precipitation. He found that even autoclaved (dead) cells can be induced to do this—a potential means of repairing and reforming damaged stone. Such a possibility also propelled Tiano et al. in their work with organic matrix macromolecules (OMM) extracted from marine shells—acidic glycoproteins with polysaccharides, as well as with calcinogenic bacteria. Oriol et al. presented a paper on the use of biologically active mortars incorporating *Bacillus cereus* as a bacterial paste with the mortar. Nugari et al. reviewed the hazards of applying such biocides as benzotriazole, “ROUND-UP®,” or peroxides to various types of stone, in relationship to the timing and concentration of the biocides, the type of substrate, and surface conditions on the substrate, including soiling and temperature and the solvent use. Wessel, an architect, observed the efficacy of strategically placed copper or zinc strips in conjunction with roof coatings to control moss on buildings; Weiss described the arduous task to license and market a cationic (alkyl diethylbenzene quaternary ammonia) and nonionic surfactant mixture as a mildew remover from gravestones because of misunderstandings and because of the terminology used in regulations here and abroad.

The session on wood began with a survey of archaeological degradation mechanisms by Blanchette who distinguished the fungal action of brown (dry) rots from white (soft) rots. He focused on two specific varieties of white rots: those that produce spirals inside the secondary cell wall longitudinally and those that dissolve secondary cell wall entirely. Jurgens et al. reconstructed the original botanical structure in small extant wood remains from a mid-5th-century B.C. shipwreck off the Turkish coast, by working backwards from the microbial damage. Hoffmann explained how underwater, marine timbers of ships absorb water in the voids created by the slow action of the microbes, so that wet ship timbers can be classified with regard to their level

of degradation.

Because of the difficulties associated with culturing bacteria and fungi, the automated PCR enhanced ‘genetic fingerprinting’ provided by Rölleke’s new company, Genalysis GmbH, will speed analysis tremendously, using standardized procedures to produce reliable findings. Nonetheless, analysis requires a good understanding of microorganisms, as in the case presented by Albertano. Urzi et al. emphasized the advantages and disadvantages of destructive and nondestructive sampling when dealing with the complex ecologies of monument surfaces and internal layers. She noted that the appropriate type of analysis varied with the type of sampling method initially used.

Are there side effects with biocidal treatments or anoxic fumigations? Susuki explained the daunting logistics of comparing a range of binding media and pigments against various treatments. Pohleven et al. presented experiments designed to test the efficacy of anoxic conditions to control fungal growth. Against the logistics of the substrate choice (nutrient medium or wood blocks), microbial choice (wood decay fungi), and duration (time), viability was reduced in low oxygen environments over time (weeks). Eradication is species dependent. One way to reduce viable airborne spores is with ultraviolet radiation at 254 nanometers. Rossmore et al. described a germicidal lamp system that incorporates critical factors, the duration of exposure (cycling) and intensity of the lamp source (enhanced with reflectant surfaces) to maximize the system’s efficacy. Erhardt et al. spoke about the dramatic effects on paper, polymers, and protein sent by mail due to the irradiation with a dosage sufficient to kill anthrax spores.

During this conference, most striking was the fluctuation between the need for stabilizing treatments of the microbially degraded materials and the need to develop analytical methods to identify the species, their ecology, and metabolism. Conservation, as a discipline, seeks experimentation and testing to resolve the condition of the works of art: microbiologists seek to prove the cause precisely and to

"Smell the roses, not toluene."

A reminder from the AIC Health and Safety Committee

characterize the activities involved; classic microbial culturing and innovative DNA analysis provide provenance of the problem; biodeterioration studies establish parameters and forestall greater harm; bioremediation suggests that, in the future, important tools for conservators will arise from microbiology.

The full papers with citations are scheduled for publication this fall. The next meeting of Art, Biology, Conservation is scheduled for Germany—we hope it will be as exciting and informative as this one.

—Mary Ballard, Senior Textile Conservator SCMRE,
Smithsonian Institution, Washington, D.C.

Recent Publications

Art Matters: Netherlands Technical Studies in Art is a new journal dedicated to the technical study of works of art. Each volume will present a collection of lavishly illustrated articles in the interdisciplinary field of technical art history. Drawing on the combined expertise of conservators, scientists and art historians, this journal brings together a wealth of information about artists, materials, techniques, and studio practice from different periods and disciplines. The journal addresses the connection between artists, methods, and intentions as well as the relationship between changes in style, technical developments and materials available. It

will also explore the role the study of artists, techniques and materials plays in art historical research. The first issue will come out in October 2002. Subscription Euro 39.50. Available from Waanders Publishers, P.O. Box 1129, 8001 BC Zwolle, The Netherlands, www.waanders.nl.

English Heritage Research Transactions: Vol.2 Stone, edited by John Fidler, is subtitled “Stone Building Materials, Construction and Associated Component Systems: Their Decay and Treatment.” This volume is devoted to investigative work involved in the repair and conservation of historic stone masonry. The first section focuses on systems of protection, including organic and inorganic masonry consolidants, wax defenses in sacrificial graffiti barriers, and soft wall cappings. The second section deals with various treatment techniques. 2002.150 pages, softcover. \$50. Published by and available from James and James, 35–37 William Road, London NW1 3ER, UK, www.jxj.com.

English Leadwork, Its Art and History by Lawrence Weaver is a reprinted facsimile edition of this design reference work that first appeared in 1909. It describes and documents many examples of decorative leadwork, including that found on fonts, statues, urns, and vases as well as pipes, pipeheads and rain-water cisterns. The book also explores the use of lead in roofing, especially for spires, steeples, and domes and gives many examples of its use on Wren churches in London. The book contains over 400 illustrations of both black and white photographs and drawings.

2002. Hardcover. £60. Published by and available from Donhead Publishing Ltd., Lower Combe, Donhead St. Mary, Shaftesbury, Dorset SP7 9LY, www.donhead.com.

The Broad Spectrum: Studies in the Materials, Techniques and Conservation of Color on Paper, edited by Harriet K. Stratis and Britt Salvesen, presents significant treatment challenges and research opportunities for the conservator and conservation scientist. Understanding the use of colored media on paper informs art historical interpretations of works of art and leads to a better appreciation of technique. Recently, a distinguished group of conservators, conservation scientists and art historians came together in Chicago to discuss and debate advances in the investigation of colored media as used by artists over five centuries. This book presents the edited proceedings of the conference and is centered on five broad themes: pastel and chalk; watercolour and ink; 19th- and 20th-century materials; the coloured materials of asian art; and new methods and technologies for assessing fading of coloured media. This comprehensively illustrated volume represents a unique collection of expertise and will be of interest to art historians and curators as well as researchers, practitioners, and students of conservation. 2002. Case bound. 264 pages. \$120. Published Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895; ioapubs@ucla.edu.

Dyes in History and Archaeology 18, edited by Jo Kirby, is the latest in the series dealing with the history of dyeing technology and the analysis of dyestuffs. Papers in this volume cover a wide variety of topics including woad, indigo, mud-tannic dyeing in China, Maori dyes, Polish tapestry dyes, the characterization of yellow dyes in ancient textiles, the analysis of ukiyo-e prints and the classification of colored organic materials in Russian icon painting. 2002. Paperback. 112 pages. \$32. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

Conservación y Restauración de Material Cultural en Archivos y Bibliotecas by José Vergara covers the conservation and restoration of all archival and library materials, including documents on paper, graphic materials, books, codices, photographs, and Japanese books. Also included are chapters on the characteristics of paper, preventive conservation, and disaster recovery as well as a glossary of conservation terms. Numerous drawings and photographs illustrate the text. 2002. Paperback. 197 pages. Published by Biblioteca Valenciana, Monasterio San Miguel de los Reyes, Av. Constitucion, 284, Valencia, Spain.

—Catherine Sease, Senior Conservator, Peabody Museum of Natural History, P.O. Box 208118, New Haven, CT 06520; (203) 432-3965; fax: (203) 432-9816; catherine.sease@yale.edu

A N N U A L M E E T I N G 2 0 0 3

It's not too early to plan for next year's AIC Annual Meeting:

June 5–10, 2003

**Crystal Gateway Marriott Hotel
Arlington, Virginia**

**\$158 single/double/triple/quadruple,
plus tax**

Take note of the tentative schedule:

- **Thursday, June 5:** Workshops and Tours
- **Friday, June 6:** General Session, Opening Reception
- **Saturday, June 7:** General Session, Issues Session, Business Meeting, Exhibit Hall
- **Sunday, June 8:** Specialty Groups, Exhibit Hall
- **Monday, June 9:** Specialty Groups
- **Tuesday, June 10:** Workshops and Tours

The last Membership
Committee PA and Fellow
application deadline of the
year is **October 6, 2002!**

Specialty Groups



Architecture

2002 AIC ANNUAL MEETING: The ASG session at the Annual Meeting was very successful. The night before members of the ASG group gathered for dinner at a Cuban restaurant in Miami.

This allowed many of the attendees to get acquainted, reacquainted or to catch up with old friends. Nine informative speakers were all well prepared, gave good talks and generated a great deal of discussion that spilled into the following days. We will try to print up the papers as an informal postprint publication.

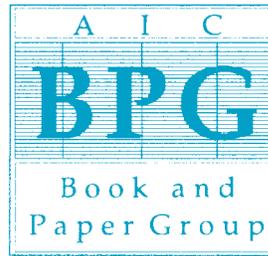
CERTIFICATION: One of the major issues that came out of the Issues Session of the Annual Meeting was the issue of certification. Certification is a major issue for architectural conservators because proposal requests ask for the licenses or certifications of members of teams on large projects. Conservators are one of the few that are not licensed or certified. We urge all of you to review the information regarding certification contained in this issue of *AIC News*. When this issue comes up for a mail vote in November, it is important that all of the ASG members vote.

MORE ISSUES: Another closely related issue is the Qualifications Task Force Draft Report that can be found on the AIC website. Please read this draft paper carefully and pass along your comments. It is important that ASG comments be included. Our needs and requirements can be quite different from other conservators.

2003 ANNUAL MEETING: Judy Jacob will be in charge of developing the program for the next Annual Meeting. All ideas, comments, suggestions, and abstracts should be sent to her or can be sent to Mary Jablonski who will pass them along. We also plan to have another ASG dinner the night before our session which will probably be held in one of the many great ethnic restaurants in the Washington, D.C. area.

ASG TRIP TO CUBA: Another interesting possibility on the horizon is an ASG trip to Cuba in the spring. It is expected that the number of people on the trip will be limited to 20. Please contact Mary Jablonski if you're interested.

—Mary Jablonski, Jablonski Berkowitz Conservation Inc., 40 West 27th St., Ste. 1201, New York, NY 10001; (212) 532-7775; Fax: (212) 532-2188; majablonski@aol.com



Book and Paper

2002 AIC ANNUAL MEETING: The 2002 meeting in Miami, the 21st gathering of the BPG Specialty group, was very successful in terms of both session talks and discussion groups. Program Chair Erika

Mosier put together an excellent two-day program topped off with a terrific reception at the Wolfsonian-FIU Museum. Given jointly by BPG and PMG, the evening was notable for the food and the museum, worth a separate visit in itself. The more informal Discussion Sessions were also very well attended and of such interest that the last session on the last day ran overtime!

Many thanks go to Kim Nichols, Rachel Mustalish, Deborah LaCamera, Meg Brown, Ethel Hellman, Kathy Ludwig, and Kristen St. John for their presentations and hard work. Adding to the quality of all the sessions were evenings filled with Cuban and Haitian food, and *mojitos* (lime, mint, rum, sugar, and a little soda water) to go with the balmy evenings.

Special thanks to the outgoing Executive Council: Leslie Paisley, chair, Erika Mosier, program chair, Elmer Eusman, assistant program chair, and Fern Bleckner, secretary/treasurer. They are responsible for the success of June's meeting and the information made available throughout the year. BPG welcomes its new Board as well; Maria Fredericks, assistant chair, Elmer Eusman, program chair, Sarah Stauderman, assistant program chair, and Fern Bleckner, who is once again keeping our records and books in order.

DONATIONS TO GAEHDE AND HORTON FUND: The BPG has made donations this year to funds honoring two conservators who contributed greatly to our field and who sadly both passed away in 2002. The Horton fund, named for book conservator Carolyn Horton, supports continuing education or training for book conservators. The Christa Gaehde fund was established to promote study and research in the conservation of fine art prints and drawings. (see Leslie Paisley's tribute in the July newsletter, vol. 27, No.4).

CALL FOR PAPERS FOR 2003: The proposed focus for the Annual Meeting BPG session in Arlington will be "Conservation Treatment Revisited." We are looking for papers that revisit and reevaluate past conservation treatments and procedures. Although we hope that this will provide a focus for the majority of the program, topics will not necessarily be limited to treatment; other aspects of conservation that have evolved over the last 30 years would be of interest as well. Those topics may include changes in conservation philosophy, ethics, and education/training. Also of interest are different approaches to similar problems in terms of treatment, preventive conservation, or storage.

Specialty Groups

Papers evaluating more recent treatments where the benefits are weighed against the losses incurred would also be welcomed. It is hoped that the emphasis of the presentations will be on our ability as conservators to look on our work and objectively evaluate the results.

Length of the presentations are generally 20 minutes. Please send ideas or abstracts to Elmer Eusman, program chair, at eeus@loc.gov.

A LAST NOTE ABOUT CERTIFICATION: This November the issue of developing a certification program for AIC will be put before the membership. I urge you to study the pros and cons (which have been written about extensively in past newsletters and are available from the AIC office) so that you can be informed about this important decision that will affect us all. Questions can be directed to Terry Drayman-Weisser at tweisser@thewalters.org (include the word 'certification' in the subject line). Please participate!

—Karen Zukor, *Zukor Art Conservation*, 3016 Filbert St., #10, Oakland, Calif. 94608; (510) 652-7915; Fax: (510) 652-7126; kzukor@aol.com



CIPP

THANKS: Many thanks to Ingrid Neuman, past chair, who did so much to put our group back on track. CIPP is now a well-organized, goal-driven organization that is poised to do great things. Thank you, Ingrid, for your hard work and vision. Thanks also to Laurie Booth who did a fantastic job heading up the Nominating Committee. The newly elected board is a dedicated and hard-working group.

LIST SERVE: The CIPP List Serve is becoming more and more active. Recent discussions have included the legalities of objects abandoned in private labs, the possibilities of selling a conservation practice, and the reversal of dry-mounted adhesives on works of art on paper. The minutes of the board meetings will be posted. One goal of CIPP is to use the list serve as a primary means of communication. If you are not subscribed, you are definitely missing out on information, tips, and contacts. If you are subscribed, encourage a friend to join. You can get in on the action by sending an e-mail to Jim Moss at clkmkr@tiac.net.

2003 AIC ANNUAL MEETING: Second-year director, Susan Barger, is planning an important followup to the Miami session Analysis for the Private Lab. A one-day workshop is planned on spot testing and will be presented by Nancy Odegaard. She has generously agreed to do the impossible and reduce her usual five-day workshop down to one. CIPP members would be offered a discounted rate.

A half-day session is being planned by first-year director, Marianne Russell Marti, and will address business concerns. Possible topics include financial/retirement planning and executive coaching for the mid-career conservator. If you have a suggestion for next year's session, please contact Marianne at rmcs@sprintmail.com or (573) 796-2190.

POSTPRINTS: One of the most important goals for CIPP is to get more published information to our members. The writing, compiling and editing of papers is very time consuming and an understandable burden for conservators in private practice. After much deliberation, the board has agreed to publish the session *Postprints* online. This will greatly simplify the process and be more cost effective. Watch the CIPP website for publication of the 2001 papers on health and safety. The 2002 papers on analysis are being edited and will follow shortly.

CERTIFICATION: Certification is an extremely important issue to CIPP. Conservators in Private Practice stand to benefit the most from this stamp of approval. First, it may help to level the playing field between apprentice and formally trained conservators. Second, it will help to improve the public perception of our field by presenting ourselves as a profession and not a craft, and it will simplify the bidding process for government and other public agencies by providing an identifiable occupation.

In November, the AIC Task Force on Certification will put the issue to a vote from the AIC membership. If it is approved, then the Task Force will be appointing two new members who are private practitioners. Task Force Chair Terry Drayman-Weisser also indicated that the Committee will look to CIPP members for input on the written examination questions. If you are interested in becoming involved, please contact me.

Because PA and Fellow status may be considered in a fast track certification process, I would like to encourage any CIPP member who feels he or she qualifies to submit a PA application. It would also be a benefit to our group as a whole to have as many voting members as possible on all issues.

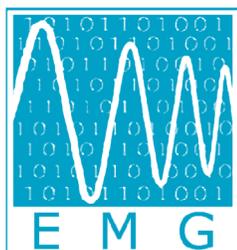
MENTORING: After numerous requests for CIPP to assist the startup of new conservation practices, I am happy to introduce a mentoring program. If you have been in business for more than seven years, please consider volunteering to help. The ideal model would be to match mentors with new, private practitioners in the same geographic region. If you are interested in answering questions or providing guidance, please contact me so that a list can be compiled.

MID-YEAR MEETING: The heavy scheduling at the AIC Annual Meeting continues to be a challenge. Being discussed is the possibility of holding a mid-year CIPP conference or workshop, perhaps in conjunction with the meeting of one of the regional groups such as WAAC or the Midwest Regional Conservation Guild. This would

Specialty Groups

enable CIPP members to spend more time exploring a given topic and it would provide networking opportunities in a relaxed setting. To give your input and ideas on this subject, contact vice-chair Catherine Rogers at cgrogers@charleston.net.

—Anne Zanikos, Zanikos Inc., 1023 Shook Ave., San Antonio, Texas 78212, (210) 828-1925; azanikos@yahoo.com



Electronic Media

CALL FOR PAPERS: You don't have to be a "techy" to give a talk at EMG. Like so many aspects of everyday life, digital and electronic technology has permeated the conservation field. While many of us would not consider ourselves

as "techie," we use technology daily without blinking an eye. EMG is accepting proposals for papers to be presented at the 2003 meeting in Arlington. Of particular interest are talks by and for non-techies concerning the practical application of technology in conservation. Also welcome are papers on the preservation of cultural materials produced by electronic and digital technology. Please contact Hannah Frost, program chair, with your submission abstract: hfrost@stanford.edu or (650) 724-4047.

2002 AIC ANNUAL MEETING: EMG held a Symposium funded by the Samuel H. Kress Foundation and Stanford Libraries on the "Education Needs for Electronic Media Conservation," the last day of the AIC Annual Meeting in Miami. Twenty-two professionals from a variety of fields discussed the topic for three hours. Participants (including five funded by the Kress Foundation) ranged from the directors of the media archives at Vanderbilt (University) Broadcast News Archive, the UC Berkley Art Museum and Pacific Film Archive and a Digital Asset Manager from HBO, to representatives of the conservation training programs such as Austin, Buffalo, and Winterthur; experts in the installation of electronic media art; representatives of the major public electronic media repositories including the Smithsonian Institution and the Library of Congress; and graduates of film preservation and digital library-object training programs such as the Selznick School at GEH and the UCLA Information Studies Program. Sarah Stauderman offered a draft version of her Electronic Media Conservation Curriculum for discussion; it will be posted on the EMG website. Karen Gracy, one of the Kress-funded participants, graduate of the UCLA Information Management Program, presently teaching in the Information Sciences Department at the University of Pittsburgh, described her digital-object curriculum in detail. She believed the, one-academic-quarter course could be presented over one week, as an advanced, intensive, symposium.

Her overview will be in the transcripts of the Symposium (transcription funded by Stanford University Libraries) and will also be mounted on the EMG website.

Today, digital asset managers and film archivists are being trained in degree and certificate programs; soon, conservators at the existing conservation training programs will begin to receive fundamental education on the basics of electronic media; however, a cadre of electronic media conservators—looking at their media as thoroughly as paintings, sculpture, paper, and photography conservators work with their materials today—is yet to be developed. It was noted that electronic media might be in the same place paintings conservation was some 40 years ago. A good exchange on this subject was fostered between graduates of the various "Electronic Media" programs, working conservators in attendance and the representatives of the existing conservation training programs focusing on how graduate level conservation training might grow from the existing programs. Transcripts will soon be posted to the EMG website.

EMG was encouraged to continue to develop liaisons with organizations such as AMIA (Association of Moving Image Archivists), Museum Computer Network and Society of American Archivists. EMG was also encouraged to offer, or to foster the development of, one- to several-day workshops on topics in electronic media such as: fundamentals of video preservation, polymer chemistry for video preservation; the basics of cataloging; and digital-object management.

—Summary prepared by Tim Vitale, past chair of EMG, Preservation Associates, Emeryville, Calif.; (510) 594-8277; tjvitale@ix.netcom.com

NEW EMG OFFICERS: New officers elected at the annual Business Meeting are: Chair: Elizabeth Kaiser Schulte; Program Chair: Hannah Frost; Assistant Program Chair: Mitchell Bishop; Secretary/Treasurer: Michelle Barger; Web Master: Martin Jurgens.

—Elizabeth Kaiser Schulte, 1786 Nancy Creek Bluff, NW, Atlanta, Ga. 30327; (404) 350-8346; Fax: (404) 350-8152; ekschulte@aol.com



Objects

2002 AIC ANNUAL MEETING: This is my first column as OSG chair and I would like to start by thanking everyone for their help and support in Miami. We put on a

really big show including the joint session with textiles on composite artifacts and two half-day sessions in OSG: *Considerations of Surface and Aesthetics in the Treatment of Outdoor*

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Sculpture and The Conservator as Connoisseur, Scholar and Detective. Both days were very successful and generated a lot of thought-provoking discussion. Collectively, the presentations showed a great range of problems and subject matter, and demonstrated the considerable research, thought, and problem solving that goes hand in hand with our profession.

A very special thanks goes to outgoing Chair Lisa Bruno who did a superb job last year, and was extremely supportive and helpful to me in preparing this year's program. In addition, we all benefited from her expert technical support in Miami. Christine Giuntini, Textiles chair and co-organizer of the joint session was gracious, responsible, and a true pleasure to work with. Thanks also to outgoing Secretary/Treasurer Tom Braun whose meticulous note keeping means that all members will be apprised of all the issues that were discussed in the poorly attended late afternoon business meeting (we learned our lesson and will return to a morning breakfast/business meeting next year).

NEW OFFICERS: Congratulations are also due to our new Secretary/Treasurer Diane Fullick, and Program Chair Dave Harvey. Anyone with ideas for papers or sessions for next year's meeting should contact Dave at Top10denverdave@aol.com. Stephanie Hornbeck is chairing the Nominating Committee. Running for OSG office is an important contribution to our profession.

POSTPRINTS: Kudos and thanks to Virginia Greene who has nearly put the 2001 *Postprints* to bed, and who has agreed to edit and assemble our *Postprints* yet again (the entire field benefits from her diligence and hard work). This year 18 papers were presented in the OSG sessions. Ginny has also solicited the two papers that were given in the RATS session on silica gel and ultraviolet light examination. I hope that everyone that attended this year's meeting will join me in encouraging the presenters to write their papers. Publishing is the best way to share information with the widest numbers of colleagues and demonstrates our commitment to education and improving our profession.

We are also very grateful that the Textiles Group has agreed to take on responsibility for publishing the joint session. OSG will be responsible for funds to cover the extra printing and we will be responsible for shipping to our membership.

OSG WEBSITE: The OSG website will soon be a reality thanks to the hard work and dedication of Jessie Johnson, Emily Kaplan, and more recently, Vanessa Muros. Jessie and Emily are stepping down, having initiated the project. Vanessa has graciously volunteered to continue the work, however, we need more volunteers to ensure the website remains a useful and up-to-date resource. I propose that we form a website committee whose responsibility is to oversee content, i.e., gather conference information, new publications, course listings, etc. I volunteer to serve on this committee. Anyone else willing to serve should contact me

(pgriffin@clevelandart.org; (216) 707-2571). Anyone who wishes to submit information or ideas for improving the website once it is up and running should also feel free to contact me.

JAIC SUBMISSIONS: Thanks and congratulations to the OSG Publications Committee for shepherding another group of articles for submission to *JAIC*, focusing on the review of past conservation treatments. The group of 9 papers is currently under review. We hope that they will go through the process together and end up as another large focus issue of *JAIC*. Anyone who had done an interesting, innovative treatment, or a long-term research project should seriously consider publication in *JAIC*, which has experienced a chronic lack of submissions of late.

FAIC ENDOWMENT: Finally I would like to reiterate a topic first brought to our attention by Ellen Pearlstein, a member of the Education and Training Committee: the FAIC Endowment for Professional Development is allowing AIC to sponsor or co-sponsor professional development initiatives. This is a remarkable opportunity for us to obtain money for professional development and it is being offered on a first-come basis. If you have an idea for an intermediate, hands-on course investigating objects technology, analysis, or treatment, please contact me or Ellen (epearlstein@hotmail.com), or bring it up for discussion on the OSG list.

—Pat Griffin, Cleveland Museum of Art, Conservation Dept.,
11150 East Blvd., Cleveland, Ohio 44106; (216) 707-2571;
Fax: (216) 229-2881; pgriffin@clevelandart.org



Paintings

2002 AIC ANNUAL MEETING: By all accounts the 2002 Annual Meeting was a success and for that we owe a round of applause to outgoing Chair Jill

Whitten for her programming. Not only did Jill ferret out interesting talks but she also made sure that we had social and cultural events at which to meet and greet each other. Jill's interview with Jim Coddington continues her efforts to keep us all informed and is included with this column.

NEW OFFICERS: Elected at the Business Meeting in Miami was the new Vice Chair Helen Mar Parkin who will be compiling the 2002 *Postprints*. Charlotte Seifen will be serving her second year as secretary/treasurer.

COMMITTEES: At the Miami Business Meeting, possible restructuring of officer positions was discussed. To look further into our possibilities an Organization Review Committee is being created. We are hoping to create a new position to redistribute the duties of the present officers. If you have thoughts and ideas or want to get involved please, contact Jill Whitten at (713) 426-0191, wpfineart@

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main.com. We are also setting up a Nominating Committee that will help identifying people who would be willing to run for office. If you are interested please contact me.

CALL FOR PAPERS: Next year's Annual Meeting will be in Arlington, Virginia. The General Session topic is The History, Philosophy & Ethics of Conservation. This is a topic that could provide a wealth of interesting papers but, of course, we do not have to limit ourselves to this topic. If you have ideas please contact me.

2002 POSTPRINTS: By now you should have your 2002 *Postprints*. If you have not received them please contact Robert Treadway at the AIC office.

CONSERVATION UPDATE—THE MUSEUM OF MODERN ART: For the final interview in the series "Conservation Update," Jim Coddington, Agnes Gund chief conservator, at the Museum of Modern Art (MoMA) in New York, was interviewed:

The conservation department at MoMA is a single department with five separate sections: paintings, sculpture, paper, photography, and scientific research. The staff currently includes 13 people: conservators, interns, fellows, and support. While caring for the collections is the main focus of their work, the conservation department routinely undertakes various research efforts dedicated to better understanding and preservation of the collection. Several research collaborations are underway with Brooklyn Polytechnic University and another with the National Gallery of Art and Rochester Institute of Technology. The Polytechnic research seeks to identify appropriate adhesives for resin-coated papers and, in a separate effort, to develop new enzymes specifically targeted to the removal of intractable materials routinely found on works of art such as aged PVAs and other adhesives. The NGA/RIT collaboration involves the development of a digital camera that will function as a multi-spectral imaging device, thus measuring the color of the work of art. They are also doing research on historic photographic coatings, aging of face-mounted color photos, wooden works of Ray and Charles Eames, the materials and methods of Brancusi, as well as a long-term project of artist interviews, focusing mainly on artists who have exhibitions at MoMA, including Chuck Close and Gerhard Richter. The ongoing work and research of the department is frequently published or presented in MoMA venues for members and visitors, as well as in conservation publications and conferences. Over the last year, the department spent a great deal of time preparing to move the collection to a new storage facility in Queens. The planning and execution of this move of more than 100,000 works has taken more than 18 months with the actual move beginning this past March. The new storage facility, a former staple factory, will ultimately consolidate all of the museum's offsite art storage into one building. For the next three years however, while the museum on 53rd street is being expanded and renovated, part of the building in

Queens will be used for exhibitions, both of the permanent collection and temporary exhibitions, as well as the temporary home of the conservation department. Some of the exhibitions to be mounted here include the Matisse-Picasso show, retrospectives of Ansel Adams, Max Beckmann, Kiki Smith, Dieter Roth, and Armando Reveron, as well as thematic shows on landscape design and contemporary drawing. When conservation moves back to 53rd Street in 2005, the Queens facility will then become entirely storage of more than 150,000 square feet. The move back to 53rd Street will involve transporting portions of the collection back to the main museum's new research and study centers. The conservation department to new and expanded spaces designed by Sam Anderson. Mr. Anderson recently completed the Straus Conservation Center at the Fogg Art Museum and the Thaw Conservation Center at the Morgan Library. Jim Coddington urges everyone to visit MoMA and Queens at MoMA over the next three years (www.moma.org).—*Jill Whitten*

—*Heather Galloway, Intermuseum Conservation Assoc., (440) 775-7331, heather.galloway@oberlin.edu*



Photographic Materials

PMG WINTER MEETING, MARCH 7-8, 2003: Mark your calendars! The Photographic Materials Group Winter Meeting is taking shape and promises to be a

truly marvelous event. Many thanks to José Orraca and Julio Quiroz and their local arrangements committee for coordinating the events and festivities. A sneak preview of key dates and highlights: On March 5 and 6 there will be a series of tours arranged for those people arriving a few days early, including art museums, the historic sites of Ponce and Luquillo, and an Old San Juan walking tour. The opening reception will be March 7 at La Arcada, Old San Juan (conference meetings will be held March 7-8 at Museo de las Américas in Old San Juan, the former Spanish Headquarters, Cuartel de Ballajác. A farewell dinner sponsored by the Local Arrangements Committee and Bureau of Tourism will be held at the 1521 Casablanca in Old San Juan. The program is nearly full, but there are still a few time slots available, so hurry and send in your abstracts to leann_Daffner@moma.org.

2002 AIC ANNUAL MEETING: As those of us who attended the meeting in Miami know, the joint session with BPG was a terrific success, with a fabulous presentation by Dr. Michael Ware on the cyanotype process. This great opening presentation was followed by an excellent succession of papers addressing the complex and fascinating array of photographic processes that have been utilized in a wide variety of ways, from art to architecture, just to mention a

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few. Lee Ann and Erica are to be thanked and commended for their hard work and dedication, which resulted in such a strong and important session.

The PMG Business Meeting addressed some important issues, which resulted in the approval of support for a new publication, *Coatings on Photographs*, compiled by Connie McCabe. Stephanie Watkins has generously volunteered to serve as Acting Treasurer for PMG, pending membership approval to create separate positions for secretary and treasurer; Dana Hemmenway has offered to organize the PMG archive once the guidelines have been established at AIC. Paul Messier has put out a request for volunteers to work with him to redesign and redevelop the PMG website, and for someone to assume responsibility for maintaining it as our web master. Several other important issues were left pending, and will be mentioned in the minutes, which are to be sent out in a mailing this fall. Andrew Robb, Connie McCabe, and Barb Lemmen are serving as the Nominating Committee; please feel free to contact them with suggestions for nominees for all officer positions.

CERTIFICATION: For the past several years this has been a predominant topic for discussion, dispute, controversy, and perhaps even some dark humor. Opposition, while not necessarily a majority, has vocally and effectively raised many points worth considering, but has also begun to mellow. At the IAG meeting in Miami the SG chairs were asked to encourage our respective memberships to become informed on the subject and participate in the vote that is to be placed before the AIC membership this fall. There have been several lengthy articles addressing the issues involved with certification in the newsletter, and Certification Task Force Chair Terry Drayman-Weisser has generously offered to try to answer any questions, or point inquisitors in the right direction to find the information they need.

As the sitting Chair of PMG I feel that it is my responsibility to speak out in support of certification. It is my firm belief that it will establish a much-needed high level of accountability in our field, as well as greatly diminish, if not eliminate, the issue of program or nonprogram-trained conservators as equally accepted and respected professionals. Indeed, it is my opinion that certification is the next vitally important step we must take to clearly and firmly establish conservation as a true profession. As your chair, nothing would please me more than to learn that PMG unanimously voted in favor of developing a process for certification. However, what will please me equally as much is to know that all of you made the effort to learn as much as possible, and that all of you voted your true conscience. It is our profession, and it is our collective and absolute responsibility to participate in how it is shaped, perceived, practiced, and respected. I thank all of you in advanced for taking some of your valuable and scant time (there's the guilt trip) to study the question, and cast your votes.

—Thomas Edmondson, *Heugh-Edmondson Conservation Services*,
P.O. Box 10408, Kansas City, Mo. 64171-0408;
(816) 283-0660, Fax: (816) 283-0740;
tedmond1849@earthlink.net



Textiles

2002 AIC ANNUAL MEETING:

This year's joint session of the Textiles and Objects Specialty Groups addressed the subject of composite artifacts that have both textile and object components. The artifacts discussed were exceptionally varied and some stunningly impressive in their beauty, age, size, historical importance, and the information contained within. Authors presented technical study, experimentation, and treatment development in interesting ways, illustrating various approaches to conservation problems. The importance of collaboration (inevitable with the variety of materials, which included wood, metal, textile, feathers, skeletal remains, stone, bronze, leather, plaster, paint, and plastics) was another beneficial aspect of the topic. I heard many remarks about the high quality of the presentations.

Thanks to Program Co-chairs Christine Giuntini (TSG) and Patricia Griffin (OSG) for coordinating a day of presentations that was wide-ranging and absorbing. Work on the *Postprints* from this excellent session is underway in the capable hands of Jane Merritt, Robin Hanson, and Bonnie Halvorson.

The Business Meeting, held Sunday, June 9, included approval of last year's minutes, and committee and officer's reports. One notable discussion related to a proposed change to the TSG Rules of Order. The proposed change adds the responsibility of program chair for the TSG session to the duties of the TSG vice-chair. Further action this year will be needed to change the Rules. Minutes of the Business Meeting will be mailed to TSG members.

CALL FOR PAPERS: This is the second call for papers for next year's meeting in Arlington, Virginia. Abstracts are invited for papers that illustrate the concept of "pushing the envelope." This is a broad topic that encompasses treatments or research that involve going outside of traditional textile conservation treatment parameters. These parameters may include ethical issues, unusual materials either treated or used in treatments, techniques developed specifically for a treatment, or any other unusual, creative or thought-provoking aspect of treatment. Papers on topics outside of this theme are also welcome. Abstracts can be sent to Deborah Bede via e-mail (stillwaterstudio@conknet.com), faxed to (603) 938-2455, or mailed to Stillwater Textile Conservation Studio, LLC, 196 Old Warner Rd., Bradford, N.H. 03221. Abstracts must be received by Friday, November 1, 2002, and should be 300 words or less.

TSG-ANNOUNCE: In June most TSG members

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received information via e-mail about a new TSG effort called TSG-announce. This is an electronic mailing list by which you will receive occasional information from the TSG Board. The purpose of the list is distribution of information in addition to what we have space for in *AIC News*. For example, abstracts of papers presented in Miami will be sent via TSG-announce in September for the benefit of those who could not attend. Current members of TSG should have received the e-mailing around June 15.

As with other AIC lists, we are using the Majordomo software, made available to us through the generosity of Walter Henry and Stanford University. You must follow the directions exactly in order to communicate with either the server or the list owners.

To subscribe to the list: Send mail to "majordomo@lists.Stanford.edu" with the following command in the body of your e-mail message: "subscribe tsg-announce," followed by your complete address. For example: "subscribe tsg-announce marysmith253@aol.com."

There may be glitches to work out. If you have a problem subscribing or removing yourself from the list, please contact me. I can send you longer printed directions, which will also be distributed by mail with the Business Meeting minutes. All queries concerning information appearing on TSG-announce should be directed to tsg-announce@juno.com or to the appropriate TSG Board member. Thanks very much to Walter Henry, Rebecca Rushfield, and Christine Giuntini for setting up the list.

OPPORTUNITY: The Nominating Committee for the year 2003–2004 (T. Rose Holdcraft and Virginia Whelan) needs one more member. If you would like to participate, or need to know more, please contact T. Rose Holdcraft at (617) 495–2487 or tholdcr@fas.harvard.edu. Please consider helping out on this important committee.

THANK YOU: To Christine Giuntini, who will enjoy a break from TSG duties, having completed two terms as TSG treasurer, then a term as vice chair and chair/program chair during the last year. This is a huge contribution to our group. New officers: TSG officers this year are Kathy Francis, chair; Deborah Bede, vice-chair; Beth McLaughlin, secretary; and Susan Adler, treasurer.

—Kathy Francis, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, Mass. 02115, (617) 278–5119, kfrancis@isgm.org



Wooden Artifacts

2002 AIC ANNUAL MEETING:

As incoming chair of the Wooden Artifacts Group, I would first like to thank Chris Shelton for his two years of service to the group. Chris has done a first-rate job and deserves all of our gratitude for an excellent conference in 2001 and a steady hand

at the helm for the last year. Congratulations also to Joe Godla. At the Business Meeting in Miami, Joe was unanimously elected (in absentia) to be the new program chair.

The 2002 Annual Meeting in Miami offered an extraordinary group of speakers. The session began with a great array of tips: Tom Braun presented a tip about synthetic tortoiseshell substitutes; Tad Fallon spoke about historic varnish sample boards; David DeMuzio spoke about using Photoshop to simulate upholstery options for a sofa, then presented Behrooz Salimnejad's tip on x-ray dense gesso fill materials for gilding conservation; Mark Harpainter's tip, delivered by Kathy Gillis, covered thermoplastic materials useful in noninterventive upholstery as well as support materials for fragile fretwork in tall case clocks; Chris Thomson submitted a tip on a suite of early 19th-century English chairs which used a dense glaze of Prussian blue to simulate Asian black lacquer while Melissa Carr submitted a tip on using syringe needles to extract finish samples for microscopy; Mark Minor offered a tip on acquiring glass syringes from your local anesthesiologist; and Craig Deller finished with a new, quick-setting casting resin he has been using. Thanks to all of the tippers for sharing their very practical and stimulating knowledge!

BUSINESS MEETING: The organizing committee for Furniture in France II (David Bayne, Kathy Gillis, and Tania Wilcke) is continuing to plan for a second trip to France. The membership voted to offer \$10,000 of WAG funds as seed money for the trip, with the understanding that it be paid back when a grant application is approved. Helen Anderson will continue in the second year of her term as WAG treasurer/secretary. Anne Battram volunteered to be our liaison to the AIC certification task force. By the end of the year, Jennie Baker will be putting past issues of the *WAG Postprints* on the web so that everyone can access them easily. By the time you read this announcement you should have received your 2001 abstracts. Thanks Jennie for another fabulous job!

WAG-ANNOUNCE: I have taken the liberty of forming an e-mail announcement list to provide you with information relevant to the wooden artifacts conservation community. It is intended to be a low-traffic list to announce events, publications, conferences, etc. of interest to wooden artifacts conservators. I hope this will help keep us connected as a group and help keep the membership of WAG informed of what is happening within our community. If you are not on this list but would like to be, you can send an e-mail to "majordomo@lists.Stanford.EDU" with the following command in the body of your e-mail message: "subscribe wag-announce." If you have an announcement for the membership, please send it to me at aheginbotham@getty.edu.

CALL FOR PAPERS: Joe Godla is looking for a few good papers! If you or someone you know is interested in giving a talk in Washington in 2003, please let him know.

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Joe can be reached at (978) 521-4788 or jgodla@spnea.org.

I look forward to being your chair this year. Please feel free to contact me about any ideas or concerns you have.

—Arlen Heginbotham, *Decorative Arts and Sculpture Conservation Department, J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000, Los Angeles, Calif. 90049-1687; (310) 440-7178; Fax: (310) 440-7745; aheginbotham@getty.edu*

EDITOR'S NOTE: THE RATS COLUMN WAS NOT SUBMITTED FOR THIS ISSUE OF AIC NEWS.

30th Anniversary T-shirts!

Did you miss AIC's 30th Anniversary in Miami? The T-shirt, designed as part of the celebration, was a very popular souvenir at the meeting, and we still have a limited number of shirts available. The Art Deco design is printed in black on a teal background.



**AIC Annual Meeting
30th Anniversary**

The shirts are 100% cotton "Hanes Beefy-T" in men's sizes small, medium, large, and x-large.

Please send a check for \$15 per shirt payable to AIC, to the attention of Mary Seng. Indicate the size(s) you prefer and your e-mail address. If the size you request is no longer available, we will let you know.

New York Conservation Foundation

Eastern Analytical Symposium

Conservation Science 2002

EAS and NYCF present the **9th Conservation Science Annual, November 18-19, 2002** at the Garden State Convention Center, Somerset, NJ, USA.

Speakers represent laboratories in Britain, Denmark, Italy, Netherlands, North America, and Slovenia.

GC/MS sessions all day Monday are chaired by Dr. Mark Ormsby of the National Archives and Dr. Christopher Maines of the National Gallery of Art; the special feature session topic is **Solid Phase Microextraction, SPME**

Young Investigators and General Methods sessions on Tuesday are chaired by Dr. Janice Carlson of the Winterthur Museum and Gardens.

2002 schedule:

www.NYCF.org/eas.html

The entire November 19-21 Eastern Analytical Symposium includes many other excellent sessions of analytical chemistry papers, posters, short courses, and workshops, with a great technology exposition. For general 2002 information: www.EAS.org

EAS 2003 will mark 10 years of EAS Conservation Science! See history at www.NYCF.org/eas.html and at <http://palimpsest.stanford.edu/news/eashist.html>

On November 17, 2003, two sessions will survey diverse methods based on X-ray physics. November 18 sessions: deterioration of inorganic materials, and colorants, pigments and dyes. Respond to session chairs' calls for papers, or fax 212 714 0149 or email NYConsnFdn@aol.com

www.NYCF.org

N Y Conservation Foundation

Courses, Conferences, and Seminars

CALL FOR PAPERS

October 21. "Protecting Our Diverse Heritage: The Role of Parks, Protected Areas, and Cultural Sites."

San Diego, CA—Contact: The George Wright Society, (906) 487-9722; info@georgewright.org; www.georgewright.org/2003.html. Proposals for papers, posters, workshops and exhibits accepted.

November 1. XVI International Congress of Classical Archeology of the Associazione Internazionale di Archeologia Classica (AIAC)

Boston/Cambridge, MA (Harvard University Art Museums)—Contact: Amy Brauer, AIAC 2003, Dept. of Ancient & Byzantine Art and Numismatics, Sackler Museum, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138; (617) 495-3393; Fax: (617) 495-5506; Faxed abstracts need to be followed by hard copy via mail. Online submissions: www.artmuseums.harvard.edu; www.aiac.org

November 1. "Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles," North American Textile Conservation Conference 2003.

Albany, NY—Contact: Susan Schmalz, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; sschmalz@lacma.org. 250-word abstract of paper sent via rich text format or poster proposals accepted.

November 20–22. Parchment: Conservation/Storage/Kodichology

Vienna, Austria—Contact: Alexander Aichinger, Österreichisches Staatsarchiv, Nottendorfergasse 2,

A-1030 Wien; +43 1 7954 0603; alexander.aichinger@oesta.gv.at

GENERAL

September 19. Disaster Response & Recovery.

Columbus, OH—Contact: Clara Ireland, Preservation Consultant; (614) 644-1972; cireland@sloma.state.oh.us. Cost: \$40; \$25 for Ohio Preservation Council members.

September 22–28. ICOM-CC 13th Triennial Meeting.

Rio de Janeiro, Brazil—Contact: Isabelle Verger, c/o ICCROM, 13 via di San Michele, 001 53 Rome, Italy; +39 (6) 58 553 410; Fax: +39 (6) 58 553 349; icom-cc@iccrom.org

October 2–4. Perfect Support: Soft Body Padding to Create the Ideal Shape, Course on Mannequins.

London, United Kingdom—Contact: Julie Travis or Sarah Cartmell, +44 208 781 9815; sarah.cartmell@hrp.org.uk; Fee: £275.

October 5–9. Costume Mannequins: Innovative Methods for Constructing and Casting Custom Archival Forms.

Lowell, MA—Contact: Mary Williamson, Textile Conservation Center, American Textile History Museum, 491 Dutton St., Lowell, MA 01854; (978) 441-1198; Fax: (978) 441-1412; mwilliamson@athm.org.

October 8–12. "Spot Testing for Materials Characterization," in partnership with Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com;

<http://www.campbellcenter.org>. AIC members can indicate \$200 "AIC Scholarship" on the registration form.

October 8–13. National Preservation Conference.

Cleveland, OH—Contact: (843) 722-8552; www.nthpconference.org/ConUpdates.

October 14–18. ICOMOS 13th General Assembly.

Harare, Zimbabwe, Africa—Contact: African Incentive, 62 Bishop Gaul Ave., Bertram Rd., Milton Park, P.O. Box EH 123, Emerald Hill, Harare, Zimbabwe, Africa; Fax: (263-4) 778215-6/741929; africadm@icon.co.zw

October 15–17. Art et Chimie: Polymers in the Creation-Reproduction, Conservation-Restoration and Exhibition of Works of Cultural Heritage.

Paris, France—Contact: www.scifrance.org

October 16. "Packing and Shipping Works of Art," in partnership with the Los Angeles County Museum of Art.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org

October 16–19. Charting the Future.

Richmond, VA—Contact: Southeastern Museums Conference, (225) 383-5042; semcdirect@aol.com; www.semcdirect.net

Courses, Conferences, and Seminars

October 17–20. The Society for the History of Technology Annual Meeting.

Toronto, Ontario, Canada—Contact: www.shot.jhul.edu.

October 25. “Packing and Shipping Works of Art,” in partnership with the Museum of Fine Arts.

Boston, MA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org

October 27–30. “Crossing Boundaries: Diversity & Representation in the 21st Century Museum,” Mid-Atlantic Association of Museums Annual Meeting.

Albany, NY—Contact: John Suau, Executive Director, MAAM, 1 East Chase St., Baltimore, MD 21202; (410) 223–1194; Fax: (410) 223–2773; director@midatlanticmuseums.org; www.midatlanticmuseums.org

October 28–November 1. The Museum Building and Environment.

Mourilyan, Australia—Contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College St., Sydney, NSW 2000, Australia; +61 2 9320 6115; Fax: +61 2 9320 6070; vinodd@austmus.gov.au; Registration deadline: September 23; Fee: \$900 Australian currency; www.amonline.net.au/mbe

November 1–2. Care of Contemporary Art: Who Decides?

Nashville, TN—Contact: Cynthia Stow, (615) 269–3868; cksy@aol.com. Cost: \$50, with discounts for qualifying students.

November 5–8. “Mastering Inpainting,” in partnership with SCMRE.

Suitland, MD—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org

November 18–19. The New York Conservation Foundation/Eastern Analytical Symposium’s Conservation Science Annual.

Somerset, NJ—Contact: Mark Ormsby, mark.ormsby@nara.gov

November 20–22. Lasers in Art Conservation.

Hengelo, Netherlands—Contact: Marielle M.N. Kuijper, Art Innovation, Westermaatsweg 11, 7556 BW Hengelo (O), The Netherlands; +31 074 2501 239; Fax: +31 074 2423 296; marielle.kuijper@art-innovation.nl; www.art-innovation.nl

November 25–29. Museum Training In a Globalising World: Annual Meeting of ICOM Training Committee.

New Delhi, India—Contact: Patrick Boylan, 38 Kingsmead Rd., Leicester LE2 3YB, United Kingdom; +44 116–288–5186; p.boylan@city.ac.uk; www.icom.org/ictop

February 19–22, 2003. AIC Session at 91st Annual Meeting of the College Art Association.

New York, NY—Contact: Jay Krueger, j-krueger@nga.gov and Rebecca Rushfield, wittert@juno.com

April 2003. Indoor Air Quality in Museum and Historic Properties Fifth International Conference.

Norwich, Norfolk, United Kingdom—Contact: iaq2003@uea.ac.uk; www.uea.ac.uk/~e620/IAQ2003.html

April 1–5, 2003. “Wet Sites Connections—Linking Indigenous Histories, Archaeology, and the Public,” the International Wetland Archaeology Research Project Conference.

Olympia, WA—Contact: Dr. Dale R. Croes, WARP Conference Coordinator, Anthropology, South Puget Sound Community College, 2011 Mottman Rd. SW, Olympia, WA 98512–3872; (360) 754–7711 ext. 5336; Fax: (360) 664–0780; dcroes@spscc.ctc.edu.

April 14–18, 2003. “Protecting Our Diverse Heritage: The Role of Parks, Protected Areas, and Cultural Sites.”

San Diego, CA—Contact: The George Wright Society, (906) 487–9722; info@georgewright.org

May 22–23, 2003. Flat Glass Sheets: Museum Sites, Innovation Process, Innovation Products.

Napoli, Italy—Contact: M. Antonietta De Paola, Interservice S.A.S., C.so Vittorio Emanuele, 473, Napoli 80135, Italy; +39 0815440444; interservicesas@libero.it

ARCHITECTURE

September 26–28. “Shingles to Columns: McKim, Mead & White and the Transformation of America.”

Newport, RI (at Salve Regina University)—Sponsored by the Victorian Society in America;

Courses, Conferences, and Seminars

Contact: 1-800-351-2372;
historic@salve.edu

October 7, 2002–January 26, 2003. Conserving Historic Structures.

Victoria, British Columbia, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030 STN, CSC Victoria, BC, Canada V8W 3N6; (250) 721-6119; Fax: (250) 721-8774; crmp@uvcs.uvic.ca; www.uvcs.uvic.ca/crmp. Cost: \$643 Canadian funds, plus \$60 shipping fee for participants outside the U.S. & Canada. Registration deadline: September 21.

November 15–19, 2003. Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture.

Yazd, Iran—Contact: Dr. A. Vatandoust, Director, Research Center for Conservation of Cultural Relics, P.O. Box 11365-4834 Tehran 11365, Iran; +98 21 6702667; Fax: +98 21 6701747; av@rcccr.org

BOOK & PAPER

October 14–19. Making and Use of Karibari Drying Board

Washington, DC—Contact: Megumi Mizumura, Nishio Conservation Studio, 2428 17th St. NW, Washington, DC 20009; nishio@ix.netcom.com; Fee: \$1,200.

November 11–15. "Tape Removal," in partnership with UCLA Fowler Museum of Cultural History.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12;

Fax: (202) 452-9328; epourchot@aic-faic.org

September 2003. The Image Re-Integration Meeting: The 2nd Triennial Conservation Conference.

Newcastle-upon-Tyne, UK—Contact: Jean E. Brown, Senior Lecturer, Conservation of Fine Art, School of Humanities, The University of Northumbria; +44 191 227 3331; Fax: +44 191 227 3250; jean.brown@unn.ac.uk

ELECTRONIC MEDIA

September 15–18. Symposium 2003. Preservation of Electronic Records: New Knowledge and Decision-making.

Ottawa, Ontario, Canada—Contact: Christine Bradley, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721; cci-icc_publications@pch.gc.ca

September 29–October 4. NIP18: IS&T's International Conference on Digital Printing Technologies.

San Diego, CA—Contact: Henry Wilhelm, (641) 236-4282; Fax: (641) 236-4222; hwillhelm@aol.com, or Rita Hofmann (Switzerland), +41 26 43 57 414; Fax: +41 26 43 57 037; rita.hofmann@ilford.com or visit www.imaging.org

OBJECTS

October 23–25. Seminar on the Conservation and Restoration of Arms and Armour.

Leeds, United Kingdom—Contact: Alison Draper, Senior Conservation Officer, Conservation Dept., Royal Armouries Museum, Leeds LS10 1LT; +44 113 220 1807; Fax: +44 113 220 1917;

alison.draper@armouries.org.uk; robertsmith@armouries.org.uk

October 29–November 3. Wall and Floor Mosaics: Conservation, Maintenance, Presentation.

Thessaloniki, Greece—Contact: Prof. Demetrios Michaelides, ICCM President, University of Cyprus, Archaeological Research Unit, Kallipoleos 75, P.O. Box 537, 1678 Nicosia, Cyprus; Fax: +357 2 474 658; dmichaelides@ucy.ac.cy

PAINTINGS

September 16–27. International Course on Theory, Technology & Conservation of Icons.

Halkida, Evia Island, Greece—Conference is in English. Contact: Mihail Larentzakis-Lascaris, P.O. Box 172, 34100 Halkida, Greece; Phone & Fax: +30 221 21981; m_laskaris@yahoo.gr

October 15–17. Workshop on Indian Miniature Paintings.

London, England (at the Victoria & Albert Museum)—Contact: Dr. Dale R. Croes, WARP Conference Coordinator, Anthropology, South Puget Sound Community College, 2011 Mottman Rd. SW, Olympia, WA 98512-3872; (360) 754-7711 ext. 5336; Fax: (360) 664-0780; dcroes@spscc.ctc.edu. Cost: £205 for IPC members; £245 for non-members.

October 29–31. Religious Polychrome Sculpture of the 17th and 18th Centuries

Lisbon, Portugal—Contact: Policromia, Rua das Janelas Verdes 37, 1249-018, Lisbon, Portugal; encontros@ipcr.pt; www.muse.ucl.ac.be/policromia

Courses, Conferences, and Seminars

December 6. Digital Imaging for Paintings Conservators.

London, England—Contact: Kate Lowry, +44 2920 573 225; kate.lowry@nmgw.ac.uk. Cost: £40 for UKIC members; £50 for non-members; £25 students and unwaged.

PHOTOGRAPHIC MATERIALS

October 17–23. SEPIA Workshop on Management of Photographic Collections.

Amsterdam—Contact: ECPA, P.O. Box 19121, 1000 GC Amsterdam, The Netherlands; +31 20 5510839; Fax: +31 20 6204941; ecpa@bureau.knaw.nl; www.knaw.nl/ecpa/form.html; Fee: \$500 euros.

December 4–5. Photography and Glass.

Edinburgh, Scotland—Contact: Dagmar Hinz, Archive Conservator, Scottish Archive Network, Thomas Thomson House, 99 Bankhead Crossway South, Edinburgh EH11 4DX, Scotland; +44 131 242 5816; Fax: +44 131 535 1390; dagmar.hinz@scan.org.uk

TEXTILES

October 23–25, 2003. “Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles,” North American Textile Conservation Conference 2003.

Albany, NY—Contact: Deborah Trupin, (518) 237-8643, ext. 3241; deborah.trupin@oprhp.state.ny.us

WOODEN ARTIFACTS

December 13. Sixth International Symposium on Wood and Furniture Conservation: The Meeting of East and West in Furniture Trade.

Amsterdam—Contact: Dominique van Loosdrecht, Rijksmuseum, Amsterdam P.O. Box 74888, 1070 DN Amsterdam, The Netherlands; +31 20 67 47 229; Fax: +31 20 67 47 001; d.van.loosdrecht@rijksmuseum.nl.

COURSE OFFERINGS

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela Moor, (020) 8690 3678; Fax: (020) 8314 1940; xfa59@dial.pipex.com.

AASLH Workshop Series, including Collections Management & Practices

Nationwide—Contact: Tara White, (615) 320-3203; white@aaslh.org; www.aaslh.org

The American Academy of Bookbinding Courses

Telluride, CO—Contact: AAB, P.O. Box 1590, Telluride, CO 81435; (970) 728-3886; www.ahhaa.org

Campbell Center for Historic Preservation Studies

Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; campbellcenter@internetni.com; www.campbellcenter.org

Canadian Conservation Institute (CCI), 1030 Innes Road, Ottawa, ON K1A 0M5, Canada; (613) 998-3721; www.cci.icc.gc.ca

Centre for Photographic Conservation Courses

United Kingdom—Contact: Angela Moor, +44 (0) 181 690 3678; Fax: +44 (0) 181 314 1940; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com

Centro del Bel Libro

Photography: Historical Techniques, Conservation, First Aid (July 22–26); Photography: Mounting, Framing and Presentation (July 29–August 31). Ascona, Switzerland—Contact: Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona; +41 91 825 1162; Fax: +41 91 825 8586; info@cbl-ascona.ch

Conservation Center, Institute of Fine Arts, NYU, Conservation Workshops

Contact: Shelley Sass, Program Coordinator, sks3@nyu.edu

ICCROM Training Information

Contact: Training and Fellowship Office, 13 via di San Michele, 1-00153, Rome, RM, Italy; +39 06 585531; Fax: +39 0658553349; training@iccrom.org; www.iccrom.org

October 1–21, International Course on Conservation of Japanese Paper, Tokyo and Kochi City, Japan, registration deadline: July 15; November 4–29: Sharing Conservation Decisions, Rome and Florence, Italy, registration deadline: July 15.

Institute for Paper Conservation Courses

UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688;

Courses, Conferences, and Seminars

information@ipc.org.uk;
http://palimpsest.stanford.edu/ipc
Workshop on the Use of Vacuum,
Workshop on Indian Miniature
Paintings
International Academic Projects—
Short Courses
Contact: Jim Black, 6 Fitzroy Square,
London W1T 5HJ; +44 (0) 207 380
0800; Fax: +44 (0) 207 380 0500;
jb@academicprojects.co.uk;
www.academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

Nationwide—Contact: LSI,
1-800-647-1977; Fax:
1-800-303-4289; labsafe@aol.com;
www.labsafety.org

Multimodal Hazardous Materials Transportation Training Seminar

Various locations and dates. Contact:
Suezett Edwards, U.S. Department of
Transportation, (202) 366-4863

Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.

New Brunswick, NJ—Contact: Karen
Novick, Rutgers University, 4
Huntington St., New Brunswick, NJ
08901-1071; (732) 932-7169; Fax:

(732) 932-9314;
ww.scils.rutgers.edu/programs/pds/
pmi.jsp
Session I (October 28–November
1); Session II (April 7–11, 2003);
Session III (September 15–19,
2003).

Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700;
www.si.edu/scmre/courses_2002.
html
Technology of Furniture Making:
Decoration (October 21–25, half
days).

Seminars in Historic Preservation and Cultural Resource Management

Alexandria, VA—Contact: National
Preservation Institute, P.O. Box 1702,
Alexandria, VA 22313; (703)
765-0100; info@npi.org;
www.npi.org

SOLINET Courses

Contact: SOLINET, 1438 West
Peachtree St., Suite 200, Atlanta, GA
30309; (404) 892-0943; Fax: (404)
892-7879; www.solinet.net

West Dean College Courses

UK—Contact: College Office, West
Dean College, West Dean,
Chichester, West Sussex, PO18OQZ;

westdean@pavilion.co.uk;
www.westdean.org.uk
The Conservation and Restoration of
Gilded Ornament (Sept. 22–25);
Mortars for Repair and Conservation
(Oct. 8–10); Conservation and
Repair of Architectural Metalwork
(Nov. 5–8); Conservation of Ship
Models (Nov. 10–13); Conservation
Engineering (Dec. 3–6); Block
Printing for Wallpapers (Dec. 8–11);
Conservation of Masonry Ruins
(Feb. 4–7, 2003); Conservation and
Repair of Plasters and Renders
(March 2003); Cleaning Masonry
Buildings (April 2003); Conservation
and Repair of Timber (May 2003).

Seeking Development Officer

The American Institute for Conser-
vation of Historic and Artistic
Works (AIC) and its Foundation
(FAIC) seek an experienced
fundraising professional to assume
responsibility for general fundrais-
ing, expand a comprehensive devel-
opment program, and double major
endowment already in place. B.A.
degree, three years of experience

including federal (such as NEH,
NEA, IMLS), foundation, corporate
and individual sources, and proven
record of successful fundraising
required. Computer literacy, organi-
zational, management, writing and
communication skills, budget devel-
opment and monitoring, and ability
to manage multiple tasks and
responsibilities required. Experience
in a non-profit arts setting a plus.
Will work collaboratively with
administrative staff of six at the

national headquarters. Position is
funded for two years with continua-
tion anticipated. Excellent benefits.
Address cover letter, résumé, salary
history and requirements, and signif-
icant portion of a writing sample
from a grant request to: AIC Execu-
tive Director, 1717 K Street, NW,
Ste. 200, Washington, D.C. 20006.
No faxes or phone calls. Search will
continue until filled.

Positions, Internships, and Fellowships

THE METROPOLITAN MUSEUM OF ART CONSERVATION FELLOWSHIPS

The Andrew W. Mellon Foundation and The Sherman Fairchild Foundation, through The Metropolitan Museum of Art, awards a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Paintings Conservation, Paper Conservation (including photographs), Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), and Textile Conservation. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in the Costume Institute and an L.W. Frolich Charitable Trust Fellowship in the Department of Objects Conservation. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$25,000 with an additional \$3,000 for travel. Fellowships begin on September 1, 2003. A typed application (in triplicate) should include: full resume of education and professional experience, statement not to exceed one thousand words, describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recom-

mendation (at least one academic and one professional). The deadline for completed applications is January 3, 2003. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

MUSEUM OF FINE ARTS, BOSTON ASSISTANT CONSERVATOR CONSERVATION OF TEXTILES AND FASHION ARTS

This full time position is available immediately. Responsibilities for the survey collection of 30,000 objects include examination, treatment, and documentation; working with exhibit designers, packers, and collection care specialists; object/material research, and the supervision of interns. Candidates should have a graduate degree in conservation or have equivalent training and a minimum of 2 years supervised conservation experience. A knowledge of textile properties, techniques and history as well as textile conservation theory and practice is required, in addition to excellent sewing skills, written and verbal communication, organizational and interpersonal skills and a demonstrated ability to work independently.

Qualified applicants should send a letter of interest, resume, and three professional references to Sandra Matthews, Sr. Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA, 02115. Only those chosen for interviews will be contacted. We are an equal opportunity employer committed to diversity.

THE NEW YORK PUBLIC LIBRARY AARON AND CLARA GREENHUT RABINOWITZ CHIEF LIBRARIAN FOR PRESERVATION

The Research Libraries are seeking a new chief to lead and manage the Barbara Goldsmith Preservation

Division including establishing of goals and objectives for the preservation programs, coordinating a shared cooperative program to provide and care for the security of the collections in all formats, budget planning, and hiring and supervision of staff. The incumbent will have an opportunity to expand internal preservation education programs, develop and implement a model for the preservation of the Research Libraries' extensive collections of audio-visual and other non-book materials, and design and build a new collections care facility. This position reports to the Director of Technical Services.

Qualifications: ALA accredited MLS and substantial professional experience in a major research library or similar institution. Substantial knowledge and experience with preservation issues in large research libraries are essential as are management, organizational and interpersonal skills.

Salary: Commensurate with qualifications and experience.

For a full job description and instructions on how to apply, please visit us at www.nypl.org.

THE NEW YORK PUBLIC LIBRARY HEAD OF CONSERVATION TREATMENT

The Research Libraries are seeking to hire a new chief conservator to run its treatment programs including management of the Barbara Goldsmith Conservation Laboratory and the Collections Care Unit. The incumbent will supervise professional and technical staff assigned to treatment of rare and general library materials, plan the annual treatment budget, establish treatment specifications, plan disaster planning and recovery activities, and maintain environmental monitoring operations in conjunction with the Facilities Office. This position reports to the Aaron and Clara Rabinowitz Chief Librarian for Preservation.

Positions, Internships, and Fellowships

Qualifications: ALA accredited MLS and certification in conservation or extensive book and paper conservation training including coursework in chemistry. Substantial successfully demonstrated experience in conservation and supervising staff in a conservation setting. Familiarity with preservation issues in large research libraries and substantial knowledge of conservation treatment procedures.

Salary: Commensurate with qualifications and experience

For a full job description and instructions on how to apply, please visit us at www.nypl.org.

STRAUS CENTER FOR CONSERVATION, HARVARD UNIVERSITY ART MUSEUMS ADVANCED INTERNSHIPS IN CONSERVATION, 2003–2004

The Straus Center for Conservation, Harvard University Art Museums, will offer three advanced-level internships in conservation beginning September 1, 2003. The internships will be divided among the three conservation laboratories: objects, paper, and paintings.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation, one or more college-level chemistry courses; additional courses in material sciences and competence in a foreign language are desirable.

Current stipend level for the ten-month internship is \$22,000 with an additional travel and research allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to some University facilities. Stipends are contingent upon funding decisions by granting agencies.

Please send: curriculum vitae, official transcripts, three letters of recommendation, and a statement summarizing your interest in the chosen specialization (objects, paper, and paintings.) Application materials and correspondence should be sent

by February 1, 2003 to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3383. Telephone: (617) 495-2392; Fax: (617) 495-0322.

THE TEXTILE MUSEUM ASSOCIATE TEXTILE CONSERVATOR FOR EXHIBITIONS

The Textile Museum in Washington, D.C. seeks an Associate Textile Conservator for Exhibitions to be responsible for all phases of object and mount preparation for exhibitions, assist with incoming loan exhibitions and share in other departmental responsibilities for collections care and treatment. Requires a degree from a recognized conservation training program or a B.A. or B.S. and minimum equivalent experience of 2 years.

Must have demonstrated communication and organization skills and enjoy working in a team environment. Requires ability to lift and carry objects up to 25 lbs. See web site at www.textilemuseum.org.

Send letter and resume including references to: Conservation Search Committee, The Textile Museum, 2320 S St., NW, Washington, DC 20008. Application deadline September 30, 2002.

WINTERTHUR MUSEUM, GARDEN, AND LIBRARY RESIDENTIAL FELLOWSHIPS

Winterthur Museum, Garden, and Library 2003–2004 Research Fellowship Program. Residential fellowships available for scholars pursuing topics in American history and art, decorative arts, material culture, and design. NEH senior scholar grants, Lois F. McNeil dissertation grants, and short-term grants will be awarded, with stipends of \$1500 to \$2500 per month. Conservators pursuing historical research are encouraged to apply. Application deadline January 15, 2003. Visit www.winterthur.org, contact academicprograms@winterthur.org, or write to Gretchen Buggeln, Director, Research Fellowship Program, Winterthur Museum, Winterthur, DE 19735.

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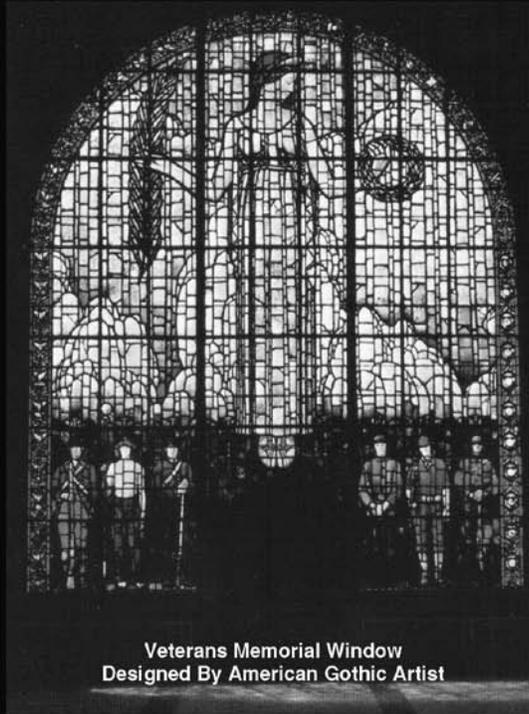
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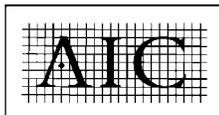
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