

Inside

JAIC Online!
7

What's Next for
Certification
8

New Professional
Associates
10

Donations List
16

AIC Directory
Corrections
17

Qualifications Task
Force Report
19

Special Workshop
Offered
20

Seeking Committee
Members
20

World Archaeological
Congress
23

Mold Resource List
21

AIC-Announce
23

What Makes Inpainting Projects So Tough?

TONY SIGEL

Inpainting losses in originally painted surfaces can be difficult, as our colleagues in the paintings group can tell you. For the objects conservator, differences caused by light and shadow on texture in three dimensions must be mastered, and are often complicated by constant incoming phone calls. It is also not unusual to find oneself inpainting from a high scaffolding during a windstorm, hanging upside down under a large sculpture from an alpine harness, or inpainting under water.

If this wasn't enough, we must use paint, pigments, toned and textured fills to represent *other materials*, recreating losses in virtu-

ally every organic, inorganic, and synthetic material in use since pre-history. From ancient materials such as bone, ceramics, and stone to metals and their corrosion products, the list extends forward in time to the most modern materials and beyond. All require that the treatment materials used remain distinct from the original so as not to impede future research and analysis. Ethnographic treatments often present inpainting challenges similar to those found in the paper and textile specialties. The field of ceramics alone challenges the now exhausted objects conservator to replicate with paint, everything from unglazed, low-fired earthenwares with matte, coarse textures, to salt- and ash-glazed Asian stonewares with mottled gloss/matte effects,

continued on page 3

From the President

JERRY PODANY

In January, the AIC membership was asked to vote on the development of a certification program and process. The motion passed by 62% in a voter turnout that was one of the largest ever recorded by the organization; just short of 1,200 members voted. I want to thank Terry Drayman-Weisser and the members of the Certification Task Force who have worked so diligently to bring this issue to the membership.

For almost eight years the organization has debated and considered certification . . . indeed the first effort to create certification occurred several decades ago. This recent vote provides the membership with a mandate to take the next steps in developing a certification program that can be brought to a vote. It will take some time, a good amount

of effort, and your involvement.

Prior to the vote there was a great deal of constructive discussion on several of the specialty group discussion lists and on the CoOL. Some of the questions posed had already been answered in previous newsletter articles or at previous Issues Sessions, but in the months to come it will serve us all well to answer them again. Other questions simply cannot be answered until the process moves forward. Among these recent questions were some very specific issues, such as, "What will the exam look like?"; "How often will recertification be required?"; "What will it cost individuals to become certified/recertified?"; "Where would the certification examinations be held (that is, how far, if at all, will I have to travel to take the examination)?"; and "Will the AIC undertake certification or will it be an independent body that will certify

continued on page 5

Table of Contents

AIC News	9
Allied Organization News	14
Courses, Conferences, and Seminars	30
FAIC News	10
Grants, Awards, and Fellowships	15
Health and Safety News	19
In Memoriam	11
Letter to the Editor	12
New Materials & Research	21
People	17
Positions, Internships, and Fellowships	34
Specialty Groups	24
Worth Noting	17

AIC NEWS

AIC News (ISSN 0887-705X) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1717 K Street, NW, Ste. 200, Washington, D.C. 20006, (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org; http://aic.stanford.edu

Periodicals postage paid at Washington, D.C., and additional mailing offices. Second-class postage paid at Washington, D.C. Postmaster: Send address changes to:

AIC News
1717 K Street, NW, Suite 200
Washington, D.C. 20006

AIC News is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in the *AIC News* are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

**Deadline for January Editorial Submissions:
December 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.

AIC News Staff

Lisa Goldberg	Editor
David Harvey	New Materials & Research Editor
Elizabeth F. "Penny" Jones	Managing Editor
Nora A. Armbruster	Production Editor
Mary E. Seng	Meetings & Marketing Manager
Maayan S. Heller	Administrative, Website & Publications Assistant

© Copyright 2003. *AIC News* cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/ NISO Z39.48-1992.

to the unforgiving glazes and painted decoration of majolica, and high-fired Asian and European porcelain.

Cultural Expectations

Solving the cultural and technical issues that these treatments frequently raise must be accomplished while using stable, reversible materials in such a way that conforms to our code of ethics, the needs of the artifacts, and the cultural expectations and requirements of each genre. Examples of treatment possibilities include intentionally visible, non-imitative fills and inpainting on archaeological materials, invisible and perfectly imitative fills and inpainting on European porcelain. In the first case the object exists primarily as a source of information, and in the latter, the cultural expectation (and to some extent value) depends upon the perceived beauty and perfection of the object. The expectations vary widely, even for identical objects, depending upon the physical location, intention, and financial resources of the collections. A black figure Attic hydria will likely be brought to a higher state of "aesthetic reintegration" in a wealthy fine arts museum gallery setting than

in an archaeological/ethnographic museum, or indeed an excavation site storeroom.

Modern Art and the Difficulties of Avoiding Jargon

Responsibilities for loss compensation in various types of cultural property requires that the conservator execute compatible fill and inpainting strategies, restoring the aesthetic balance and structural integrity of art and artifacts made from unusual and often unstable materials. For example, the conservator of items from the modern and contemporary era is often concerned with materials that include a spectrum of plastics and proto-plastics such as bakelite, latex, composite materials, cellulose, and early rubber products. Commercially manufactured artists materials present their own difficulties and inherent vice. Artists such as Joseph Beuys employ found materials; his works may include anything from butter to fat, film, plastic tape-recorders, felt, flashlights, and sleds. Problematic treatments that arise from degrading materials such as these must also be informed by the issues raised in the production, marketing, and collecting of contemporary art, where for example the artist's intent may conflict with the expectations of the sales gallery, the public at large, and the private or institutional owner of the moment. Other similar confounding

issues of originality, renovation, and use, inform the treatment decisions of other types of objects, such as ethnographic, functional historic and industrial artifacts.

Toned Fills

Objects conservators are often asked to create colored or tinted fills in materials that range from completely opaque (metal, stone, wood, plastic), to translucent and transparent, as found in glass, shell, ivory, and some synthetics. The fills may also need applied, embossed, or molded surface textures. Coloring these fills involves incorporating pigments or dyes into a cast matrix, perhaps with traditional inpainting added. Some materials exhibit color-shifting characteristics when lit and viewed at different angles. These include, shell (particularly pearl and abalone), gilding, iridescence in lustre glazes, glass deterioration products, and many highly finished wood species. Physical wear, soiling, damage, and other appearances of deterioration may also require recreation.

Inpainting Materials

At one time or another we may use virtually every stable, permanent type of commercially available prepared paint, as well as dry pigments combined with a range of natural and synthetic resins. In a well-stocked laboratory you will find watercolor, gouache, water-based and solvent-based acrylics, water- and solvent-based dyes, and pasted-tinting colors for polyester and epoxy resins. Many of the above-mentioned traditional and proprietary paint systems, whether developed specifically for the conservation professional or not, come with a range of media designed by the manufacturer to be used in conjunction with their products. These generally include variations of the medium designed to be used through an airbrush, to add gloss/matte effects, additives to accelerate and retard drying.

These proprietary paints are further modified by adding other materials to change some aspect of their characteristics. These include matting/thickening agents, such as fumed silica; waxes and cellulose ethers; opacifiers; metallic powders, such as titanium pigments; and wetting agents (to promote adhesion and flow). For example, to recreate the matte surface of smooth but unglazed earthenware, one can add a aqueous slurry of hydrophilic fumed silica to water-based acrylic dispersion paint, as the liquid matte medium supplied is often too glossy and can add unwanted thickness to the paint film, while limiting the covering power. Adding somewhat coarser ground dry pigments can provide needed texture as well as color. Dry pigments can also be incorporated into non-traditional fill materials such as those composed primarily of B-72 co-polymer and glass microballoons and/or, paper pulp, cellulose powder, ground and sieved marble, etc. Additives can be used to increase the stability of paint and medium by reducing the damage caused by ultra-violet radiation, inhibiting copper corrosion.

Such combinations of materials require a knowledge and awareness of their possible interactions over time, with each other, and with the object. One way to reduce the possibility of future harmful interactions is to limit the ingredients of a treatment, whenever possible, to the fewest possible stable and well-studied materials. It is also important to revisit older treatments periodically to see how the materials and techniques one has used in the past have held up.

A Cautionary Tale

This knowledge and awareness is hard won, often a result of painful personal experience. At the beginning of my career, I eagerly attended a summer course on porcelain restoration taught at a prestigious European university. I was exposed to a great deal of new knowledge, applied myself, and came back having learned a number of new things. I also returned with a shopping list of new (to me) materials to order for the numerous porcelain treatments awaiting me. I was indulged in this by my colleagues, who, like all conservators, like to shop, and who felt it was silly to discourage someone eager to work on porcelain. They did express reservations about one material in particular: a two-part, butylated urea-formaldehyde inpainting resin. They said they had heard of yellowing problems. "Nonsense," I said, "it's the latest thing, from Europe!" I labored for months and produced work that was greatly admired. I was very pleased with myself. Within very few years, the inpainting had yellowed noticeably.

More about Fills, and Retreatment

The isolating layer used to separate the fill material from the original fabric of the artifact both protects the original surface from contamination and facilitates reversibility. The likelihood of the future retreatment of *my own* projects concerns me more and more as I find that the larger proportion of my work involves retreatment of previous restoration and conservation work, no doubt carried out with similar good intentions and faith in the materials as my own. Sometimes retreatment is needed because of the damaging nature of the earlier techniques employed; aggressive overcleaning, filing off original edges and surfaces in poorly joined ceramic vessels, etc. However, retreatment is most often necessitated by the failure of the materials used; adhesives, fills, consolidants, paint. History suggests that our treatments will not be the final ones.

Poor substrate preparation has caused the premature failure of many past treatments. Many fills are hygroscopic, and need consolidation/sealing to provide a stable, non absorbent surface to receive the paint. This will limit future moisture cycling and related paint film problems. A sealed fill will also prevent excessive absorption of the liquid component of the paint, preserving the original binder to pigment ratio and allowing the film-forming characteristics of

continued on page 6

conservators?”

These are exactly the kinds of questions that the membership must now address and the kind of process-oriented particulars that will require your input. Answers will emerge over the next few years as the Certification Development Committee populates and begins to work closely with the specialty groups and other committees to formulate a specific program. There are many avenues now available (and some already in development) that will allow direct membership involvement.

There were broader questions as well, and these issues will require the most care and the widest input. “Does certification matter? Or is it just an exercise within the small community of conservation?”; “Are we mature enough as an organization and as a profession to carry out such an initiative?”; “Is certification an attempt to regulate the profession and as such, will it become divisive within the organization, excluding some at the direct, and perhaps unfair, benefit of others?”

Like all initiatives, one either takes a step forward or one takes a step back, depending upon the direction of the momentum. As has been said many times, the development of a certification program and process will be open to all opinions and all concerns. It must be if we are to create a useful, fair, and constructive product. If you are in favor of developing certification, now is the time to roll up your sleeves and contribute to the effort. If you have concerns about certification, now is the time to raise them and assure that the discussions include all points of view. Discussions, debates, and questions will clarify our efforts and move us ahead.

The next few years will determine whether or not we have a certification program in place and functioning; I certainly hope so. But in the end, I am most excited about the process because it will produce new initiatives, identify new challenges, and change old misconceptions. We will explore issues that will range much further than titles or certificates, membership categories and examinations. We have the opportunity to examine what lies at the very heart of what we do, why we undertake it, and how we go about it. There is every reason to see this exploration and certification itself as unifying efforts rather than divisive structures. In my last column I wrote about the invisibility of conservation among the public, and here I would expand that to include invisibility within our profession as well. The initiative we are about to undertake has the potential to help us see each other more clearly...and that can only be constructive.

Those words on visibility drew a number of welcome responses, most agreeing that it is a very serious issue and some illustrating specific experiences. Some have suggested that our efforts should begin with those whose objects and collections we treat and care for. Making our treatment reports for clients more accessible in both language and story can, as one member suggested, greatly improve the

client’s understanding and support of our mission. Others mentioned successful outreach efforts they have been involved in. Still others pointed to the unfortunate results of conservation’s failure to fully anchor a place at the decision making table within many institutions. Two of those letters are expanded on in this issue of the *AIC News*. I hope they encourage others to speak up. There is so much we need to do in this area and we are not alone in the realization that visibility is important...and lacking.

A recent *New York Times* article by Margaret Wertheim (Sunday, Feb. 2, 2003, “The Male-Heavy World of Science”) reported on the lack of effective educational outreach by the scientific community and the efforts (or lack of efforts) underway to correct this. Noting that the top eight scientific magazines sell 4.4 million copies monthly, while the top eight U.S. women’s magazines collectively sell 17.4 million copies, the author, in supporting a change in the apparent paucity of women in science, called for scientists to publish “outside the box.” The article’s point is that scientists need to rethink the exclusivity of their publishing venues if they are to reach a wider and equally deserving audience. Juniors at Pasadena’s California Institute of Technology, for example, are now required to take a course in writing skills and prepare an essay suitable for publication in one of the more popular science magazines, such as *Scientific American*. It’s a step we might consider customizing for our own profession and with our own students and interns in mind.

Obviously, however, writing popular articles and changing the way we write treatment reports is not enough. Advocacy comes in many forms and addresses our fundamental and professional responsibilities in many different ways. As I write this there is an escalating likelihood that our country will be deeply mired in a military conflict. Beyond the scale of human tragedy that we all fear and loathe, there will surely be considerable threat to cultural heritage in Iraq and perhaps neighboring countries. Regardless of our individual political beliefs, we as professionals—whose calling it is to preserve such monuments, sites, buildings, and collections, irrespective of their geographical location—should all be doing our part to minimize the damage and loss to these cultural treasures, particularly should war occur.

One action we can take is to support our country’s signing of the Hague Convention. The United States has lagged behind other countries too long in adding its name to an agreement that makes an attempt to protect cultural property in times of conflict. I encourage you to write Colonel Hayes Parks (parks@hqda.army.mil) and your Congressmen in order to express concern regarding our military operations and in support of the United States adding its name to the convention. It is not, nor has it ever been, someone else’s problem or someone else’s war.

—Jerry Podany, jpodany@getty.edu

the media to work properly.

Physical Properties

Special physical properties may need to be incorporated into the paint film and possibly the underlying fill. For example, a degree of elasticity may be needed to accommodate seasonal movement in wood, or a modicum of hardness to allow fine sanding and final polishing of inpainted glazes. Hardness will reduce damage from handling and abrasion on the bottom contact surfaces of portable objects, such as small vessels. Inpainted patina losses on small bronze sculpture may need to withstand frequent handling, and outdoor statuary bronzes will need protection (wax) from moisture (rain).

Paint and Color Mixing

The art of paint mixing involves combining the ingredients of the medium and the creation of the color or series of colors needed. This process should be planned ahead of time and is governed by the layering structure of the whole inpaint 'package,' the application methods to be used, and the required thickness of the layer. For example, recreating a transparent celadon glaze involves mixing an opaque base color and several intermediate, translucent layers of very pure color, transitioning to a clear, hard resin layer that will withstand sanding and polishing. Somewhere in this layering system a painted or drawn craqueleur may be inserted. Inpainting losses in wood requires a *trateggio*-like brush technique coupled with a variegated application of gloss and matte varnish to simulate grain and porosity.

Color mixing is a very personal process (and can often be very revelatory of one's personal shortcomings). I would characterize mine as somewhat chaotic and involving a great deal of experimentation (to put it charitably). Very often my "technique" is to make something of a mess, and

then figure out how to correct it. This may require more than one attempt. To suit my nature, I have developed several strategies. One is to frequently make mock-ups to test and refine my procedures and materials before setting brush to artifact. Another is to select materials that lend themselves to easy correction, or removal, creating grounds that will not be damaged by the process. Watercolor and gouache are ideal for experimenting with over sealed underlayers, and can be easily sealed in place.

Pitfalls

Some of the things that go wrong include muddy colors—usually caused by using too many different colors in a mix—and unwanted optical effects as a result of layering. These mainly show up as cool passages and are created when lighter, opaque colors are scumbled over a darker tone. Of course, once this is learned, it can be used favorably, as Rubens knew well. Conservators need to be phenomenologists, observant of everything that happens. Often today's mistake can become tomorrow's answer. Other problems include not mixing enough to complete the job and perhaps not recording with precision the composition of the mixture. Another issue, much larger than can be fully addressed here, is insuring that the light source you are using is strong enough for the task and represents the likely conditions under which the piece will be viewed.

Successfully maintaining the paint's consistency over the course of the treatment can also be challenging. While working in an air conditioned lab is difficult, working in the field with extremes of heat, thunderstorms, and bird droppings have special challenges. I have found several commercially available "stay-wet" palettes extremely effective when using water-based acrylic paints.

Recently, I have chosen to use water-based media such as the range manufactured by Golden as often as possible, both to limit my solvent exposure and to hone my skills in using this particular media type.

Golden manufactures a series of acrylic media with different characteristics that have been reported on in the literature (see box). The availability of opaque, finely ground, water-based acrylic paints in a "liquid" consistency, often supplied in a dropper bottle, is a welcome addition to the traditional paste grinds used in tubes.

Application

To achieve a smooth and even brush applied layer with water-based acrylic paints, particularly when using tube colors, several layers of adequately diluted paint are needed, lightly sanding between coats. Each appears over-thinned, perhaps flooded during its initial application, but as the water evaporates out and the film forms, a lovely, smooth surface is left.

Masking with hand-held barriers, tape, sheet films, latex fluids, and cyclododecane aid in the control and placement of paint. Brushing, airbrushing, stippling, spattering, pouncing, blotting, all have their uses, often combined with each other, and perhaps followed by further modification to the paint film when semi-dry or dry. For example, while the airbrush is unexcelled for creating a very thin, even paint film, it can be difficult to use without leaving an "airbrushed looking" surface. It may help to finish the application by brushing the final layers. Alternatively, varying the airbrush paint mix and distance from the surface can produce 'orange peel' or granular effects, if desired. The paint can be further modified by burnishing and texturing the semi-hard paint with an agate tool, with or without the use of silicone release paper, and/or waxing. Surface characteristics can also be altered with brush-applied solvents. A degree of gloss can be added to acrylic paint films by briskly brushing acetone across it. Solvent and water-based media can also be carefully layered in order to take advantage of the particular qualities of each.

SELECTED BIBLIOGRAPHY FOR ACRYLIC EMULSION PAINTS

Murray, A. C. et al. 2002. The condition and cleaning of acrylic emulsion paintings. *Materials Research Society Symposium Proceedings, Materials Issues in Art and Archaeology VI: Symposium*, ed. Vandiver, P. B., M. Goodway, Mass, J. L. Boston: Materials Research Society, 712:83–90.

Cavanaugh, J. 2001. The feasibility of ultrasonic misting as an inpainting technique. *WAAC Newsletter* 23(1).

Schmalz, S. R.. 2001. When patching is impractical: Non-traditional compensation for loss in a quilt. *WAAC Newsletter* (23)1.

Shashoua, Y., and R. Kibrya. 1998. Comparison between chemical and mechanical properties of Golden Matte Acrylics and Liquitex Matte Media as false glazes for ceramics conservation. The British Museum Department of Conservation. Conservation Research Report no. 1998/14.

Van Lookern Campagne, K., and M. van der Veen-Slager. 1996. 'Golden' water-based acrylic media; recent research at the Opleiding Restauratoren in Amsterdam. *Conservation News* Issue 59 (March).

Stavroutdis, C., and Z. Sweet Pinney. 1994. Technical exchange; new restoration colors available. *WAAC Newsletter* (16)2:19–20.

Whitmore, P. M., and V. G. Colaluca. 1995. The natural and accelerated aging of an acrylic artists' medium. *Studies in Conservation* 40(1):51–64.

Whitmore, P. M., V. G. Colaluca, and E. Farrell. 1996. A note on the origin of turbidity in films of an artist's acrylic paint medium. *Studies in Conservation* 41(4)250–255.

Suffield, B. 1991. An investigation into the discoloration of acrylic dispersion media. In *Selected Student Papers of the Seventeenth Annual Conservation Training Programs Conference*, 152–166.

Conclusion

This has been a brief summary of some of the challenges of inpainting objects. It is extremely rewarding to find the solution to a particular treatment problem, and it is both important and fun to share it. Objects conservators must be scavengers, borrowing from each other, the other specialties, and related fields such as medicine, dentistry, industrial chemistry, and auto-body repair. We need to be better at passing on our expertise to one another. I have been extremely fortunate in this respect, having learned much from the conservators with whom I've had the privilege and pleasure to work. As I've been writing this paper, I'm struck by how much I've learned from one conservator in particular, Stephen Koob.

Recently on the OSG-list, a terrific dialog developed featuring a number of objects conservators discussing their preferences for inpainting materials and techniques. As a result, a number of the talks scheduled for the upcoming Annual Meeting OSG session share the topic of inpainting. We have set aside additional time for group discussion. I'm hoping that people will attend and participate vigorously.

The recent passage of the vote to design a certification program has created a mandate for us to begin to define what might be considered our "body of knowledge." This undertaking will need all of our contributions.

—Tony Sigel, Straus Center for Conservation, Associate Conservator of Objects and Sculpture, Harvard University Art Museums; (617) 496-1903; asigel@fas.harvard.edu

JAIC 2000 Online!

You can now access the 2000 issues (Vol. 39, numbers 1–3) of the *Journal of the American Institute for Conservation* on AIC's website, <http://aic.stanford.edu>.

Certification: So What's Next?

I was amazed and tremendously pleased by the overwhelming level of response to the ballot on developing a certification program—an historic turnout! What this confirms, aside from the solid support for pursuing certification, is the enormous interest in the subject. The question now is, “Where do we go from here?” Previous research by the Certification Task Force, the work of the Qualifications Task Force, and the many thoughtful and probing comments and questions from AIC members, have given us topics and issues on which to focus our efforts as we go forward. Although a final certification program may be far down the road, we anticipate significant, positive spin-offs and rewards for our profession and members along the way. In the months ahead the Board, with input from the Certification Task Force, will determine what the next steps will be.

One thing is certain: the success of our certification program will depend on engagement and support from you, our members. Whether you voted for or against certification, it is my hope that we can count on you for commentary and guidance. It will take the service of

many to make certification a worthy reality. To this end, AIC committees, specialty groups, and members will be asked to give direction, to carry out research, and to assist in developing the program model and examination.

I want to take this opportunity to thank the members of the AIC Board for their foresight in calling a vote on certification. As you may know, the AIC's bylaws did not require the board to do this. I believe it is a sign of good stewardship and fiscal responsibility that the Board allowed the members to make a decision that directly affects our professional future. I also want to thank the members of the Certification Task Force for their hard work and dedication in carrying out research on various aspects of certification, participating in issues sessions, writing for this newsletter, and contributing so willingly to furthering our profession. The members are Ann Boulton, Mary Todd Glaser, James Hamm, and Nancy Odegaard. And last, but certainly not least, I want to thank all those members who participated in the process by attending issues sessions, making thoughtful comments, and casting their ballots.

—Terry Drayman-Weisser Chair, Certification Task Force

AIC Angels Project 2003

Naval Historical Center Washington Navy Yard, Washington DC

The Naval Historical Center (NHC) on the Washington Navy Yard has been selected for this year's AIC Annual Angels Project. Claire Peachey, one of NHC's archaeological conservators, put together their application to be the recipient of this year's pro-bono work day. The Yard was selected based on the strength of Claire's description of both the resources available and their tremendous need for help..

The Naval Historical Center houses thousands of historic objects and books related to the history of the U.S. Navy. The Center's components include the Navy Museum, responsible for display and interpretation of objects; the Navy Library, responsible for preservation and access of books and other documents; and the Navy Curatorial Branch, responsible for collections management and storage of objects. Angels will be needed at all three sites on the Yard:

NHC Curator Branch

The Curator Branch of the Naval Historical Center is responsible for approximately 140,000 objects, among which are several thousand flags. Included among this vast number of flags is a group of several hundred with particular historic significance. Over the past few years an effort has been made to begin to document and rehouse these historic flags. Approximately 80 have been rehoused. However, the question has arisen as to whether or not the methods used are sufficient to ensure the continued viability of the objects. The majority of the flags are stored in a tightly rolled configuration, and are wrapped in acid-free paper, sealed in plastic bags, and placed in large cardboard boxes in a warehouse setting.

Angels will be needed to evaluate current storage of rehoused historic flags, make recommendations, and perhaps assist with any advised changes to current storage; prepare a strategy for tackling the historic flag collection and the large volume of other flags; and to make specific recommendations for prioritizing, rehousing, conservation,

preservation, and storage.

NHC Navy Museum

The Navy Museum collects, preserves, displays, and interprets historic naval artifacts and artwork to inform, educate, and inspire naval personnel and the general public. The Museum, housed in a historic workshop building on the Washington Navy Yard, is open five days a week, has active education and outreach programs, serves as a venue for many Navy ceremonial events, and has a program of evening concerts. In fulfillment of its mission, the museum displays the finest examples of uniforms in the Naval Historical Center collection. Approximately 35 uniforms hang on mannequins inside glass cases. A conservation survey in 1998 identified the uniform displays as an area that needed improvement. Many of the uniforms are in need of padding and refitting to provide better support, separation of layers, and separation from the mannequins themselves. Squeezed between a limited budget and inadequate staff numbers, the museum would benefit from professional guidance from the Angels in the mounting of these nationally significant textiles, which include uniforms of Admirals Dewey and Nimitz. The permanent staff would gain from the practical instruction provided by the conservators, as would the museum's interns (of whom there are usually a half dozen during the summer).

NHC Navy Department Library

The Navy Department Library, a 200-year-old institution, houses the Navy's most valuable and historic collections of naval literature. Among its rare and unique materials is a collection of more than 100 "bound with" volumes. These materials contain a variety of Navy-related original documents, journal articles, brochures, etc. Because of their unique nature, the deterioration of the bindings, and the differing sizes of the items included, these materials need to be removed from the bindings. The instruction and demonstration of techniques used to remove materials from a small number of these volumes would be an invaluable aid to a small, but dedicated staff. It would not only assist ongoing conservation efforts, but would assist efforts to make early naval documents accessible to its diverse community of users.

Angels are needed to discuss the evaluation process, including identifying items that need further preservation; to demonstrate techniques used to remove materials from bindings; and to offer suggestions for materials and tools not presently included in the library's conservation supplies.

The Angels project will take place this year on Wednesday, June 4. Angels of all disciplines are encouraged to attend and participate. Previously experienced Angels (and you know who you are!) are especially encouraged to come and share the camaraderie and sense of fulfillment that is enjoyed during this most unusual of AIC's outreach events.

Please contact Michele Pagan to volunteer for this year's event or for further information: Michele_johnpagan@yahoo.com, (202) 546-5439.

2003 Arts Advocacy Day

The 2003 National Arts Action
Summit, Washington, D.C.

Information:

www.americansforthearts.org

Kress Fellowships—2003

Three Samuel H. Kress Conservation Publication Fellowships have been awarded for 2003. The recipients are Roy Perkinson, Sylvia Rodgers Albro, and Vicki Cassman.

The manuscript being prepared by Roy Perkinson, head of paper conservation at the Museum of Fine Arts, Boston, is his translation from German of Max Schweidler's *The Restoration of Prints, Drawings, Books, etc.* (1949). Perkinson will be writing an introduction and an appendix with supplementary text. The subtitle of Schweidler's book is *Past Mistakes and New Methods in the Removal of Age-Related Damage to Treasures in the Graphic Arts*.

The second fellowship was awarded to Sylvia Albro for her manuscript, "The History of Hand-papermaking in Fabriano." Albro, a senior paper conservator at the Library of Congress, will write a history of the art of hand papermaking in the city of Fabriano, Italy, beginning in the 13th century, and will include a descriptive catalog of examples of Fabriano paper found in the Library of Congress.

The third award this year is to Vicki Cassman, conservator and assistant professor in the department of anthropology & ethnic studies at the University of Nevada, Las Vegas. Her project is entitled, "Human Remains: A Guide for Conservators, Museums, Universities, and Law Enforcement Agencies." There is currently no text on the subject of proper and respectful preservation methods for human remains.

These fellowships represent the third grant cycle for Kress fellowships, which now total 25. FAIC is extremely grateful for the support of the Samuel H. Kress Foundation in making these fellowships possible. Its goal is improving the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. A number of the Kress fellowship recipients have published their books.

—Elizabeth F. "Penny" Jones, AIC Executive Director
pjones@aif-faic.org

Professional Associates Approved

The following AIC members were recently approved as professional associates:

Whitney Baker

Tiarna Doherty

Ann Frisina

Naoko Fukumaru

In Memoriam

John M. Brealey

John M. Brealey—head of the paintings conservation department of the Metropolitan Museum of Art from 1975 to 1989; adjunct professor at the Institute of Fine Arts, New York University; a member of the Advisory Council, Hamilton Kerr Institute, University of Cambridge; consultant to the Yale Center for British Art; consultant and restorer to the Frick Collection; and fellow of the International Institute of Conservation of Conservation of Historic and Artistic Works—died on December 19, 2002.

Born in London in 1925, Brealey came to the United States in 1975 and was a “prime mover in a campaign to transform the theory and practice of the conservation of paintings in this country,” according to Calvin Tomkins (Colored Muds in a Sticky Substance, *New Yorker* profile, March 16, 1987, pp. 44–70). Students he trained now have roles in conservation departments at major museums across the United States and Europe.

Brealey’s parents were artists; his father, William Brealey, was a well known portrait painter in London. In an FAIC oral history interview in 1976 he said, “I realized that I had a very strongly developed inherent response to works of art. I felt completely at home with an artwork, whether it was a sculpture, architecture, or painting. I just knew where I was. Probably the only time in life that I was at ease.”

In 1947, Dr. Anthony Blunt at the Courtauld and James Byam Shaw, chairman of Colnaghi’s, both advised him to study with the late Dr. Johannes Hell, conservator of the Dulwich Collection and Rembrandt specialist, and he complied. He then worked with Dr. Stephen Rees Jones at the Courtauld Institute of Art, University of London, from 1951–52.

From 1952 until 1975, Brealey treated important pictures from major public and private collections. His most challenging project was the series of nine large canvases of *The Triumph of Caesar* by Mantegna in the Royal Collection at Hampton Court. In 1975, John Pope-Hennessy and John Walsh persuaded him to give up his private practice and come to the Metropolitan Museum to set up his own teaching institute within the museum. Brealey was co-author, together with Maryan Ainsworth, Egbert Haverkamp-Bege-mann, and Pieter Meyers, of *Art and Autoradiography: Insights into the Genesis of Paintings by Rembrandt, Van Dyck, and Vermeer*.

In 1982 Brealey and the Metropolitan battled the staff of “60 Minutes” of CBS-TV, who branded “The Fortune Teller” by Georges de La Tour as a fake. He also traveled to and consulted for the Museum Dahlem, Berlin; the National Gallery of Scotland; the Art Museum Association of Australia, the Museum Boymans-van Beuningen, Rotterdam, and the J. Paul Getty Museum.

From 1982 to 1989, Brealey held annual five-day semi-

nars—for directors and curators from other museums—at the Metropolitan Museum on connoisseurship of approaches to conservation and restoration of paintings. He worked in coordination with John Walsh, formerly the director of the Getty Museum.

In 1984, Brealey cleaned and restored Velasquez’s *Las Meninas* in Spain. His Majesty King Juan Carlos I awarded him La Medalla de Oro al Merito en Las Bellas Artes (the Gold Medal for Artistic Achievement). Brealey told Tomkins wryly, “The medal should perhaps have been awarded for valor under fire.” He suffered a severe stroke in 1989, but continued his work at the Prado for brief periods until 1992.

—Joyce Hill Stoner, from the FAIC Oral History File, Winterthur Museum, (302) 888-4888; jhstoner@udel.edu

Eleanor Swenson Quandt 1921–2002

Eleanor Swenson Quandt, associate member of IIC since 1958, founding member of the IIC-American Group and the Washington Conservation Guild, fellow of AIC, and two-term board member of WCG, passed away in September 2002 at the age of 80 after a long struggle with Alzheimer’s Disease. An art historian by training, Eleanor rejected the traditional methods of learning from slides and photographs, and always preferred to study art works in their original form. It was this fascination with the materials and techniques of art that later drew her to the field of conservation.

Eleanor’s museum experience began in 1943 when she was appointed assistant to the curator of paintings and sculpture at the Brooklyn Museum. During the war years Eleanor assumed responsibility for the entire collection—comprised primarily of American art—and she worked closely with Sheldon and Caroline Keck, who were in charge of painting conservation at the Museum. Under their guidance Eleanor learned the basic principles of conservation and gained an appreciation for the science and craft of the profession that was later to influence her own career in a significant way.

In 1947 she joined the staff of the Corcoran Gallery of Art as their curator of American art. During her tenure she recataloged the museum’s collection of American paintings, organized numerous exhibitions, and wrote catalogs and articles relating to the Gallery’s program in American art. In 1951 Eleanor played a major role in the hiring of a young painting conservator, Russell J. Quandt, who had been trained by the Kecks, as well as by Roger Dennis, conservator for the Lyman Allen Museum in Connecticut.

Russell and Eleanor were married in 1952, and after resigning her position as curator, the couple established an independent practice in painting conservation. This initiative flourished alongside Russell’s part-time work for the Corcoran and ultimately served more than 20 client museums and numerous private collectors. In 1967 Colonial

Williamsburg produced a feature-length film, *The Art of the Conservator*, which documented the Quandts' technical study and treatment of five early American paintings from the Abbey Aldrich Rockefeller Folk Art Collection. Later that year, through participation in a symposium, they realized that the initial evidence they had gleaned from x-rays, paint and ground samples, canvases, and stretchers held the clues to a more precise attribution and dating of a group of these paintings. The scope of their research project was quickly expanded and soon they were able to assign many of the paintings to distinct artists' groups, based upon accumulated technical evidence.

Unfortunately, just as their research was gaining momentum and their expertise in early American paintings more widely acknowledged, Russell suddenly became ill and died at the age of 50 from a brain tumor. After closing the family business in 1970 Eleanor worked for the following two years on a series of private and federal grants, hoping to complete and publish the research that she and her husband began together. She spent a summer in upstate New York with her daughter Abigail as her assistant, examining and taking samples from more than 25 paintings in at least 15 different cities. While the goal of writing a book was never realized, during this time Eleanor was able to present papers at several professional meetings and to publish three important articles on the technical aspects of early 18th century American paintings.

In 1973 she accepted the newly created position of administrative assistant to the conservation officer of the Library of Congress, a post then occupied by the book conservator, Peter Waters. With this appointment Eleanor was able to draw on her research skills as well as her fine sense of art historical perspective and diplomacy in dealing with all aspects of the Library's conservation program. She managed the Conservation Office Point System and was a meticulous editor of the numerous lectures, papers, and in-house memoranda produced by Mr. Waters and other staff. She also arranged special tours of the Conservation Office and responded to inquiries from the general public about conservation, authentication, and appraisals. Eleanor worked for 17 years at the Library of Congress, retiring from the Conservation Office in 1990.

Eleanor was a person with many multidisciplinary talents, who was able to use her art historian's eye and skills in technical research and writing for the field of conservation. She had high ethical standards and was a tireless advocate of good documentation and minimal intervention in the care and treatment of works of art. Eleanor also acted as an enthusiastic and caring mentor for many young professionals in the field of conservation, opening her home and providing them with the wisdom of her years to guide them in their own careers. Her absence will be felt by the many friends and colleagues who knew and worked with her over the course of her interesting life.

—Abigail B. Quandt, *The Walters Art Museum*

Note: The Quandts' archives, including all their notes, draft chapters for their book, and x-rays and samples taken from more than 50 early-18th-century American paintings, are permanently housed at the Winterthur Museum and Library and are available to anyone who wishes to consult them.

Letter to Editor

Putting a Face on Invisibility

It is always a challenge to extrapolate case history, personal experience, and observation to characterize prevailing conditions and circumstances, but it is the way we interpret our world—and we do it all the time as conservators in our labs with objects under our care. So acknowledging that risk, I offer the following case study of a museum and a conservator in response to Jerry Podany's missive on the "invisibility" of conservation (*AIC News*, Vol. 28, No.1, "Invisibility or Self Preservation: A Choice"), in hopes that it may be of value to all of us working to advance the "essentialness" of our profession, especially within collecting institutions that we feel should intrinsically understand and embrace the principles we have so diligently put forth to them.

Until October 31, 2002, I was the sole conservator at the Rochester Museum & Science Center in Rochester, New York. On that day, the position and the department were eliminated. This museum is one of the venerable regional repositories for history, natural science, and anthropology. It was founded in 1912 on the model of many of the large natural science and history collections established in major cities around the United States in that era. Within the Museum's collection of 1.5 million objects—entrusted to its care by the surrounding region—is the definitive archaeological and ethnological record of the Seneca Iroquois nation, as well as the geological, natural science, and settlement period, historical record of the Genesee Valley region of New York State. The collection care needs of this institution are vast, and in the previous decade the museum had made significant improvements in collections storage and established a conservation laboratory under the direction of Nancy Davis.

A new administration in 1996 and a board focused on a new mission promoting interactive science, has resulted in a precipitous loss in the museum's capacity to manage and care for its collection.

In these six years the museum lost or cut five curatorial positions and support staff, conservator, and the collections manager—virtually the entire conservation, curatorial, collections management, and research functions within the institution. Although there was a significant loss in local funding which provided the rationale for these some of these cuts, the board and administration made these changes in accordance with a new set of priorities, which included the elimination of "essential" (our words) func-

tions within a major collecting institution while maintaining and growing other “essential” (their words) non-collection functions.

You might ask, “So what is new here? Positions are cut regularly, layoffs occur everywhere, life goes on. Why should this one experience in a regional museum have any significant import?” Let me give a few particulars of this case study that should raise concern throughout our professional ranks.

I began my tenure at the Rochester Museum & Science Center by producing a comprehensive conservation assessment, which I submitted with a request for creating a planning mechanism to include it in the institutional strategic planning process. This document never reached the board and I was never invited to participate in planning meetings or discussions with administrators addressing the issues it raised. These issues included acute problems with environ-

mental conditions and failed mechanical systems; lack of a disaster management/emergency response plan for the collection; antiquated record-keeping systems; poor collection accountability; damaging exhibition conditions and high light levels that had destroyed sensitive organic-based collection objects for more than 40 years without rotation off exhibit; insufficiently trained staff to meet minimal standards of collection oversight; and lax security. My assessment also raised concerns of the ongoing general dismantling of collection management functions, resulting in a situation where conservation concerns had *no* vehicle for effecting policy decisions. In fact, over the past four years I witnessed the Rochester Museum & Science Center take a course of action opposite to the policies and procedure guidelines for collecting institutions, recently formulated by AIC and proposed for inclusion into accreditation standards for the American Association of Museums.

We are all versed in the rhetoric of responsible trusteeship and guidelines for good governance, ethical codes for museums, and the importance of preservation planning that abounds in many documents and books. It looks great in print; but to paraphrase the well known riddle, “If a collection is deteriorating and a conservator conducts a condition survey, does it make a difference?” Of course, there are enlightened institutions demonstrating the collaborative efforts of conservators working with associated professional organizations that have preserved countless objects of our shared material cultural legacy, attesting to our desire to do the right thing. However, much work remains in order to carry our “essential” message forward effectively. Based on the experiences of this case study, I for one, need to work better, smarter, and harder—along with my colleagues—on what it is to be effective as a conservator, and ensure that AIC’s position is understood and accepted in our nation’s collecting institutions.

—Ralph Wiegandt, 51 Park Ln., Rochester, N.Y. 14625;
Ralphwiegandt@worldnet.att.net

Note: A letter expressing the AIC’s deep concern over the loss of conservation resources at the Rochester Museum and Science Center has been sent its CEO. The letter included a copy of the AIC’s “Position Paper on Conservation and Preservation in Collecting Institutions” and was copied to the chair of AAM Accreditation Commission and to the Director of Museum Advancement and Excellence for the AAM. We are hopeful that the Rochester Museum and Science Center will seek a way to position conservation and preservation of their collections as priorities in meeting their stewardship responsibilities.

—J. Podany

Letter to the Editor

It was with great interest that I read Jerry Podany’s editorial urging conservators to raise our profession’s profile through articles written for the non-conservator. I am a private conservator practicing in a region where popular interests lie more in sailing, and alternate medicine than in conservation.

A few years ago I decided that the relatively small demographic interested in art might like to know more about what conservators do. My goal was to educate the consumer and to promote conservation services (my own included!). “Preview: The Gallery Guide” is a small, but very targeted publication distributed to private galleries in the Vancouver/Seattle area. They agreed to run a series of articles on conservation written by myself, paintings conservator Cheryle Harrison, objects conservator Andrew Todd, and textiles conservator Joan Marshall.

The series has proved to be reasonably successful. The publisher reports good feedback from the readers, and the writers have received at least some work as a result of the articles. The larger, but less tangible benefit, is a more widespread understanding and appreciation of our profession. I haven’t been mistaken for a tree hugger in quite awhile.

A relaxed but informative writing style works for me. I want readers to understand the general techniques used in conservation, to appreciate the skill it takes to use them successfully, and to feel comfortable approaching conservators for further information. Those of you with Internet access can find the series at <http://www.preview-art.com>; click on “Conservation Corner.”

—Rebecca Pavitt, Vancouver, B.C

Allied Organization News

News from the ICOM Conservation Committee 13th Triennial Meeting Preprints

The ICOM-CC 13th Triennial Meeting was held at the Hotel Gloria in Rio de Janeiro, Brazil, September 22–28, 2002. Members from 62 countries attended this first a triennial meeting held in South America. The theme for the meeting was “Achievement and Future Directions.”

The *Preprints* of the 13th ICOM-CC Triennial Meeting in Rio de Janeiro, Brazil, (2002, 2 volumes: 962 p. ISBN 1-902916-30-1) are available from the following distributors:

ICCROM, Via di San Michele 13, 00153 Rome, Italy; (39) 065855-3372, Fax: (39) 065855-3349; publications@iccrom.org; price: \$135

(fax your order with credit card number, card expiration date, and signature)

James and James (Science Publishers) Ltd., 35-37 William Road, London, NW1 3ER, UK; Fax: (44) 207 387 8998; orders@jxj.com; www.jxj.com; price: \$150

Next Triennial Meeting

The next triennial meeting will be held in at the Netherlands Congress Centre, The Hague, in either late August or mid-September of 2005. One plenary session theme will be “Our Cultural Past—Your Future.” Simultaneous translation in English, French, and Spanish will be available for all plenary and working group sessions. Possible tours include laboratories at museums in The Hague, Leiden, Rotterdam, Otterlo, Amsterdam, and Delft. In cooperation with these organizations and the Dutch Association for Conservators, numerous conservation studios will be open for visits.

ICOM-CC Working Group Newsletters

ICOM-CC members should be aware that many of the working groups now post their newsletters on the website at www.icom-cc.org. Check the site from time to time for newsletters in your specialty area.

Cooperative Programs with Other Organizations

ICOM-CC strongly favors cooperative projects and programs with other organizations and would like to foster partnerships among ICOM-CC working groups and AIC specialty groups with common interests. The AIC Professional Development workshop program is also geared toward cooperative projects with other organizations. Consequently, developing a joint workshop proposal might be an excellent way to foster international cooperation among conservators. A list of the ICOM-CC working groups, with at least one of the coordinators:

Preventive Conservation (WG no. 1)

Colin Pearson

E-mail: pearson@scides.canberra.edu.au

Education and Training in Conservation & Restoration (WG no. 2)

Joan Reifsnyder

E-mail: jmreif@tin.it

Theory and History in Restoration (WG no. 3)

Rebecca Anne Rushfield

E-mail: wittert@juno.com

Scientific Methods of Examination of Works of Art (WG no. 4)

Jaap Boon

Email: boon@amolf.nl

Documentation (WG no. 5)

Geneviève Aitken

E-mail: genevieve.aitken@culture.fr

Paintings I: Conservation and Restoration (WG no. 6)

Jacqueline Ridge and Anne Rinuy

E-mail : jacqueline.ridge@tate.org.uk,
anne.rinuy@mah.ville-ge.ch

Sculpture and Polychromy (WG no. 7)

Anne Kruse van Grevenstein

E-mail: sral@wxs.nl

Mural Paintings, Mosaics, and Rock Art (WG no. 8)

Valerie Magar

E-mail: vmagar@avantel.net

Graphic Documents (WG no. 9)

Jan Wouters

E-mail: jan.wouters@kikirpa.be

Photographic Records (WG no. 10)

Riitta Koskivirta

E-mail: riitta.koskivirta@fmp.fi or riittako@sunshine.fmp.fi

Ethnographic Collections (WG no. 11)

Marian Kaminitz

E-mail: mkaminitz@netscape.net

Wet Organic and Archaeological Materials (WG no. 12)

Per Hoffmann

E-mail: hoffmann@dsm.de

Textiles (WG no. 13)

Mary Ballard

E-mail: ballardm@scmre.si.edu

Leather and Related Materials (WG no. 14)

Andreas Schulze

E-mail: andreas.schulze@lfd.smi.sachsen.de

Natural History Collections (WG no. 15)
Dries Van Dam
E-mail: a.j.van_dam@lumc.nl

Stone (WG no. 16)
Zdravko Barov
E-mail: ethos@thegrid.net

Glass, Ceramic and Related Materials (WG no. 17)
Lisa Pilosi
E-mail: lisa.pilosi@metmuseum.org

Metals (WG no. 18)
Christian Degriigny
E-mail: christian_degriigny@hotmail.com

Lacquer (WG no. 19)—suspended

Furniture and Wooden Objects (WG no. 20)
Hany Hanna Aziz Hanna
E-mail: hhnnc@hotmail.com

Modern Materials (WG no. 21)
Thea van Oosten
E-mail: thea.van.oosten@icn.nl

Legal Issues in Conservation (WG no. 22)
Sharon Little
E-mail: Sharon.Little@mcc.gouv.qc.ca

Task Force on public engagement in conservation
Simon Cane
E-mail: s.cane@msim.org.uk

—Catharine Hawks, ICOM-CC/AIC Liaison, cahawks@aol.com

Grants, Awards, and Fellowships

Fulbright Scholar Program

The Fulbright Scholar Program is offering lecturing/research awards in some 140 countries for the 2004–2005 academic year. Traditional Fulbright awards are available from two months to an academic year or longer. Opportunities are available not only for faculty and administrators, but also for professionals from business and government as well as scientists, artists, independent scholars, and many others. A new short-term grants program—the Fulbright Senior Specialists Program—offers two to six week grants in a variety of disciplines and specialties.

Application Deadlines are:

May 1, 2003, for Fulbright Distinguished Chair awards in Europe, Canada and Russia

August 1, 2003, for Fulbright traditional lecturing and research grants, worldwide

Rolling deadline for Fulbright Senior Specialists Program

For information, contact the Council for International Exchange of Scholars (CIES) at 3007 Tilden St. N.W., Suite 5L, Washington, D.C., 20008-3009; (202) 686-7877 or e-mail: apprequest@cies.iie.org. Information and an online application are also available on the web at www.cies.org

NEH Challenge Grants

National Endowment for the Humanities Challenge Grants help institutions and organizations secure long-term improvements in and support for the humanities programs and resources. Look at the NEH category for “Artistic Creativity and Preservation” for grant guidelines that might be applicable to projects related to conservation and preservation. Contact the NEH Office of Challenge Grants at (202) 606-8309 or challenge@neh.gov for information. Application deadline is May 1 for projects beginning in February 2004, and November 3 for projects beginning in June 2004.

American Express

American Express supports the Cultural Heritage Program to protect the natural and built environment so that it can be enjoyed by local residents and preserved for future generations; <http://home3.americanexpress.com/corp//philanthropy/cultural.asp>.

2003–2005 IPAM Applications Now Available

AAM’s International Partnerships Among Museums (IPAM) program offers mid-level museum professionals in the United States the opportunity to travel and work with a partner museum on a joint project. Additional information and the application are available on the AAM website, www.aam-us.org/international, or contact the office for a copy: 1575 Eye St. NW, Suite 400, Washington, D.C. 20005; (202) 289-9115.

Save America’s Treasures Applications Available

Save America’s Treasures grants support the preservation and conservation of the nation’s intellectual and cultural artifacts and historic structures and sites. The grants are administered by the National Park Service (NPS), in partnership with the Institute of Museum and Library Services (IMLS), the National Endowment for the Humanities (NEH), the National Endowment for the Arts (NEA) and the President’s Committee on the Arts and Humanities. Further information and applications can be found at <http://www2.cr.nps.gov/treasures/index.htm>. Applications should be sent directly to the National Park Service. Applications must be received by **March 20**.

D O N A T I O N S

Thank you for your generosity

Aguirre, Zuleyma	Del Re, Christine	Landrey, Gregory	Rudolph, Nan
Albro, Sylvia	Dicus, Diana Hobart	Landry, Linda	Ryan, Victoria
Alden, Gary	Dietze, Edith	Lawson, Julia	Sample, Donald
Allaire, Elizabeth	Drayman-Weisser, Terry	Lawson, Margaret	Sass, Shelley
Anderson, Helen	Drewes, Jeanne	Lebwohl, Murray	Schenck, Kimberly
Andrews, Theresa	Eisenberg, Judith	Malane, Adrienne	Schlefer, Elaine
Ash, M. Randall (Randy)	Eldridge, Betsy Palmer	Mancusi-Ungaro, Carol	Schrock, Nancy Carlson
Baker, Julie	Espinola-Beery, Vera	Manoukian, Downey Rugtiv	Schulte, Elizabeth Kaiser
Balicki, Alan	Evetts, Echo	Marsh, Terry	Scott, John
Balloffet, Nelly	Ewer, Patricia	Marti, Marianne	Selden, Debra
Bark, Jared	Fairbanks-Harris, Theresa	Maxson, Holly	Severson, Kent
Bernier, Brenda	Fauver, Ronald	Mayer, Debora	Spicer, Gwen
Berrett, Kory	Fikioris, Margaret	McClintock, TK	Stone, Janet L.
Berry, Cynthia	Fraser Giffords, Gloria	McGinn, Mary	Stoner, Joyce Hill
Biggs, Julie	Freeman, Elizabeth	McLean, Catherine	Striegel, Mary
Bischoff, Judy	Fronek, Joseph	Melching, Sarah	Sturman, Shelley
Blyth Hill, Victoria	Fulton, Scott	Messenger, Karen	Sullivan, Maria
Booth, Laurie	Gaehde, Joachim	Minter, William	Sutton, Nathan
Booth, Suzanne Deal	Gammon, Carolyn	Mohr, Pauline	Tahk, F. Christopher
Borsa, Nada	Garland, Kathleen	Mowery, J. Franklin	Thomsen, Fonda
Bové, June	Giordano, Cheryl	Nikolic-Litwin, Olga	Thornton, Jonathan
Brandon, Jon	Gkimourtzina, Amalia	Nissman Foundation, Murray & Grace	Trupin, Deborah Lee
Braun, Thomas	Goldberg, Lisa	Nitzberg, Nancy	Untch, Katharine
Brooks, Connie	Grace, Victor	Norris, Debbie Hess	Vagts, Lydia
Brown, Barbara	Grant, Kenneth	Ocker, Ralph	Van Vooren, Camilla
Buckley, Barbara	Ham, Patricia	Odegaard, Nancy	Veenstra, Carolina
Butler, Marigene	Hamburg, Doris	O'Donnell, Alexandra	Veloz, Nicolas
Case, Peter	Harman, Margaret	Ordonez, Margaret	Vicovanu, Dimitrie
Cassman, Vicki	Harpainter, Mark	Pace, Laurence	Von Oertzen, Baroness I.
Charles, Arsen	Harriman, Gail	Pearlstein, Ellen	Wagner, Sarah
Chase, Sara	Hee, Linda	Pennuto, James	Wardius, Janine
Chase, Thomas	Hickman, William	Perkinson, Roy	Watkins, Stephanie
Cianfon, Emilio	Hioki, Kazuki	Pilette, Roberta	Weil, Phoebe
Clancy, Eileen	Hoenigswald, Ann	Pineiro, Cesar	Wender, Deborah
Clark, Karen	Holdcraft, T. Rose	Pollak, Nancy	Whalen, Tim
Cleveland, Rachel-Ray	Hollyday, Elizabeth	Prichett, Frances	Whitman, Katharine
Collins, Stephen	Horn, Mindy Friedman	Proctor, Robert	Whitten, Jill
Craft, Meg Loew	Kaminitz, Marian	Radecki, Monica	Wicks, Lynn
Cullen-Cobb, Kim	Kamph, Jamie	Real, William	Wiegandt, Ralph
Cusworth, Christyl	Kaplan, Hilary	Reed, Judith	Witty, Anne
Cutrone, James	Klinger, Jane	Reyes, Patricia	Wollenberg, Peter
Dambrogio, Jana	Knipe, Penley	Richard, Mervin	Yamin, Martina
Danzing, Rachel	Koehnlne, Lyn	Roby, Thomas	Young, Barbara
Davis, Mary Jo	Kraemer, Wendy	Rockwell, Thornton	Young, Pamela
de Berenfeld, Celina Con- treas	Krueger, Jay	Rose, Ingrid	Zanikos, Anne
Dekle, Claire	Kruth, Leslie	Rosenberg, Amy	Zitzwitz, Helmut
	Ladygo, Andrew		

Worth Noting

New Educational Website Devoted to Issues of Art Conservation and Stewardship

The home page of Collectors World opens with the following statement: "Every act of collecting brings with it the responsibility to protect and preserve that object for the future. This site is devoted to encouraging communication between all the different disciplines of art stewardship in order to contribute to this end and to assist in the advancement of sound conservation practices." The site offers its platform free of charge to institutions, such as AIC, which would like to publish papers or convene online symposia. The site can be found at www.collectorsworld.org.

The site can be found at www.collectorsworld.org.

American Attic: Are You Sitting on a Piece of History?

American Attic is a series of 10, one-hour episodes which PBS is scheduled to air in summer 2003. Set in a different location each week, the *American Attic* team will comb the country in search of artifacts and houses that tell something new about the nation's history. *American Attic* is currently in production and is looking for stories. Whether it's a family heirloom or a house with a mysterious past, this program will uncover the history. Information: lesliea@liontv.org or (212) 206-8633, ext. 31.

Conservation in the News

Check out the November 9, 2002, issue of *Economist*, where the article, "Two Cultures United—Technology is Bringing New Powers, and New Problems, to Art Research and Conservation" (pp. 83–85), is published.

Save America's Treasures Grant

The department of anthropology at The Field Museum, Chicago, has been awarded a 400,000 grant from the Save America's Treasures program to help conserve the North American Ethnographic and Archaeological Collection. This collection constitutes one of the world's great resources for studying the intellectual and cultural heritage and diversity of the United States. Consisting of nearly 1,000,000 objects gathered since 1890, this collection preserves the artistic, ceremonial, and utilitarian legacies of dozens of prehistoric and historic Native American cultures.

NEDCC Helps St. Petersburg Celebrate a Jubilee! Russian Conservators come to the US

The Northeastern Document Center (NEDCC) has welcomed two conservators from the State Hermitage

2003 AIC Directory Corrections

▼ **Hoewel, Claire L.**
Indianapolis Museum of Art
4000 Michigan Road
Indianapolis, IN 46208
(317) 923-1331 x151
Fax: (317) 926-8931
choevel@ima-art.org
BP

▼ **Svoboda, Marie**
Museum of Fine Arts
465 Huntington Avenue
Boston, MA 02115
(617) 369-3467
msovoboda@mfa.org
AO, OB

People

Another *Post* article in the January 5, 2003, edition featured AIC member **Barry Bauman**, in an article entitled, "An Art Education."

Linda A. Blaser has been hired as the new national preservation program officer for regional records at the National Archives and Records Administration (NARA). She can be reached by email at linda.blaser@nara.gov.

The following members of the Textile Specialty Group have new contact information. Please take note: **Kathy Francis** is no longer at the Isabella Stewart Gardner Museum in Boston. She may be reached at 2 Bristel Rd., Holmdel, N.J. 07733, (732) 275-6179, franciskathy@aol.com; **Deborah Bede**, (603) 938-2310, stillwaterstudio@conknet.com; **Beth McLaughlin**, (828) 645-1417, btexile@buncombe.main.nc.us; and **Susan Adler**, (804) 264-8496, saadler@attbi.com.

The Gardner Museum has made new appointments in textiles conservation: **Bonnie Halvorson** has been appointed senior conservator for textiles, and **Tess Fretette** has been appointed assistant textile conservator (tfredette@isgm.org).

Suzanne Hargrove has been appointed as the first head of conservation at the Toledo Museum of Art. She can be reached at hargrovebarfield@earthlink.net as of March 31.

The *Washington Post* published an article entitled, "How Degrading! Contemporary Art and the Ravages of Age," in the January 12, 2003, issue, which featured AIC members **Susan C. Lake**, **Jay Krueger**, **Carol Mancusi-Ungaro**, and **Tatiana Bareis**.

Museum in St. Petersburg for conservation training. Audry Chulin and Marina Gambalevskaya will study with conservation techniques for preserving daguerrotypes under the supervision of Monique Fisher. These Russian colleagues specifically needed this experience because they will be involved with the treatment of a recently discovered collection of oversized daguerrotypes, made by a member of the Czar's family, and documenting St. Petersburg street scenes in the 1850s.

The NEDCC has been organizing international exchange programs with Russian paper conservators since 1994. This program is sponsored by the Getty Grant Program, the Trust for Mutual Understanding, and the Samuel H. Kress Foundation. The NEDCC also receives support from the Massachusetts Cultural Council, the National Endowment for the Humanities, and the National Endowment for the Arts.

Quinque Fellows Program

The Quinque Fellows Program offers skilled practitioners and practicing conservation/preservation professionals based and working in either Scotland or the United States an unique opportunity to undertake a 6–8 week fellowship under the supervision and guidance of counterparts in their field. The core of each fellowship program is structured

around the observation of, and where appropriate, hands-on involvement with, preservation works in progress. This is complemented by placements with, and visits to, related organizations and may be supplemented by attending seminars, conferences and other formal training events.

Applications for the 2004 round of fellowships are invited from practitioners and professionals with a minimum of five to ten years proven experience in the following broadly defined categories: architectural conservation/preservation; historic parks, gardens, and landscapes; objects conservation including, but not limited to, gilding, furniture, textiles, ceramics, stained glass, structural paintings, and paper; management of historic sites and restoration projects; and traditional craft techniques including, but not limited to, joinery, metalwork, stonework

Up to a maximum of 16 fellowships will be offered to Americans and Scots. Deadline for submission of applications is **April 15, 2003**. Applicants will be notified of a final decision by June 30, 2003. Program guidelines and an application are available at www.quinquefoundation.org. Inquiries may be directed to: Lauren A. Goldberg, Quinque Foundation, c/o Philanthropic Advisors LLC, 400 Atlantic Ave., Boston, Mass. 02110-3333, (617) 574-7707, Fax: (617) 574-7668, lgoldberg@philanthropicadvisors.com, or David S. Mitchell, Scottish Conservation Bureau Historic Scotland, Longmore House, Edinburgh EH9 1SH, Scotland, 011

National Park Service Conference

The National Park Service, Harpers Ferry Center Conservation has been awarded a 2002 Preservation Technology and Training Grant by the National Center for Preservation Technology and Training (NCPTT). The funds will support a conference entitled, "The Development of a Web-Accessible Reference Library of Deteriorated Fibers Using Digital Imaging and Image Analysis," to be held April 3-6, 2003, at the National Conservation Training Center in Shepherdstown, West Virginia.

Textile conservator Jane Merritt and conservation scientist Dr. Judy Bischoff will host 20 invited participants from the fields of conservation, conservation science, curation, data management, systems integration, and image analysis to discuss the topic. Attendees working with fibers and fiber databases will discuss how to develop: (1) standards for sample acquisition and microscopic digital imaging, (2) a web-accessible fiber database, and (3) a standard vocabulary for defining levels of fiber deterioration linked directly to artifacts.

In addition to supporting the conference, the PTTGrant will support a publication of conference proceedings. Information: Jane Merritt, jane_merritt@nps.gov, or Judy Bischoff, judith_bischoff@nps.gov.

Health and Safety

A Summary of Two OSHA Inspections in Museums

Two museums were recently inspected and cited by the Occupational Safety and Health Administration (OSHA) for health concerns related to the handling of museum collections. The basis of the inspection and citations is related to institutions being responsible for staff health and safety under the OSHA regulations. The background, findings, and results were reported in the November 2002 issue of *Applied Occupational and Environmental Hygiene* (17/11, pp.741-743). Barbara Smith is an industrial hygienist with the Calumet City Area Office for OSHA. William Coulehan is the Compliance Assistance Specialist for the office.

The article, entitled, "Potential Exposure Issues to

Qualifications Task Force Report

The Qualifications Task Force has been working diligently to incorporate comments from the membership into a new draft document that describes entry-level qualifications of a conservator. The draft is now available for your review on the AIC website at <http://aic.stanford.edu/geninfo/qtfreport.pdf> or under "What's New."

Please take a moment to review the draft and send in your comments. Several specialty group chairs have volunteered to help compile reviewer comments. So please feel free to forward your comments directly to your specialty group chair as this would be a tremendous help to us. Or you may send your comments to info@aic-faic.org, but be sure to put "QTF Draft Review" in the subject heading.

The deadline for comments is **March 30, 2003**. Any comments received before the deadline will be considered. Thank you in advance for your help in creating this important document.

Arsenic and Other Highly Toxic Chemicals when Handling Museum Artifacts," outlines basic safety and health concerns of the museum environment and then describes some of the findings and lessons learned from the two inspections. Relying heavily on previous work by C. Hawks and K. Makos, the authors briefly describe sources for potentially hazardous exposures, especially from chemical hazards, from modern application and treatment procedures, as well as preservation and pesticide treatments done many years ago.

The inspections were initiated following a complaint of exposure to arsenic at one facility, and a physician's referral for a possible exposure to heavy metals at the other facility. The OSHA inspections were conducted and citations and recommendations were issued.

At one facility OSHA identified that workers were handling many artifacts that were treated with arsenic. Generally the workers used cotton gloves and dust masks for protection. However, the institution had not provided employee training on the required personal protective equipment assess-

Want a long and healthy career in conservation? Join the Health & Safety Committee as a student member! The Health & Safety Committee of AIC is seeking a student member to serve a two-year term. Ideally, the student will be completing his/her first year and have an interest and/or background in laboratory safety, industrial hygiene, or toxicology, but no experience in these fields is necessary. The successful applicant will participate in Health & Safety Committee activities, including the weekend annual meeting in Washington, D.C., in the fall. For further information, contact Mary Ballard, chair, Health & Safety Committee; ballardm@scmre.si.edu, or call (301) 238-3700, x145.

SPECIAL WORKSHOP: INTRODUCTION TO SPOT TESTING

Nancy Odegaard and Scott Carrlee will be teaching a special one-day workshop in conjunction with the 2003 AIC Annual Meeting. The hands-on, laboratory-based course will introduce you to representative spot tests for a variety of organic and inorganic materials. For those who have been interested in learning about accurate, inexpensive, and minimally intrusive spot testing protocols but have not had the time to take the five-day course, this workshop gives you the opportunity to try out a special selection of methods. Although two sessions have been scheduled (June 5 and June 10), early registration is recommended since the workshops are expected to fill up quickly. CIPP is co-sponsoring the event, so CIPP members will receive a special discount—this might be an excellent time to join! See the Annual Meeting registration brochure or the AIC website (<http://aic.stanford.edu>) for details.

ment and employee training on the proper use and limitations of personal protective equipment. Also not completed were the required elements of a respiratory protection program for employees using half mask respirators. In addition, OSHA also identified that Hazard Communications (HAZCOM) training was not adequate, and there were no written program or procedures for HAZCOM. The standard requires that all employers with hazardous chemicals in their workplaces prepare and implement a HAZCOM program. This includes ensuring that all chemical containers are labeled, employees are provided access to Material Safety Data Sheets (MSDSs), and an effective training program is conducted for all potentially exposed employees.

The inspection at the other facility focused on workers that were handling prints most likely treated with arsenic and mercury. The staff handling these prints was reportedly provided with respirators and gloves upon request. At this facility it was noted that hygiene practices such as hand washing and procedures for decontamination of clothing following the handling of these materials were inconsistent. The employer was cited for minor deficiencies in the HAZCOM and personal protective equipment training. A citation for an incomplete personal protective equipment assessment was also issued.

The resulting citations concentrated on the lack of established or documented programs required by OSHA, such as that required by the HAZCOM Standard. The authors point out that any employer, including museums and conservators, needs to evaluate the potential hazards in the workplace and implement the appropriate programs. These programs include HAZCOM, personal protective equipment (including respirators), a chemical hygiene plan (per the OSHA Laboratory standard), or programs required by OSHA for specific chemical hazards such as asbestos, arsenic, cadmium, and lead.

The inspectors provided guidance in the form of recommendations for hazard reduction, and co-sponsored a seminar, titled *Hazards in the Arts*. The authors also recognized the efforts of groups such as the Health in the Arts Program at the University of Illinois at Chicago, the Smithsonian Institution, and the National Park Service's "Conserve-O-Gram," for providing health and safety information

to the museum community.

—Dennis Ertel, AIC Health and Safety Committee, Sandler Occupational Medicine Associates, Inc. (SOMA); (301) 519-6880, denny@somaonline.com; dennysoma@yahoo.com

NEW COMMITTEE

Members are being sought for the new **Emergency Preparedness, Response, and Recovery Committee**. The main charge is to further develop and increase awareness of emergency preparedness, response, and recovery techniques for cultural heritage. Each member serves a three-year term. By joining now, you will have the opportunity to develop new initiatives in this important field.

If you are interested in becoming a member of the Committee, contact the chair, Sharon Bennett, via e-mail at sbennett@charlestonmuseum.org, or via phone at (843) 722-2996, ext. 243.

New Materials and Research

The Health and Safety Committee thanks David Wolff, MPH, industrial hygienist with the Hennepin County Government, Minnesota, for permission to print his mold resource list. It was originally posted (January 3, 2003) on the e-mail list of the American Industrial Hygiene Association. Mr. Wolff has requested that additional mold resource sites or texts that members have found useful, be passed along to him at david.wolff@co.hennepin.mn.us. Disclaimer (from David Wolff): Please note that I do not control, nor am I responsible for the accuracy, relevance, timeliness, or completeness of any information provided via these resources. The inclusion of particular resources is not intended to reflect their importance nor to endorse any views expressed or products or services offered by the author, the referenced material, or organization.

—David Wolff, Industrial Hygienist, Environmental Health & Safety Program, Hennepin County Government, A-700 Government Center (MC-070), 300 South Sixth St., Minneapolis, Minn. 55487; (612) 348-8492

Web Resources General Information

Aerotech Labs—Resources

<http://www.aerotechlabs.com/reso/resrc.asp>

AIHA

Mold Resources

<http://www.aiha.org/GovernmentAffairs-PR/html/prmoldsources.htm>

California Indoor Air Quality Program

<http://www.cal-iaq.org/iaqsheets.htm#Mold>

Canadian Center for Occupational Health and Safety

http://www.ccohs.ca/oshanswers/biol_hazards/iaq_mold.html#_1_6

Centers for Disease Control and Prevention

Mold, General

<http://www.cdc.gov/nceh/airpollution/mold/>

Education Safety Association of Ontario—IAQ

<http://www.esao.on.ca/scriptcontent/index.cfm>

Environmental Microbiology Laboratory, Inc.

<http://www.emlab.com>

Environmental Protection Agency, United States

Sources of Indoor Air Pollution—Biological Pollutants

<http://www.epa.gov/iaq/biologic.html>

Indoor Air Quality Building Education and Assessment Model (I-BEAM) Software

http://www.epa.gov/iaq/largebldgs/ibeam_page.htm

Federal Emergency Management Agency (FEMA)

<http://www.fema.gov/>

Georgetown University

Mold Medicine & Mold Science: Its Practical Applications for Patient Care, Remediation & Claims

May 13–14, 2002, Georgetown University Convention Center, Washington, D.C.

<http://phys4.harvard.edu/~wilson/soundscience/mold/mold.html>

Health Departments, State and Local

http://www.apha.org/public_health/state.htm

New York Committee for Occupational Safety and Health

<http://www.nycosh.org/moldfacts.html>
<http://www.nycosh.org/linktopics/indoorair.html>

Occupational Health and Safety Administration

<http://www.osha-slc.gov/SLTC/indoorairquality/>

University of Minnesota

<http://www.dehs.umn.edu/iaq/>

Antimicrobials

Antimicrobial Pesticides, U.S. EPA

<http://www.epa.gov/oppad001/>

Construction and Renovation

American Society of Heating, Refrigerating and Air Conditioning Engineers

<http://www.ashrae.org>

<http://membership.ashrae.org/template/JournalLanding>

Maintaining Indoor Air Quality During Construction and Renovation Projects

http://www.bc.edu/bc_org/fvp/ehs/airquality.htm

Duct Cleaning

“Should You Have the Air Ducts in Your Home Cleaned?”

<http://www.epa.gov/iaq/pubs/airduct.html>

National Air Duct Cleaners Association

<http://www.nadca.com>

“General Specifications for the Cleaning of Commercial Heating, Ventilating and Air Conditioning Systems”

<http://www.nadca.com/standards/standards.asp>

Guidelines

American College of Occupational and Environmental Medicine (ACOEM)

<http://www.acoem.org/guidelines/article.asp?ID=52>

New York City Department of Health

<http://www.ci.nyc.ny.us/html/doh/html/epi/moldrpt1.html>

Insurance

Mold and Minnesota homeowner insurance: Statement of MN Commerce Commissioner Jim Bernstein

<http://www.commerce.state.mn.us/pages/NewsReleases/Releases2002/News020719.htm>

Laboratories
AIHA Accredited Labs
<http://www.aiha.org/LaboratoryServices/html/accred.htm>

Aerotech Labs
<http://www.aerotechlabs.com/index.asp>

Environmental Microbiology Laboratory, Inc.
<http://www.emlab.com>

Forensic Analytical
<http://www.forensica.com>

Legal
See Georgetown University listing

Poole & Shaffery, LLP
<http://www.pooleshaffery.com>

Legislation
United States Toxic Mold Safety and Protection Act
http://www.house.gov/conyers/Mold_Bill.pdf

[California] Toxic Mold Protection Act of 2001
<http://www.leginfo.ca.gov/cgi-bin/waisgate?WAISdocID=30983410154+2+0+0&WAISaction=retrieve>
<http://www.cal-iaq.org/SB732update.htm>

Medical
American Academy of Allergy Asthma and Immunology
<http://www.aaaai.org>

American Lung Association
<http://www.lungusa.org/air/envindoorap.html>

DoctorFungus
<http://www.doctorfungus.com>

Mayo Clinic
<http://www.mayoclinic.com>

Medline
<http://www.nlm.nih.gov/medlineplus/old.html>

Institute of Medicine, National Academy of Sciences (<http://www.iom.edu/>)
"Clearing the Air: Asthma and Indoor Air Exposures"
<http://books.nap.edu/books/0309064961/html/index.html>

National Institute of Allergy and Infectious Diseases, National Institutes of Health
<http://www.niaid.nih.gov/default.htm>

Miscellaneous
California Department of Health Services
"Bioaerosols and Green-Waste Composting in California"
<http://www.dhs.cahwnet.gov/org/ps/odc/ehib/EHIB2/topics/compost-bioaerosols.doc>

"Stachybotrys chartarum: The Toxic Indoor Mold" See also links at this page:
<http://www.apsnet.org/online/feature/stachybotrys/>

Remediation
"Fact Sheet: Flood Cleanup—Avoiding Indoor Air Quality Problems"
<http://www.epa.gov/iaq/pubs/flood.html>

"Mold Remediation in Schools and Commercial Buildings"
http://www.epa.gov/iaq/molds/mold_remediation.html

Residential
"A Brief Guide to Mold, Moisture, and

Your Home"
<http://www.epa.gov/iaq/pubs/mol-dresources.html>

"Combating Mold & Mildew," The Family Handyman Magazine
http://www.familyhandyman.com/200003/how_a_house_works/page2.html

Wood Products
Forest Products Laboratory, U.S. Department of Agriculture
<http://www.fpl.fs.fed.us/documnts/FPLGTR/fplgtr113/fplgtr113.htm>

Western Wood Products Association
http://www.wwpa.org/index_lumberandmold.htm

Monographs

Bioaerosols: Assessment and Control. Janet Macher, Editor. ACGIH. 1999.

Report of the Microbial Growth Task Force. AIHA Press. 2001.

Articles

Agriculturally Important Fungal Toxins. *Chemical Health & Safety*. July/August 2000. Elsevier Science, Inc.

Doctors Rethinking Treatments for Sick Sinuses. *New York Times*. December 17, 2002.

Investigating & Diagnosing Moisture Problems. Joseph Lstiburek, Ph.D., P. Eng., *ASHRAE Journal*. December 2002.

The Role of Stachybotrys Mycotoxins in Building-Related Illness. *AIHA Journal*. 62:644-648 (2001).

Serial Publications

ASHRAE IAQ Applications Issues

WORLD ARCHAEOLOGICAL CONGRESS

The World Archaeological Congress, a world-wide organization of practicing archaeologists, will be holding its international congress in Washington, D.C., from June 21–26, 2003, and AIC will be there! This will be the first held in North America. A consortium of institutions and professional organizations are collaborating with the Getty Conservation Institute to highlight the conservation of archaeological sites and materials and strengthening the relationship between the professions of archaeology and conservation. The congress is also sponsored by the Smithsonian Institution's National Museum of Natural History and the National Museum of the American Indian (Smithsonian Institution).

"Of the Past, For the Future, Integrating Archaeology and Conservation" is one of the major themes of the congress and will include presentations and discussion sessions on a wide range of topics, including "Challenges in Conserving Archaeological Collections," a sub-theme being organized by the AIC in partnership with SCMRE and The Institute of Archaeology in London. For more information about the congress, visit www.american.edu/wac5. If you would like to be involved in the AIC effort at this congress, e-mail Jpodany@getty.edu.

AIC-Announce

To unsubscribe or change the address at which you receive AIC-Announce, send a message to majordomo@lists.stanford.edu and include the commands in the body of your message and send the message from the computer you intend to use.

- To unsubscribe, send this message:
unsubscribe aic-announce
- If you cannot send mail from your old account, append your old e-mail address to the command:
unsubscribe aic-announce johndoe@oldaddress.com
- To change your address, send this message from your new location:
-unsubscribe aic-announce johndoe@oldaddress.com
-subscribe aic-announce

If sending the message from a different location, add your new e-mail address to the command. If you include your address, remember that it must include the full domain name and that it cannot include spaces.

Questions? Contact: aic-announce-owner@lists.stanford.edu

Important: You still need to contact the AIC office directly with any revisions to the data in your membership record.

Specialty Groups



Architecture

TRIP TO CUBA: The arrangements for the trip to Cuba are entering the final phase. This is a fully guided study tour of art, architecture, conservation, architectural preservation, music, film, and

Cuban cultural history. The trip is for 10 days and includes visits to the cities of Havana, Cienfuegos, Trinidad, and Santa Clara. We will be departing from Miami for Havana on April 26, 2003, and returning to Miami from Santiago de Cuba on May 5, 2003. We will be traveling under license from the U.S. Treasury Department.

Included in the trip: round trip airfare from and to Miami; 9 nights of accommodations at a 3–4 star hotel; breakfasts, 9 lunches, 2 dinners; overnight trips to Trinidad and Cienfuegos; a visit to Santa Clara; a guide from the tour group. Adventure Tours and Travel is organizing the trip. Rosa Lowinger (an AIC member) will provide guide services. Contacts have already been made with conservators and architects in Cuba. This promises to be a great trip.

Based upon a 20-person tour, the price for the trip will be \$2,468. If there are 25 or more participants, the cost will go down to \$2,363. To reserve your spot on this trip, a non-refundable deposit of \$500 must be sent to AIC by February 25. If we have too few commitments by February 25, the trip will be cancelled. Full payment is due 45 days prior to departure. Please do not hesitate to contact Mary Jablonski with any questions at majablonski@aol.com

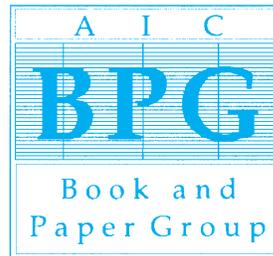
SPECIAL JAIC ARCHITECTURAL ISSUE: The special issue of *Journal of American Institute of Conservation*, dedicated to the late Morgan Phillips, is in production and will be mailed at the end of April. The publications committee has worked hard to get this off the ground.

QUALIFICATIONS TASK FORCE REPORT: The QTF report has been re-edited and is in its final stages of review. The document can be found on the AIC website. Please forward any comments you might wish to make to me before March 30. I will collate all comments and pass them on to the committee for review.

2003 ANNUAL MEETING: Please note that the usual session of ASG will not be on Sunday, but rather on Monday, June 9, 2003.

POSITIONS OPEN: The office of ASG program chair and secretary/treasurer positions will open up in June 2003. For anyone interested in serving on the executive committee or nominating someone, please contact a committee member.

—John Carr, Fairmount Park Historic Preservation Trust, Inc.,
3250 West Sedgeley Dr., East Fairmount Park, Philadelphia, Pa.
19130-1001; (215) 763-8003, fax: (215) 763-7137;
johncarr@fairmountparktrust.org



Book and Paper

2003 ANNUAL MEETING: The BPG reception will be held on Saturday night June 7, and the breakfast/business meeting on Monday at 7:30 a.m. It has been difficult in the past to address all the issues at

hand within that brief hour, particularly since most of us are not yet awake and/or having been sitting on hard chairs for days. So, in order to familiarize the members with topics to be discussed, a quick overview will be included in the spring mailing, which will go out in late March. Please take a few minutes to look over these issues so that we can move through them with relative ease and have enough time for some discussion, if desired.

CERTIFICATION: Now that the vote in favor of developing certification for conservators has been announced, the Certification Task Force is seeking input from the membership. This is in the nature of defining what makes a conservator: how we define ourselves, what qualifications we should have, etc. One of the many issues brought up by this discussion is whether attendance at conservation meetings and workshops, both on the national and regional level, is considered important to maintain one's certification status. For many of us, attendance is not possible; distances are too large, expenses are not affordable, and the relevance of presentations is not pertinent enough. Is it crucial to attend these meetings to stay current, or is it sufficient for each of us to maintain communication with others in our field, whether by phone, fax, e-mail, or personal visits? It has always been true that conversations initiated at meetings and friendships that often ensue become an important medium of exchange. These acquaintances give us the opportunity to become familiar with the larger conservation community. Our knowledge of the field can thus be broadened to encompass not just techniques, practices, and innovations, but our fellow conservators in other specialties. I would opine that one of the criteria for certification should be awareness of others in our respective geographical areas who offer conservation/preservation services. And at the very least, be able to direct the public to the AIC's referral list and booklet on selecting a conservator.

QUALIFICATIONS TASK FORCE REPORT: The Task Force has now completed their document and is asking for comments and suggestions to be sent to the chairs of one's Specialty Group. The document is available for review on the AIC website. The deadline for receiving comments is **March 30**. Please let me know as soon as possible what your thoughts are so that they can be communicated to those in charge of development.

For those of you who lament the seemingly endless discussions and ruminations regarding this topic, I can only

Specialty Groups

offer this Japanese proverb:

*Vision without action is a daydream.
Action without vision is a nightmare.*

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



CIPP

CERTIFICATION PASSES:

Now what? As we move ahead to make certification a reality, CIPP must take a leadership role in laying the foundation. Although it will be a long time before the process is implemented, it benefits our group to take a proactive role from the beginning. What is important to you? What do you feel is essential in the certification model? Please contact me with your input.

2003 ANNUAL MEETING: The CIPP session is scheduled to take place on Saturday, June 7, as a working lunch. Speaker Alyssa Solomon will discuss financial planning, including retirement plans. The business meeting will take place on Monday evening, June 9, 2003, at a local Korean restaurant. A session on business tips will take place afterwards. If you have a tip you would like to share, please contact Marianne Marti at rmcs@sprintmail.com.

WORKSHOP: The exciting day-long workshop entitled "Introduction to Spot Testing" will be held before the Annual Meeting, then repeated after the meeting depending on the number of registrants. Presented by Nancy Odegaard and Scott Carrlee, this will be a great follow-up to last year's session on analysis. CIPP members will be offered a discount. Attendance is limited, so register early.

CIPP LIST SERVE: The list serve is a forum for the members of CIPP to discuss topics related to running a conservation business. Recent topics include certification, saving a failing business and helpful websites. To subscribe send an e-mail to: majordomo@lists.stanford.edu. Type the following in the subject line: subscribe cippnews-1, "your name" (use the quotation marks) and <your e-mail address> (use the greater than and less than symbols).

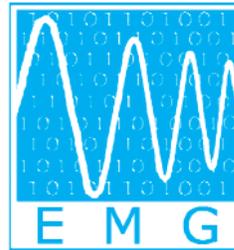
CALL FOR NOMINATIONS: CIPP will be electing four new board members. Open positions are vice-chair (to become chair in 2004), director, treasurer, and nominating committee member. To toss your hat into the ring or to nominate someone else, contact Nancy Heugh, chair of the Nominating Committee at heughed@attglobal.net.

FUTURE MEETINGS: In order to combat the heavy schedule at the annual meeting, the CIPP board recently decided to move forward in planning a mid-year meeting. Although many details must be discussed, the board's conversations have centered on a meeting in conjunction with

WACC, to occur mid-year, every other year. On the year of a mid-year meeting, the CIPP Session at the AIC Annual Meeting will be limited to the business meeting.

WORKSHOP TOPICS: Eric Pourchot, AIC director of professional development, is seeking workshop topics to benefit conservators in private practice. Please contact him with your ideas or needs at epourchot@aic-faic.org.

—Anne Zanikos, CIPP Chair, 1023 Shook Avenue, San Antonio,
Texas 78212; azanikos@yahoo.com



Electronic Media

QUALIFICATIONS TASK FORCE:

A final draft of the report of the Qualifications Task Force is on line at the AIC web site (click "what's new") Please read the report and send content related comments to Liz Schulte by March 29.

CERTIFICATION: We are looking for volunteers to be part of an important EMG committee on Certification. This committee will gather input from the EMG membership for use in the development of a certification program. Please contact Liz Schulte if you are interested.

TRANSCRIPTS FOR EMG PANEL DISCUSSION: EDUCATION NEEDS FOR ELECTRONIC MEDIA CONSERVATION:

The transcripts for the EMG panel discussion, Education Needs for Electronic Media Conservation, held at the Miami Annual Meeting on June 10, are finished and are posted on the EMG website. The URL is: http://aic.stanford.edu/conspec/emg/miami_panel_1.htm. Some topics included in the transcripts: the panelists, introduction to discussion, the basics of electronic media; list of electronic media materials and preservation protocols, beginning of discussion. The panel discussion and transcripts were made possible through generous funding by the Samuel H. Kress Foundation and Stanford University Libraries.

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



Objects

ARCHAEOLOGICAL DISCUSSION GROUP:

The archaeological discussion group has been working toward improving the image and status of conservators in the archaeo-

Specialty Groups

logical community, as well as trying to educate archaeologists on the importance of conservation. Rae Beaubien is currently working on a draft of a brochure about conservation and its role in relation to archaeological field work that should be completed by early spring. Lisa Young is exploring the possibility of obtaining partial funding from the Society for Historical Archaeology (SHA) for its publication. ADG was hoping to organize a conference on the topic of field conservation (initial projected venue and date were Williamsburg in November 2003). However, despite the interest generated at the ADG meeting in Miami for this idea, the group's chair has been unable to progress with this project due to a lack of volunteers. I hope to work with Emily Williams, ADG chair, to develop a conference plan, including several focused session themes. We will then need interested parties to chair/organize each session. Once we have a firm plan in place we can schedule it within a reasonable timeframe (possibly in 2004). We will keep you posted on our progress here and on the *osg-list*. If you are interested in helping with this project please contact me or Emily at EWilliams@cwf.org.

PUBLICATIONS COMMITTEE: The committee (Ellen Pearlstein, Lisa Bruno, Leslie Ransick Gat, Elizabeth Hendrix, Won Yee Ng) has finished shepherding ten papers for publication in the second special focus issue of *JAIC*—all evaluating past treatments—a topic chosen by the committee as the theme for a second special focus issue of *JAIC*. In the committee's words: *The critical evaluation of past conservation methods, either the materials chosen or treatment methods used, or the premise behind the approach, is a valuable part of any evolving field. As conservators, we often look forward to the next project or newest material, but it is just as important professionally for us all to look backward.*

The committee should be commended for their dedication. This is the third topic that they have seen to press. The first topic (fill materials) became a special *JAIC* issue in Spring 1998, and the second (adhesives and consolidants) resulted in several excellent papers published in disparate issues of *JAIC*. The committee has requested that unused funds from previous budgets be forwarded to pay for color photographs to illustrate two of the articles in this issue. I am advocating the \$1,700 in unused funds, because I believe that OSG should support their important work. This allocation of funds will be discussed on-line through the *OSG-list*, since a decision must be made before the annual meeting. Please send any comments about this proposed expenditure directly to me (Pat Griffin).

OSG WEBSITE: Since the OSG website (aic.stanford.edu/conspec/osg) was completed in November 2002, we have been working hard to continue to update and add new information of interest to OSG members. Vanessa Muros and I have continued to discuss improvements to the site's content. To date the "Information" page has been updated to include information on meetings, OSG news

(i.e., the *AIC News* column), and Postprint guidelines. The page is updated every 1–2 months and we are hoping to get the 2003 AIC OSG Program up on the page soon, including both the schedule and abstracts. The "Links" page is constantly being updated to provide OSG members with links to new conservation resources. Areas of this page are still under construction, such as "Tips and Treatments" and "Reviews." Two still in need of updating are the "Internships" page and a new section which contains links to conservation lab and/or project websites. We desperately need volunteers for a website committee, whose role is to actively improve the website's content by researching, gathering, and compiling new information to update the site's features, and by developing new ideas for additions to the site. We continue to make small improvements and additions; but we cannot hope to keep up with the maintenance without more committee members. Please contact me or Vanessa at vanessa@uchicago.edu.

OSG LEAD ARTICLE, AIC NEWS: Thanks to Tony Sigel for doing such an excellent job of introducing the topic of inpainting for objects conservators in the lead article this month. He has produced a concise introduction to the materials, methods, and madness of the process. Tony has also volunteered to organize our upcoming tips session which has a strong focus on inpainting. It is hoped that this article will encourage cross-specialty participation in the tips session.

NOMINATING COMMITTEE: The Objects Specialty Group is soliciting candidates to run for program chair for the 2003–2004 term. The elected program chair automatically becomes the OSG chair for the 2004–2005 term. The program chair will be responsible for organizing all aspects of the OSG session at the 2004 AIC Annual Meeting. The Group Chair coordinates directly with the Board specialty group liaison and the AIC office. S/he writes the OSG column for *AIC News*, coordinates activities of action committees, runs the annual business meeting, and acts as general spokesperson for the OSG. If you are interested in submitting your candidacy to serve the OSG for this two-year commitment (June 2003–June 2005), please contact Nominating Committee members Stephanie Hornbeck at (202) 357-4600, x270, or Ellen Salzman Chase at (202) 357-4880, x276. Feel free to contact me or Program Chair Dave Harvey (Top10denverdave@aol.com) for more information on the position duties, as well as the professional fulfillment and extraordinary happiness one feels when serving your profession in this capacity.

QUALIFICATIONS TASK FORCE: The vote on certification passed, and AIC now begins to slowly enter into the development of a certification program. One important step in that process is defining the qualifications of a conservator. The Qualifications Task Force, led by Roy Perkinson, has been working on this issue for some time. Its final report is ready for review and comment by the mem-

Specialty Groups

bership. The report is being posted on the AIC website, and can be accessed via a link from the OSG website. AIC asks that each member takes the time to read and comment on the document. Comments can be sent to osg-list or me directly at cuprorivaite@hotmail.com. Please use "QTF Report" in the subject heading for the e-mails. Please note that I will collate your comments anonymously into a report for the Task Force's use, due on March 30.

—Patricia Griffin, 2440 Overlook Road #4, Cleveland Heights, Ohio 44106; (216) 397-9023; cuprorivaite@hotmail.com



Paintings

PROPOSED CHANGES FOR THE RULES OF ORDER: Our Organizational Review Committee, comprised of Jay Krueger, Jill Whitten, and

myself, created a proposal for changing the present rules of order. This proposal for change was predicated on a perceived two-fold need. The greatest of these was to better distribute the existing tasks of the present officers by creating an additional position. The second desire was to provide more continuity with longer terms, so that our officers could cut down on the time and confusion involved with new people learning these jobs every year. To meet these needs we have proposed the creation of a program chair to simplify the chair's position. The current vice chair's position would become the publications chair, the secretary treasurer's position would remain unchanged, and a Nominating Committee would be set up to help look for qualified individuals to run. All the positions would be two-year terms, with the exception of the program chair, who will be elected annually. A summary of their proposed duties follows:

Chair: Would oversee all PSG activities, delegate tasks as needed, prepare bi-monthly column for *AIC News*, chair the annual business meeting, and attend AIC and the Internal Advisory Group meetings as the PSG representative. After serving as chair, this officer would then serve two years on the Nominating Committee.

Program Chair: Would oversee the programming of the Annual Meeting. This would include the call for papers, identification of speakers, preparing all audio-visual requests, copy for the registration brochure, and managing the program on site.

Publications Chair: Would be responsible for preparing the PSG *Postprints* for publication and dissemination. This would involve collecting papers from speakers, organizing, and arranging them for printing and mailing to membership.

Secretary/Treasurer: Would maintain written record of the annual business meeting, monitor the budget and

oversee disbursement of funds, and present the minutes and overview of finances at the annual business meeting.

Nominating Committee: Would consist of three members serving staggered terms, with responsibilities for submitting a slate of candidates for the annual elections.

This proposal will have been submitted to the AIC Board for approval by the time this newsletter is published. If the Board supports this proposal, it would then be presented to our membership for a vote at our Annual Meeting. It is our hope that if these proposed changes meet with the membership's approval, these redefined officers can be voted in at the same meeting.

You can find the full text of the proposal on AIC's website: <http://aic.stanford.edu>. Follow the link to the specialty groups and then to the painting specialty group. We will also intend to distribute the full text during the registration for the conference in Arlington so those who will be voting can review it. If you have any comments or concerns about these proposals, please do not hesitate to contact me.

THE QUALIFICATIONS TASK FORCE REPORT:

Now that the vote on certification has passed, the Qualifications Task Force needs our input on a document that they have assembled in an effort to "define the essential areas of knowledge and skills that characterize the conservator." (AIC Report of the QTF Draft 1-27-03, p.2) If you are a member of the PSG, any commentary that you have can be passed along to the task force through me. All commentary should be submitted to the QTF by the end of March 2003. You can find a copy of the report on AIC's website: <http://aic.stanford.edu>. If you don't have web access, contact me and we'll work to get you a copy.

CALL FOR TIPS: Don't forget that we are hosting a tips lunch session at the upcoming Annual Meeting in Arlington. If you have tips, please let me know.

—Heather Galloway, PSG Chair, Intermuseum Conservation Association, 2915 Detroit Ave., Cleveland, Ohio 44113; (216) 658-8700; hgalloway@ica-artconservation.org



Photographic Materials

2003 AIC ANNUAL MEETING, EMG/PMG JOINT SESSION:

The lineup for the half-day program with EMG includes a terrific group of papers that address issues of interest for both specialty groups. A full list of authors and their titles can be found in the registration brochure. We look forward to your participation in the session! For additional information please contact Lee Ann Daffner, PMG program chair, LeeAnn_Daffner@moma.org.

TOPICS: We are hoping to publish the next issue of *Topics* this year. All presenters at the Winter Meeting and the EMG/PMG Joint Session at the AIC Annual Meeting

Specialty Groups

2003 are encouraged to submit their papers for publication. The membership is also encouraged to submit papers developed from recent research or treatments that will expand our body of knowledge. Although *Topics* is not a peer-reviewed publication, keep in mind that articles submitted should reflect the highest academic and/or applied practice standards. For further information please contact PMG's Publications Coordinator Brenda Bernier at brenda.bernier@nara.gov, or by phone at (302) 837-3093.

CERTIFICATION: I take this opportunity to thank those members who voted in favor of developing a certification protocol. This will be an important step forward for the profession. For those of you who could not support the initiative, I thank you for taking the time to vote, and strongly encourage you to involve yourselves in the process in order to remain fully informed, and to ensure that your worst fears do not materialize.

QUALIFICATIONS TASK FORCE REPORT: This invaluable document is posted on the AIC website, and the PMG website. Please read it and make your thoughts known. I will be collecting comments to send on to Mary Striegel and the Qualifications Task Force. The deadline for comments is March 30, 2003.

MELLON COLLABORATIVE WORKSHOP: PHOTOGRAPHS AND PREVENTIVE CONSERVATION—THEORY, PRACTICE AND IMPLEMENTATION: A four-day workshop funded by The Andrew W. Mellon Foundation entitled, "Photographs and Preventive Conservation" will be hosted by the Library of Congress, September 8–11, 2003. The first three days of the workshop, open to a wider audience (see below), and offered in lecture and discussion format, will address the three key activities surrounding the care of photographic materials: environmental assessment and control; enclosure materials and housing; emergency planning and response. Emphasis will be on the successful implementation of these activities in collaboration with a wide range of professionals. During this intensive workshop, conservators, scientists, curators, and librarians will deliver a balance of theory, practice, and open discussion. The fourth and final day of the workshop will involve tours of local storage facilities; enrollment for the final day must be limited to 15 participants.

Enrollment for the first three days is open to all professionals caring for collections of photographs. Participation in the final day will be open to recent graduates in photograph conservation and photograph conservation practitioners who have had limited access to equivalent training. Applications are due **May 10, 2003**. For more information and application guidelines, please contact Debra Hess Norris at (302) 831-3696 (dhnorris@udel.edu); Nora Kennedy at (212) 650-2168 (nora.kennedy@metmuseum.org); or Andrew Robb at (202) 707-1175 (anro@loc.gov).

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation, P.O. Box 10408, Kansas City, Mo. 64171-0408; tedmond1849@earthlink.net; (816) 283-0660



Textiles

THE DIRECTORY OF HAND STITCHES REPRINTED:

Belated thanks are due to Jenna Kuttruff for managing the reprinting of *The Directory of Hand Stitches Used in Textile Conservation*, originally published by the

Textile Conservation Group, Inc. Please pass the word that the book is now available through AIC. Check the AIC website publications list at <http://aic.stanford.edu/pubs>.

2003 ANNUAL MEETING: The TSG meeting will be held this year on Monday, June 9. We will be holding our business meeting from 8:30–10 a.m., and the papers will be presented from 10:30 p.m. until 5:30 p.m. We have a very interesting group of presentations and I know the day will be rewarding. The TSG dinner will be held on Saturday evening, at a location to be determined. TSG student members: If you are a student member of TSG and are not sponsored by the Stout Fund, you are invited to the TSG dinner at no charge. Please contact me in advance—you must have a dinner reservation.

SEMINARS & WORKSHOPS: I'm planning to save some time in this year's TSG business meeting to discuss professional development seminars and workshops. I hope that many of you will be at the meeting and will bring ideas. If you are not able to attend, please let me know your thoughts so that I can bring them into the discussion. The FAIC endowment fund for professional development is available to help make these projects happen. Workshop topics that are hands-on and treatment related are strongly encouraged. You can also contact Eric Pourchot, program officer for professional development, at AIC directly with ideas.

NEW CONTACT INFORMATION: Several TSG board members have changed jobs or moved. Please contact us with any concerns about the group. Kathy Francis, chair, (732) 275-6179, franciskathy@aol.com; Deborah Bede, vice chair/program chair, (603) 938-2310, stillwaterstudio@conknet.com; Beth McLaughlin, secretary, (828) 645-1417, btexile@buncombe.main.nc.us; Susan Adler, treasurer, (804) 264-8496, saadler@attbi.com.

—Kathy Francis, TSG Chair, 2 Bristol Road, Holmdel, N.J. 07733; franciskathy@aol.com

Specialty Groups



Wooden Artifacts

FURNITURE IN FRANCE:

Plans are underway for a second *Furniture in France* trip in the spring/summer of 2004. For the first trip, there were more qualified applicants than spaces.

Now, we hope to offer this great learning experience to more of our members! Kathy Gillis and Tanya Wilke (attendees of the first trip) are spearheading the organizing committee for the second trip. They are planning to incorporate several important improvements, including more intensive background lectures at the beginning of the trip, some modifications to the itinerary, and centralized and more clearly organized accounting. We are also seriously considering opening the trip to applicants from other specialty groups who have an interest in French furniture. Kathy and Tania are starting the fundraising push for the trip now. Wish them well!

2003 AIC ANNUAL MEETING: Program Chair Joe Godla has been working hard, and the program for the D.C. Annual Meeting is shaping up. Make space in your schedule now, because it looks like it will be a great program. For this year's session, which we expect to take place on Sunday, June 8, we are looking forward to two speakers from Europe, and we are happy to have an interdisciplinary (paper/wooden artifacts) talk on the schedule. Please read the registration brochure for complete details about the session!. And, thank you (in advance) to all of the speakers who have agreed to participate in this program!

POSTPRINTS ON THE WEB: WAG's publishing and web expert, Jennie Baker, has been working on getting all of our *Postprints* onto our website so that they will be easily accessible to the greater community. Letters requesting permission from authors went out in December and response has been nearly universal. The target date for unveiling is soon. The folks at AATA at the Getty say that we can expect to have all our *Postprints* abstracted and listed in AATA by the July 2003 update. Between these two developments, we hope that soon all the hard work and knowledge of our members over the years will be easily searchable and retrievable with the stroke of a cyber key.

WAG-ANNOUNCE: Our group e-mail announcement list continues to post useful information about twice a month. Thanks to all for the kind words of support I've received in response to this list. If you are on the list, please remember to share the wealth and send in your submissions to aheginbotham@getty.edu. If you or someone you know wishes to subscribe to this mailing list, send an e-mail message reading simply "subscribe wag-announce" to major-domo@lists.stanford.edu.

Best wishes to all, and as always, please feel free to contact me with any questions, suggestions, or criticisms.

—Arlen Heginbotham, *Wooden Artifacts Group Chair 2002–2003*,
Assistant Conservator, Decorative Arts and Sculpture Conservation
Department, J. Paul Getty Museum, 1200 Getty Center Drive,
Suite 1000, Los Angeles, Calif. 90049-1687; (310) 440-7178,
Fax: (310) 440-7745

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

Courses, Conferences, and Seminars

CALL FOR PAPERS

March 28. ICHIM 03, the Seventh International Conference on Cultural Heritage Informatics, to be held September 8–12.

Paris—Contact: ichim03@ecoledu-louvre.fr

April 3–4. Research on Inks, Substrates and Processes Used in Digital Printing and Photographs.

London, England—Contact: Robert Thompson, School of Printing and Publishing, London College of Printing, Elephant and Castle, London SE1 6SB, England; +44 202 514 6701; Fax: +44 207 514 6756; r.thompson@icp.linst.ac.uk

June 1. National Association of Corrosion Engineers Northern Area Eastern Conference, to be held September 14–17.

Ottawa, Ontario, Canada—Contact: Lyndsie Selwyn, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario, Canada K1A 0M5; (613) 998-3721; Fax: (613) 998-4721; lyndsie_selwyn@pch.gc.ca; Abstracts due March 1; Completed papers due June 1.

June 19–22. The Association for Gravestone Studies 2003 Conference.

Green Mountain College in Poultney, VT—Contact: C.R. Jones, Program Chair, NYSHA, P.O. Box 800, Cooperstown, NY 13326; jones@nysha.org; www.gravestonestudies.org

September 15–18. Canadian Conservation Institute's Symposium 2003, "Preservation of Electronic Records: New Knowledge and Decisionmaking."

Ottawa, Ontario, Canada—Contact: Christine Bradley, CCI, 1030 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998-3721; Fax: (613)

998-4721; cci-icc_publications@pch.gc.ca

GENERAL

March 19–21. NAS Sackler Colloquium on Scientific Examination of Art: Modern Techniques in Conservation and Analysis

Washington, D.C.—Contact: Miriam Heston, (202) 334-1229; fax: (202) 334-1927; colloquia@nas.edu

March 22. Emergency Preparedness for Historic Buildings and Collections.

Arch Street Meeting House, 4 and Arch Streets, Philadelphia, PA 19104—Contact: Brian Wentz, Keast & Hood Co., (215) 625-0099; bwentz@keast-and-hood.com

April 1–5. "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 2–5. "Mastering Inpainting," in partnership with the 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; Registration forms available at <http://aic.stanford.edu/profdev>

April 10–12. Large Parks: New Perspectives. (Free Exhibition runs March 31–May 26).

Cambridge, MA—Contact: (617) 495-0647;

<http://www.gsd.harvard.edu/largeparks>.

April 14–18. "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 23–25. The 29th Annual Canadian Association for Conservation of Cultural Property.

Victoria, British Columbia, Canada—Contact: CAC, 400-280 Metcalfe, Ottawa, Ontario K2P 1R7, Canada; www.cac-accr.ca

May 22–23. 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

June 4–7. "Art Forgeries," International Institute for Conservation Nordic Group Conference.

Reykjavik, Iceland—Contact: Nathalie Jacqueminet, Chairman of the Organization Committee, National Museum of Iceland, Lyngas 7, 210 Gardabaer, Iceland; +354 530 22 80; Fax: +354 530 22 81; nathalie@natmus.is

June 29–July 3. The Seventh Annual International Conference on the Arts and Cultural Management.

Bocconi University, Milan, Italy—Contact: Yves Evrard, Groupe HEC, 1 rue de la Liberation, Jouyen-Josas 78351, France; +33 1 39 67 73 07; Fax: +33 1 39 67 70 87

July 2003. Chemistry for Conservators.

Yale University Library Preservation Department, New Haven, CT—Contact: Laura O'Brien-Miller, Yale Uni-

Courses, Conferences, and Seminars



iversity Library; (203)
432-1711;

Laura.miller@yale.edu

July 9-12. Mastering Inpainting Workshop.

Straus Center, Harvard University, Cambridge, MA—Contact: Marylou Davis, New England Conservation Association, mldavis2@rcn.com; (860) 963-7227; co-sponsored by AIC; discount for AIC members.

July 30-August 1. "Preparing for the Worst, Planning for the Best: Protecting Our Cultural Heritage from Disaster," Disaster Management Pre-Conference to the 69th International Federation of Library Associations and Institutions.

Berlin, Germany—Contact: Johanna Wellheiser, Information Coordinator, IFLA Preservation & Conservation Section; jwellheiser@tpl.toronto.on.ca; www.ifla.org/VII/s19/sconsv.htm; www.ifla.org

September 8-12. ICHIM 03, "Cultural Institutions and Digital Technology", the Seventh International Conference on Cultural Heritage Informatics.

Paris, France—Contact: ichim03@ecoledulouvre.fr

September 18-20. "Pictorial Arts of Asia—The Impact of Research Using Scientific Methods on Art History, Curatorship and Conservation," The Second Forbes Symposium on Scientific Research in the Field of Asian Art.

Washington, DC—Contact: Forbes Symposium 2003/DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, MRC 707, P.O. Box 37012, Washington, DC 20013-7012; dcsr@asia.si.edu; Fax: (202) 633-9474

September 24-October 4. Surface Cleaning—Materials and Methods.

Dusseldorf, Germany—Contact: VDR-Office, Dr. Sabina Fleitmann, Haus der Kultur, Weberstrasse 61, D-53113 Bonn; +49 228 2437366; Fax: +49 228 2619669; dirt@restauro-troen.de



October 1-4. "Mastering Inpainting,"

Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, cambellcenter@internetni.com; http://www.campbellcenter.org. AIC members can indicate \$200 "AIC Scholarship" on the registration form



October 14-18. "Spot Testing for Materials

Characterization," Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, cambellcenter@internetni.com; http://www.campbellcenter.org. AIC members can indicate \$200 "AIC Scholarship" on the registration form

November. Conservation and Preservation of Cultural Heritage.

Prague, Czech Republic—Contact: Institute of Chemical Technology Prague, Dept. of Chemical Technology of Monument Conservation, Technicka 1905, 166 28 Praha 6, Czech Republic; +420 224354154 or +420 224353791; petulavavrova@centrum.cz or dykovab@vscht.cz

ARCHITECTURE

April 4-5. "20th Century Exterior Architectural Metals: Design, Preservation, and Care."

Cambridge, MA—Contact: Technology and Conservation, 76 Highland Ave., Somerville, MA 02143; (617) 623-4488; Fax: (617) 623-2253

May 3-8. INTERNATIONAL ARCHITECTURAL FORUM: "Preserving the World's Great Cities."

Saint Petersburg, Russia—Contact: centaur@archi-tector.org; http://www.archi-tector.org

June 16-27. Historic Buildings, Collections, and Sites: Sustainable Strategies for Conservation, Management and Use.

London, England—Contact: sustainableheritage@ucl.ac.uk, gcieducation@getty.edu; www.ucl.ac.uk/sustainableheritage.learning.shortcourses.html, www.getty.edu/conservation/work/education.html

ELECTRONIC MEDIA

March 19-22. Museums and the Web 2003.

Charlotte, NC—Contact: David Bearman, Archives & Museum Informatics, 158 Lee Ave., Toronto, ON, M4E 2P3 Canada; (416) 691-2516; Fax: (416) 352-6025; mw2003@archimuse.com; www.archimuse.com/mw2003

March 24-25. Preservation and Conservation Issues Related to Digital Printing and Photography.

Edinburgh, Scotland—Contact: Institute of Physics, 76 Portland Place, London W1B 1NT, United Kingdom; +44 20 7470 4800; Fax: +44 20 7470 4900; congress@iop.org; physics.iop.org/IOP/Congress/2003

March 27. 18th Annual Preservation Conference, "Preservation Reformatting: Digital Technology vs. Analog Technology."

National Archives at College Park, MD—Contact: http://www.archives.gov/preservation/conferences/preservation_conference2003.html

Courses, Conferences, and Seminars

OBJECTS

May 13. Cemetery Monument Conservation Seminar.

NCPTT, Natchitoches, LA—Contact: (318) 356-7444; <http://www.ncptt.nps.gov>

May 14-15. Cemetery Monument Conservation (hands-on training workshop).

American Cemetery, Natchitoches, LA—Contact: (318) 356-7444; <http://www.ncptt.nps.gov>

May 21-22. "Conservation of Fossil, Mineral and Rock Collections."

Victoria, British Columbia, Canada—Contact: CAC, 400-280 Metcalfe, Ottawa, Ontario K2P 1R7, Canada; www.cac-accr.ca

June 21-26. The Fifth World Archaeological Congress (WAC-5), in partnership with the Smithsonian Institution's National Museum of Natural History and the National Museum of the American Indian in collaboration with the Getty Conservation Institute.

Washington, DC—Contact: wac5@american.edu

PAINTINGS

May 16-17. Mural Painting and Conservation in the Americas.

Los Angeles, CA—Contact: azagorski@getty.edu



May 19-23. History and Use of Pigments and Inks Workshop.

Newberry Library in Chicago, IL—Contact: Giselle Simon, Acting Director, Conservation Services, 60 W. Walton, Chicago, IL 60610; (312) 255-3549

PHOTOGRAPHIC MATERIALS

September 8-11. "Photographs and Preventive Conservation - Theory, Practice, and Implementation."

Washington, D.C.—Contact: Debra Hess Norris, (202) 831-3696, dhnrorris@udel.edu; Nora Kennedy, (202) 650-2168, nora.kennedy@metmuseum.org; or Andrew Robb, (202) 707-1175, anro@loc.gov; applications due May 10

TEXTILES

April 3-6. The Development of a Web-Accessible Reference Library of Deteriorated Fibers Using Digital Imaging and Image Analysis.

Shepherdstown, WV—Contact: Jane Merritt, jane_merritt@nps.gov, or Judy Bischoff, judith_bischoff@nps.gov

COURSE OFFERINGS

NYU Conservation Environment Workshops.

Conservation Environments for Museums and Libraries (March 31); Establishing a Conservation Environment Monitoring Program (April 1); HVAC For Museums, Libraries, and Archives (April 2). New York, New York—Contact: The Real Estate Institute, New York University, 11 West 42nd St., New York, New York 10036; (212) 998-7200, toll-free (888) 998-7204

Through Fall 2003. Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.

Contact: Karen Novick, Rutgers University, 4 Huntington St., New Brunswick, NJ 08901-1071; (732) 932-7169; Fax: (732) 932-9314; scils.rutgers.edu/pds/pmi.jsp

AASLH Workshop Series, including Collections Management & Practices

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

Environmental Monitoring & Control (June 16); Packing & Shipping Workshop (June 18-22); Rigging and Moving Fine Arts/Artifacts (June 23-27); Prev. Care and Handling of Traditional Paintings (June 23-24); Funding Coll. Care: Grant Writing (June 25-27); Pres. of Hist. Flat Plaster (July 21-23); Stabilization and Maintenance of Hist. Structures (July 22-26); Pres. of Wooden Frame Structures (July 29-31); Design and Const. of Mounts for Exhibit (July 30-Aug. 2); Environmental Monitoring and Control (July 30-Aug. 2); Historical/Cultural Landscape Report Prep. (July 31-Aug. 2); Care of Basketry and other Woven Plant Materials (Aug. 6-9); Exhibit Design for Small Museum (Aug. 6-9); Pres. Of Archives (Aug. 6-9); Care of Photographic Collections I (Aug. 7-9); Mannequin Workshop (Aug. 11-14); Care of Textiles I (Aug. 11-14); Gilding Workshop I (Sept. 10-13); Care and Handling of Clocks (Sept. 11-13); Supports and grounds for Paintings (Sept. 15-17); Pigment Id. Techniques for Art/Architectural Conservators (Sept. 15-17); Cleaning and Preserving Finishes on Furniture (Sept. 17-30); Advanced Matting (Sept. 24-27); Care of Book Collections (Sept. 27-30); Computer Software for Coll. Management (Sept. 29-Oct. 1); Airbrushing Skills for the Restoration of Ceramics (Sept. 22-27); Care of Ceramics and Glass (Sept. 29-Oct. 1); Book Collections Maintenance and Repair (Oct. 1-4); Master Inpainting (Oct. 1-4); Mycol-

Courses, Conferences, and Seminars

ogy for Conservators (Oct. 7–11); Preservation of Plastics (Oct. 8–11); Spot Testing for Materials Characterization (Oct. 14–18), Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

Preservation and Conservation of Photographic Materials (Theory) (May 26–28 or September 1–3); Suppressed Storage Environments as a Preservation Option (May 29–30 or September 4–5); Rediscovering Historic Photographic Processes (September 8–12); Preservation & Conservation of Photographic Materials (September 8–October 24); Identification of Photographic Processes (September 15–17); Preservation of Photographic Negatives: Glass, Nitrate, Acetate & other sheet & roll film systems (September 18–19); MASTER CLASS - Advanced Photographic Conservation Techniques (October 27–November 21); In-House Training Course and Lecture Programs. United Kingdom—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 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

EVTEK Institute of Art and Design
Contact: Christian Degriigny, Head of Conservation Studies.

Christian.degrigny@iad.evtek.fi;
www.evtek.fi/design/applying/water
Diploma courses in Waterlogged Archaeological Conservation and Marine Archaeological Conservation (Through March 2004).

ICCROM Training Information

Contact: Training and Fellowship Office, training@iccrom.org;
www.iccrom.org

Institute for Paper Conservation Courses

UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688; information@ipc.org.uk;
<http://palimpsest.stanford.edu/ipc>

International Academic Projects—Short Courses.

Conservation of Glass -training course (March 31–April 4), Practical Insect Pest Management - training course (April 28–30)
Sydonie Estate House, Zellwood, FL—Contact: John Maseman, sfcc-jam@aol.com.
For courses abroad, 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: (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

Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700;
www.si.edu/scmre/courses_2002.html

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

Weymouth College Higher National Diploma in Applied Architectural Stonework

Weymouth, United Kingdom—
<http://www.weymouth.ac.uk>

Additional AIC Professional Development workshops and other activities are in the planning stages for 2003. Look for details on the AIC website: <http://aic.stanford.edu>

AIC Professional Development is at Work for You!

The AIC logo in the calendar indicates workshops funded or co-sponsored by the new professional development endowment. In response to the membership survey conducted last summer, most events are hands-on, treatment-oriented workshops ranging from one to five days in length, and are offered at affordable prices. Check the Professional Development section of the AIC website (<http://aic.stanford.edu>) for full details, updates, and registration materials, or call (202) 952-9545, ext. 12.

Positions, Internships, and Fellowships

--	--	--

Positions, Internships, and Fellowships

Positions, Internships, and Fellowships

--	--	--

Positions, Internships, and Fellowships

Positions, Internships, and Fellowships

SCIENTIST-IN-CHARGE

THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art, one of the world's finest museums, seeks an accomplished professional to direct the analysis and research of the Science Group in support of the Museum's conservation and curatorial departments. The Science Group will be administered separately from but physically integrated with the four principal conservation departments: Objects Conservation, Paper Conservation, Painting Conservation and Textile Conservation.

RESPONSIBILITIES/DUTIES:

The Scientist-in-Charge will oversee five or more research scientists whose work entails the analysis and characterization of the materials of which works of art are made and which are found on works of art, as well as research relevant to their preservation and technology. Instrumentation will be available for a variety of analytical methods: x-ray, diffraction, x-ray fluorescence spectrometry, scanning electron microscopy, Fourier transform infrared spectrometry, gas chromatography/mass spectrometry, optical microscopy, and Raman microprobe spectrometry. The Scientist-in-Charge will work with conservators and curators to establish priorities for analytical services and research projects, including testing materials. He/she will oversee the maintenance and replacement of analytical equipment, work with members of the conservation departments in the acquisition of new equipment, and also oversee its use and the interpretation of the data acquired. The Scientist-in-Charge will serve as liaison when necessary between members of the Science Group and curators to facilitate communication. As administrator, the incumbent will be responsible for the allocation of resources and the formulation of the operating budget. He/she will also have time to conduct his or her own research pertinent to the Museum's collection.

REQUIREMENTS/QUALIFICATIONS:

PhD in organic chemistry, materials science, or other physical science discipline. Several years of museum-based experience in the scientific study of works of art, with a demonstrated history of independent research and publication relating to their preservation and technology. Proficiency in laboratory methods and the use of analytical instrumentation as relating to conservation. Ability to manage staff and resources and to communicate with professionals within and outside the field. An important requisite is an interest in an integrated approach to scientific studies relating to works of art, involving active and collegial participation by curators, conservators, and scientists.

Application Deadline: April 1, 2003

Please direct all inquiries and resumes to:

Peggy Saldok
Manager of Employment Strategies
The Metropolitan Museum of Art
1000 Fifth Avenue, New York, New York 10028
Phone: (212) 570-3839/Fax: (212) 650-2968
E-mail: peggy.saldok@metmuseum.org
Equal Opportunity Employer



The Metropolitan
Museum of Art

Positions, Internships, and Fellowships

Botti Studio of Architectural Arts, Inc.

Phone: 847/869-5933

919 Grove Street, Evanston, IL 60201

Fax: 847/869-5996

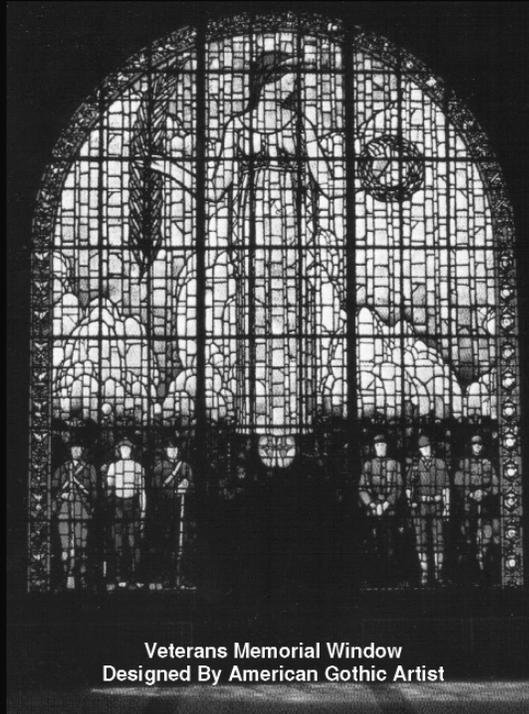
E-Mail: botti@bottistudio.com

1-800/524-7211

www.bottistudio.com



Indianapolis Federal Courthouse
Stained Glass Conservation



Veterans Memorial Window
Designed By American Gothic Artist



Lady Liberty, Chicago Worlds Fair 1893
Conserved for the
Smith Museum of Stained Glass

Established 1864 in the United States

Botti Studio offers restoration/conservation of stained and faceted glass, murals, marble, mosaic, Statuary, painting & decoration as well as expert consultation services and new commissions in all mediums

Chicago, IL

Sarasota, FL

San Diego, CA

THE AMERICAN INSTITUTE
FOR CONSERVATION OF
HISTORIC & ARTISTIC WORKS

1717 K STREET, NW
SUITE 200
WASHINGTON, D.C. 20006



PERIODICAL