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Call for General Session Papers

AIC members interested in presenting papers during the General Session of the 2006 Meeting, should contact Eliza Gilligan at gilligane@si.edu. Details relating to the submission process can be found on our website at www.aic-faic.org. The deadline for submission of abstracts is September 16, 2005.

Hazardous Holdings, AIC Archives Discussion Group June 12, 2005, 3:45 – 5:15 p.m.

Compiled by Susan M. Peckham, Co-moderator, Paper Conservator, National Archives and Records Administration

Many archival collections contain more than paper—they often include eclectic materials that might carry specific health hazards. Past research by Catharine Hawks and Kathryn Makos revealed some of the more common hazards found in collections, especially ethnographic and natural history collections. A summary of their research can be found at: http://aic.stanford.edu/sg/cipp/postpr_ints2001.html#hawks. But, despite the broad focus of the research, it has yet to reach the archives and book and paper groups. Conservators who work primarily with paper-based materials are at risk for exposure to radiation and pesticides such as arsenic, and for contact with potentially infected biological materials, blood borne pathogens, and specific chemicals.

The 2005 AIC Archives Discussion Group met in Minneapolis on Sunday, June 12, to discuss hazardous holdings. The panel was moderated by Linda Blaser, Preservation Officer, National Archives and Records Administration. Panel members provided images and descriptions of hazards and outlined resources for devising methods for handling hazardous materials safely. Presenters and discussants found that although the hazards are situation specific, solutions designed to prevent or minimize exposure are similar to those faced by conservators in other fields. Summaries of some of these situations are found below, along with answers to some of the questions that discussants found they had in common.

Armed and Dangerous

Eileen Blankenbaker, Objects Conservator, U.S. Holocaust Memorial Museum, Washington, DC

Handling hazardous materials and how these materials affect nearby objects is a concern for the conservators at the United States Holocaust Memorial Museum (USHMM) because of the large number of items that might have been contaminated during wartime. Eileen Blankenbaker made the following astute point: "It is not just ethnographic artifacts that could be exposed to pesticide or other hazardous materials but artifacts connected to wartime, epidemics, natural and man-made disasters that may harbor residues that can be problematic. It's often helpful to look at related items or clues in a collection, archive, or other documentation that may lead one to question what exactly is contained in the collection."

The Holocaust Museum staff works with many artifacts rescued from concentration camps, such as the 4,000 shoes it has in its collection, and the rotating collections of uniforms on loan from museums at former camps. At some point, most of the uniforms have been cleaned and they are not considered hazardous. However, the potential for contamination exists because historical records show that, during the liberation of the camps, Allied troops used DDT sprayers to kill typhus-spreading lice. Although shoes in the USHMM collection tested negative for pesticide residues, these items are handled with appropriate personal protective equipment (PPE) to prevent skin

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AIC NEWS

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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, Positions Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are: February 1, April 1, June 1, August 1, October 1, and December 1. All ads should be submitted to Ruth Seyler at rseyler@aic-faic.org.

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From the Executive Director

The past eight months have been a period of significant transitions for AIC. Change, while disruptive at times, can also spur an organization to evaluate its procedures and activities. AIC has implemented a new accounting system, developed and documented office procedures, and fine-tuned standard activities. We are busy retooling, as every organization must do periodically. I want to assure you, however, that as difficult as change can be, we are pleased and excited by where we are and where we are going.

First, we have a terrific staff—new staff has mixed with existing staff, resulting in and generating new ideas and energy. Most positions have continued to carry the same or similar

responsibilities, yet we now also have the new position of membership manager. With recent initiatives focused on lapsed members and new member benefits, we have already begun to see a climb in membership numbers!

One critical need at AIC is to upgrade our technology. Typical of most small, nonprofit associations, AIC responded to new technology in a piecemeal fashion that has, over the years, resulted in inefficient support systems. We are currently undertaking an IT audit that will help us look globally at where we are today and what we need in order to ground AIC firmly in the 21st century. The report from the IT audit will provide the information we need to seek grant funds to upgrade our membership database, strengthen our website, and better integrate our activities.

We are also looking forward in the coming year to the next stages of certification development. We will be assisting Terry Drayman-Weisser and her able committee in the writing of grant proposals to obtain the funding needed to complete a plan for a certification program—a plan that will then be distributed to the membership for discussion.

Part of the necessity of “getting our house in order” is to be able to efficiently manage cultivation and recruitment efforts for the FAIC. Following the revisions to the FAIC bylaws at the end of 2004, we are just beginning to build the new FAIC board and implement the AIC and FAIC development plan.

Be sure to join us in Providence, RI, on June 16–19, for AIC's 34th Annual Meeting. Learn more about the meeting theme and logistics in this issue of *AIC News* and on the AIC website!

None of these transitions would be possible, of course, without the support and guidance of the AIC board of directors; members of specialty groups, committees, and task forces; and dedicated members like you. Thank you all.

Be sure to join us in Providence, RI, on June 16–19, for AIC's 34th Annual Meeting. Learn more about the meeting theme and logistics in this issue of *AIC News* and on the AIC website!

—Eryl P. Wentworth
AIC – FAIC Executive Director

Correction:

The AIC news staff expresses its apologies for a mistake that appeared on page four of the July *AIC News* (vol. 30, no.4), in which the former affiliation for Irene Brückle was incorrectly listed as the University of Delaware Art Conservation Program instead of the Buffalo State College Art Conservation program. Irene Brückle was a much loved and esteemed member of the faculty at the Buffalo State College program for many years, as was evidenced by the letters from alumnae prior to presentation of the award.

AIC Workshop Ideas Sought

AIC is accepting workshop proposals for the 2006 Annual Meeting in Providence, Rhode Island, and for other dates and locations. The deadline is October 1. Annual Meeting workshop proposals are sought for Friday, June 16. These workshops must be one-day or less in length. For other dates and locations, proposals or suggestions for workshops of any length are welcome. Individuals, organizations, and AIC specialty groups may propose events. Developed proposals will be reviewed by the AIC Education and Training Committee. Please contact Eric Pourchot, Program Officer for Professional Development, at epourchot@aic-faic.org or 202-452-9545, ext. 12.

New Fellow Profile: Janice Schopfer

Janice Schopfer is a conservator of works of art on paper at the Fine Arts Museum of San Francisco. The conservation lab is located at the Legion of Honor, and is associated with the Achenbach Prints and Drawings Collection. Janice is primarily responsible for contract work done for other institutions, private collectors, trustees, art dealers, and the general public under the auspices of the Western Regional Paper Conservation Laboratory. This work involves the examination, documentation, and treatment of a wide variety of art on paper, ranging from old master prints and drawings to contemporary art, illuminated manuscripts, Japanese wood block prints, historic artifacts, photographs, and artist books. Her work for the museum includes treatment of artworks for exhibition, loan, and collection grants. In addition to her regular duties in the laboratory, Janice has mentored and inspired more than 30 interns from both graduate programs and the international conservation community.

Janice studied liberal arts, with an emphasis on book arts, and in 1978 received a BFA with Honors from Lone Mountain College in San Francisco. She completed apprenticeships in letterpress printing and book design, and received an NEA grant to study fine hand book-binding with Barbara Fallon Hiller. Janice started her conservation training in 1978 as an assistant to Karen Zukor

who was working in private practice. Janice became a volunteer in the paper conservation lab at the Fine Arts Museum of San Francisco in 1980, and was hired there in 1982. This was the beginning of her apprenticeship in paper conservation under the supervision of Robert Futernick. Janice went on to complete an NEA Advanced Internship in Conservation at the Los Angeles County Museum of Art under the supervision of Victoria Blyth-Hill. She was then hired by the Bishop Museum in Honolulu to head the paper laboratory at the Pacific Regional Conservation Center, and remained there until 1990, when she left for her current position with the Fine Arts Museum of San Francisco. Janice became an AIC Professional Associate in 1980, and the Membership Committee elected her an AIC Fellow in May 2004.

New Fellow Profile: Katharine Untch

Katharine Untch received her Fellow Membership status in October 2004. With over 20 years' experience in the conservation of three-dimensional art and archaeological materials, she recently accepted a new position as Conservator for Architectural Resources Group in San Francisco; ARG also has offices in Pasadena and Seattle. At ARG, Ms. Untch manages conservation projects and conducts conservation assessments, research, and treatments for historic buildings, sites, and monuments.

Ms. Untch earned a B.A. cum laude from Pomona College in Claremont, California where she majored in Studio Art and Sculpture and minored in Art History. She received an M.A. and a Certificate of Advanced Studies in Conservation from Buffalo State College. Her early positions include working at the Asian Art Museum in San Francisco and on archaeological sites in the Mediterranean and Middle East. From 1996 to 2001, she was the head of the Objects Conservation Department at the Virginia Museum of Fine Arts where she designed and built a new conservation facility, upgraded storage, expanded the department to include new positions, and hired staff.

As a contract Project Specialist at

the Getty Conservation Institute from 2001 to 2005, Ms. Untch expanded international education strategies for the conservation of cultural heritage; led the Directors' Retreats for the Advancement of Conservation Education; provided research, expertise, and project management for the *Museum Emergency Programme* in concert with ICOM and ICCROM; and developed curricula for both face-to-face and web-based educational programs.

Ms. Untch's contributions to the conservation profession are nothing less than impressive. She has led workshops for public, teacher, and conservation audiences and has lectured at colleges. Ms. Untch has been a mentor to many students, interns, and fellow conservators and has generously interacted with students and colleagues at conferences, workshops, and meetings. She has reviewed grants for IMLS, NEH, NCPTT, and The Getty Foundation and has served as a panelist for IMLS. She has also authored numerous successful grant proposals that resulted in funding from such organizations as the Samuel H. Kress Foundation, the George Stout Fund, The Andrew W. Mellon Foundation, the IMLS, and the NEH.

Ms. Untch has served AIC with great dedication as Secretary/Treasurer of the Objects Specialty Group; Chair of the AIC Special Task Force on Natural Disaster Mitigation, Response, and Recovery; Annual Meeting Program Chair on Emergency Preparedness, Response, and Recovery; and most recently as a two-term Director of Professional Education and Training on the AIC Board. In her most recent role, Ms. Untch expanded AIC's program for Professional Development and Continuing Education from a handful of workshops offered at annual meetings, to a more sustainable national program that offers workshops around the country. Ms. Untch has worked tirelessly in coordinating program strategies; authoring and co-authoring successful grants; hiring and training AIC's first Program Officer for Professional Development; and providing oversight and steering for the program's first few years of expansion.

Our profession has been significantly enriched by Ms. Schopfer's and Ms. Untch's tireless service, generosity, and commitment. We are pleased to welcome them both as AIC Fellows.

Annual Meeting News

AIC 34th Annual Meeting

June 16–19, 2006

Providence, Rhode Island

06 Annual Meeting Theme: Using Artifacts: Is Conservation Compromised?

When does society have the right to use cultural property? Access to and use of cultural property is constantly debated. When making the decision to use an object, possible damage or alteration to the object's physical condition, perceived value(s), or possible future uses is considered. This year's meeting will explore the criteria that influence the decision making process.

Location

Providence celebrates a rich history, natural beauty, and the diverse talents and cultures of its residents. It is a city made up of more than 30 small villages, each with its own name and distinct personality.

Centrally located in the heart of Rhode Island, Providence has 39 miles of coastline and architecture that echoes its colonial roots. It is a unique blend of Old World charm and modern sophistication. Duck into a funky bistro for a bite to eat. Glide down the Providence River in a gondola. You can do it all right in the heart of the city.

For more information, access the Providence Warwick Convention and Visitors Bureau's website at <http://www.pwcvb.com/Visitors/index.cfm>.

Tentative Schedule of Activities

• Friday, June 16

Workshops and Tours

• Saturday, June 17

General Session, Specialty Group Sessions, Exhibit Hall, Opening Reception

• Sunday, June 18

General Session, Specialty Group Sessions, Exhibit Hall, Issues Session, AIC Business Meeting, Party2

• Monday, June 19

Specialty Group Sessions

2006 Annual Meeting Registration

• General Registration

(It is important to note that these fees do not include workshops, tours, or other ticketed events.)

Early Bird (Before April 1)	Advance Rate (April 2 – May 8)	Onsite (After May 8)
Member:		
\$270	\$300	\$335
Non-Member:		
\$375	\$405	\$440
Students:		
\$80	\$100	\$115

• Other Ticketed Events

(Fees for tours, luncheons, and evening events have not yet been determined.)

Workshops:	Full Day \$130.00	Half Day \$75
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Accommodations

The Westin Providence
One West Exchange Street
Providence, RI 02903
Tel: (401) 598-8000 or (800) Westin1
Fax: (401) 598-8200
\$153 single/double and \$173
triple/quad, plus tax
www.westin.com/providence

Our Annual Meeting site is The Westin Providence. Attached to the Rhode Island Convention Center and Providence Place Mall in the heart of downtown, The Westin Providence—with its glass-domed rotunda, red brick tower, and stately décor—reflects the region's rich historic heritage. The hotel will be accepting reservations on a first come, first served basis. For more information call (800) Westin1. To receive our special discount, inform the agent that you will be attending the American Institute for Conservation's Annual Meeting. Be advised that after Friday, May 26, 2006, reservations will only be accepted on a rate- and space-available basis.

Registration Brochure

Please look for your copy of this year's registration brochure in February 2006! In the meantime, please be sure to visit our website (www.aic-faic.org) for additional information and updates as they occur.

If you are not a member but would like to receive promotional materials relating to the Annual Meeting you may contact Ruth Seyler, Membership Manager, at (202) 452-9545 ext. 18; or rseyler@aic-faic.org.

Advertising Opportunities at the 2006 Annual Meeting

In addition to the exhibit hall, advertising opportunities are available in our Annual Meeting publications (registration brochure, final program, and abstract book), providing three additional ways to reach your target market and attract conference participants to your exhibit booth. Also, if you are unable to attend the meeting, advertising in our annual meeting publications is a good way to maintain business contacts and announce new products. Please note that all ads are black and white. Contact: Ruth Seyler (202) 452-9545 x18; rseyler@aic-faic.org.

Exhibit Hall Open

Because more than 800 of our most active members attend this event each year, our Annual Meeting is a great opportunity for vendors to display their products and services. Our members value contact with suppliers as it gives them an opportunity to meet and share ideas with the companies whose resources they use.

As an exhibitor, your best marketing value at the 2006 Annual Meeting are the Gold and Silver Exhibit Hall packages. These packages combine an Exhibit Booth and multiple advertising opportunities, allowing you to make a big impact on AIC's meeting attendees without breaking the bank. Contact: Ruth Seyler (202) 452-9545 x18; rseyler@aic-faic.org.

A Summary of the 2005 Issues Session, AIC Annual Meeting, Minneapolis

As one of the many people involved in planning AIC's 33rd Annual Meeting in Minneapolis in June 2005, I was pleased that the meeting was a success. The General Session topic, "Documentation Dilemma: Managing Conservation Data in the 21st Century," interested the audience and sparked numerous questions at the end of all three sessions. After the General Session, an issues session was held, and about 100 people participated, seated at tables of ten people each. Guy Munsch, one of the General Session Committee members, composed an incisive questionnaire that was distributed to participants to help spark discussion. The Issues Session was not moderated, but members of the General Session Committee sat at tables to monitor and guide the discussion as necessary.

The questionnaire included a space where respondents could identify themselves if they wished. Thirty questionnaires were returned, and 21 of the respondents chose to identify themselves. Of the specialties indicated, painting conservation was specified nine times, objects and paper conservation five times each, education twice, and administration, architecture, frames, furniture, and textiles were noted once each. Twenty respondents indicated the number of years they had been practicing conservation. Their answers ranged from as few as 11 years to as many as 45. The average number of years in the field was 25, indicating that there was a significant level of experience and expertise in the room.

Even though information was not solicited from a statistically valid sample of AIC members, the General Session Committee thought AIC members—especially those members who could not attend the Annual Meeting—would benefit from knowing what was discussed after the General Session. It is not possible to report in detail all the responses to every question, and many of the responses were difficult to interpret, but the following is a summary of the more salient points found in these responses. Most of the responses have been paraphrased for clarity.

Digital photography seemed to be in the forefront of many respondents' minds. It seems that many of the

respondents thought they were being asked about digital photography documentation in particular when they were really being asked about documentation in general. (This might be because the third part of the General Session ended with Tim Vitale's excellent presentation on digital photography.)

The first question on the questionnaire was: **What are conservators' expectations for the percentage of time they devote to documentation?** Five people said that digital photo processing required more time be spent on documentation. One person said that he spent as little time as possible on documentation—just enough to meet minimal professional requirements and to adequately document treatment. Two people said that they spent 10% of their time preparing documentation, two said 15%, two said 25%, three said 30%, two said 30–40%, and two said 30–50%. One person merely said he spent "too much" time on documentation, and two people said "more [time] than in the past, but the quality is improving".

The second question was: **What aspects of conservation documentation are conservator-critical? What aspects should be delegated?** There was wide agreement in response to this question, and most of the responses could be summarized by one individual's statement that "Often the conservator needs to indicate what exactly must be captured by documentation, whether the capture is photographic, textual, analytical, rationale, etc." Most respondents agreed that electronic data input can be delegated, but that the input must be reviewed and approved by a conservator. Three respondents said that no aspects of documentation should be delegated to non-conservators.

The third question was: **Do you use documentation for analytically informing treatment or just for record keeping? Will this change based on new technologies?** There was wide agreement on this question. Twenty-one respondents said that documentation is used both analytically, to inform treatment, and as record keeping. One response summarized this opinion well: "The preliminary report forms the basis for future changes, and documentation changes throughout the process." Three respondents said they used documentation for record keeping only. Many

respondents did not address the second part of this question, but all 14 of those who did agreed that new technologies will improve a conservator's ability to analytically inform treatments.

The fourth question was: **Is there a generation gap in documentation approaches and technology usage? Is this a one-time phenomenon or is conservation documentation becoming a specialization in and of itself?** Thirteen respondents acknowledged that there is a generation gap, and four disagreed. One person wrote that the gap is a one-time occurrence due to the transition from film photography to digital photography. Other respondents countered this by indicating that the more things change the more they stay the same, and that keeping up with documentation technology is part of a conservator's professional responsibility. Lastly, another respondent said that instead of focusing on the generation gap, veteran conservators and novices should focus on what they can learn from each other.

Many respondents assumed the second part of this question—whether documentation is becoming a sub-specialty—referred only to digital photography. Regardless, opinions were fairly evenly split. Five respondents said that documentation is becoming a subspecialty, and four said that it is not. One said that documentation photography could be a specialization, and that those doing it professionally use techniques that other conservators might be unfamiliar with. Another respondent said that many conservators do not have the skills to accurately make digital image captures, but that this will change as systems become more uniform and user-friendly. One respondent said that in large institutions, documentation could more easily become a subspecialty, but in small institutions and private practices, it could not. Finally, another respondent said that documentation probably will not become a subspecialty as long as there is a lack of funds to support training, internships, and job positions in this area.

The fifth question was: **The massive amount of data that can be collected implies that database-driven systems automatically provide a net knowledge gain, but is something also being lost? Do data formats impede the type of documentation conservators need? Many**

respondents did not answer this question and might not have understood it. Those who did answer the question answered it in many different ways. Some had concerns that while data might be collected in databases, often the data is not analyzed because analysis requires more time and skill. Other respondents expressed concern about the impermanency of digital records. Several respondents noted that databases drain a conservators' time, which is mainly spent entering data. However, a general theme of many of the answers was that, on the whole, more is gained by utilizing database-driven systems than is lost.

The sixth and last question was: *Records authenticity—how much backup is enough? And off-site records—what would it mean if all electronic records were lost due either to a technical failure or a natural disaster?* Three people indicated that a loss would be tragic, and most of the respondents seemed to agree. Ten suggested that the loss would not be a complete wipeout because paper-based records should back up all or most electronic files. One person's remarks concerned the need for backup files, with the adage that, to some extent no backup is ever enough, even though cost is a mitigating factor.

The last section of the questionnaire was devoted to comments, and the following paraphrased responses were interesting. One respondent suggested the publication of a book documenting the various computer databases being used by conservators, so that individual conservators could choose databases without "reinventing the wheel." Another respondent said he would like to see a standard written procedure for digital image capture—much like what Dan Kushel wrote for film-based photographic documentation (Dan Kushel, *Photodocumentation for conservation*, AIC San Francisco, 1980). Another respondent suggested that AIC hold more workshops on managing electronic documentation and digital imaging. One person suggested that AIC adopt, modify, and adapt other standards, such as "Dublin-Core," or the standards used by the National Archives and Records Administration or the Library of Congress. This respondent brought up the issue of how private conservators can release their records and images when they retire. Another respondent asked where retired private conservators will

archive their records, and which records they should pass on. Lastly, one person suggested that AIC should revisit the topic of documentation every five years at the Annual Meeting.

In summary, the General Session at the AIC Annual Meeting in Minneapolis was a success. It was clear that the audience found the topic stimulating, as indicated by the large number of questions asked and the lively discussions afterwards. The Issues Session served as a way for members to continue asking questions, suggest answers, and compare notes and ideas with their professional peers. It is clear that there is much work to be done in keeping documentation methods current in our profession and finding ways to improve the profession as a whole, and I hope that the 2005 General Session helped further that work.

—Thomas J. Braun, *Objects Conservator*
Daniels Objects Conservation Laboratory
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FAIC News

FAIC Awards Special NEH-funded Scholarships

The Foundation of the American Institute for Conservation gave out an additional nine scholarships this summer, totaling \$6,550. The awards will support professional development and student attendance at workshops, funded in part by a grant from the National Endowment for the Humanities. Recipients and their workshops are:

Molly O'Guinness Carlson, "Recovery of Wet Materials Following a Disaster;" Judith Eisenberg, "Adhesives for Conservation;" Barbara Hamann, "Recovery of Wet Materials Following a Disaster;" Lara Kaplan, "Adhesives for Conservation;" Antje Neumann, "Adhesives for Conservation;" Wendy Partridge, "Adhesives for Conservation;" Linnaea E. Saunders, "Varnishes for Paintings."

The last opportunity to apply for funding to attend the remaining NEH-funded workshops is September 15, 2005. Applicants for NEH-funded scholarships must be U.S. residents or citizens.

November 1 Deadline for FAIC Samuel H. Kress Conservation Publication Fellowships

The FAIC Samuel H. Kress Conservation Publication Fellowships offer support to AIC Professional Associates and Fellows to write book-length manuscripts on conservation topics. The application deadline is November 1, 2005.

The fellowships provide an award of \$25,000 to allow time (up to 18 months) to complete a manuscript. Research should be largely complete before applying. Submission of one or more sample chapters is strongly recommended.

Twenty-nine publication fellowships have been awarded by FAIC since 1994. Current funding from the Samuel H. Kress Foundation covers 2004–2006.

Complete guidelines and application forms are available on the AIC Website at <http://aic.stanford.edu/faic/grants/index.html>, or contact Eric Pourchot at (202) 452-9545, ext. 12; epourchot@aic-faic.org.

Nancy Odegaard on Writing and the FAIC Samuel H. Kress Conservation Publication Fellowship

When asked, I jumped at the chance to interview Nancy Odegaard about her writing and about the FAIC Samuel H. Kress Conservation Publication Fellowship she received. Odegaard is one of those people who can churn out books and articles while teaching, training interns, and running a museum lab, in addition to raising children and taking on professional commitments like being President of AIC. How does she do it? I am struggling to finish my own Kress-funded manuscript, so my questions drew on personal experience.

With support from Kress, Odegaard wrote *Material Characterization Tests for Objects of Art and Archaeology* (Archetype Publications, 2000) with co-authors Scott Carroll (now Scott Carrlee) and Werner S. Zimmt.

When asked how she manages to write books, Odegaard's answer came easily: "Co-authorship." She reported that single authorship is a lonely pursuit. "It's easier to work with colleagues ... you count on each other and both try to

meet the deadlines. You also have more confidence in your published findings if you both agree ... It helps having a co-author as a constant reviewer, someone with a stake in editing your writing, and someone to share the stress points and exhaustion. A co-author inevitably brings a richer, broader, and more complete perspective to the topic."

The project that resulted in the spot testing book grew out of work done in Odegaard's laboratory at the Arizona State Museum at the University of Arizona. The project involved many students, interns, and colleagues and was born of necessity. With insufficient funds for analysis, and frustrated with incomplete notes and handouts on spot testing, Odegaard's original aim was to develop a compendium of reliable tests. "As conservators, we don't always have the money for \$300-\$500 analysis. We often have \$5 questions that can be answered without a lot of instrumentation. It would be nice to know what the molecular structure of a sample is, but what we really need to know is if it is a protein."

Scott Carrlee and others in the laboratory began collecting spot tests from colleagues and systematically worked through the tests to check their validity. Their research sparked interest among colleagues and led to the idea of making their compendium available to others. With a larger audience in mind, Odegaard successfully applied for a National Center for Preservation Technology and Training (NCPTT) grant to compile their results in a systematic form, with text on basic chemistry, lab safety, and supply sources.

A 1996 presentation at the AIC Annual Meeting in Norfolk, Virginia, led to requests for a short course at the Campbell Center. Enthusiasm and feedback from students who took the course, helped shift the focus of the spot testing work from compiling results to writing a book.

Odegaard said that the students were the first reviewers—they tried the tests, found problems, and asked questions. She used this example to make an emphatic point about writing: "Test your product as you go—use it on a project, put it in a class, send it to people to read—field test it as you write."

After the Campbell Center course, the co-authors began formulating a book by setting deadlines and, at a cer-

tain point, refusing to take on new tests for review. Carlee brought skepticism to the process by doggedly pursuing the practical working properties of each test. The third co-author, Werner Zimmt, a retired chemist, translated the tests into standard formats. Other collaborators helped along the way, such as Dave Spurgeon who answered scientific questions and Tom Braun who helped with final editing. Since the publication of their final text, Odegaard and Carlee have taught their spot testing short course regularly, using the publication as a companion textbook.

The FAIC Samuel H. Kress Conservation Publication Fellowship provides conservators with funds to use in preparing publishable manuscripts. Funding for projects well underway is favored—in fact, applicants are expected to complete all basic research for the manuscript prior to applying. Odegaard received the fellowship toward the end of her project, and used the funds to pay for services (editing and illustrations) and to buy some time for editing.

In addition to co-authoring, Odegaard has plenty of tips for first-time authors. Choose a topic related to your experience, in an area with a literature gap. Make sure you want to answer the fundamental question yourself, and have access to the literature. As you work, field test your ideas and continue to refine your parameters. In the case of the spot testing book, the authors eliminated tests that required specialized equipment, such as a fume hood for dye analysis, and pared down the tests for materials with well-published literatures such as plastics.

Another tip is to read drafts from other authors. A good way to do this is to volunteer to review grant proposals and articles for peer-reviewed journals. Reviewers learn the craft of word-smithing. They learn to give critical feedback by suggesting a different arrangement of topics or a different word order, and by asking detailed questions about confusing information or the use of specific words.

Finally, with my own overdue manuscript in mind, I asked Odegaard why some authors fail to bring their writing projects to completion. Again the answer was clear: "They lose the passion." She suggested that many conservators start with a fundamental question they want to work through. Once

they have the answer, writing it up becomes difficult and tedious. Towards the end of the project you need to be driven by something else "like a commitment to the profession ... or at least a co-author to push you along." I don't have a co-author, but this interview served its purpose. I hereby pledge to complete my manuscript and begin approaching publishers by the end of the year.

—Glenn Wharton, *Conservation Center of the Institute of Fine Arts / Museum Studies Program, New York University,*
glenn.wharton@nyu.edu

Some Words from our Silenced Pioneers: The FAIC Oral History Project Turns Thirty

On September 4, 2005, the FAIC Oral History Interview Project turns thirty. The first interview took place at the Camino Real hotel in Mexico City during the joint AIC/IIC-Mexican Group Meeting in September 1975. Rutherford John Gettens had suggested in his talk at the 1974 AIC Annual Meeting in Cooperstown, that "we should begin to think about collecting material for a history of the conservation of cultural property." He then went to his summer home in Mooers, NY, and began making handwritten notes on the history of the early days of the Fogg Art Museum in Cambridge Massachusetts—how he had first met the young George Stout and other activities of the late 1920s and early '30s. Unfortunately, 10 days later Gettens died. Wanting to continue the project, Katherine Gettens, George Stout, Richard Buck, Tom Chase, and I met at the Freer Gallery in March of 1975, during a seminar held in Gettens' honor. We discussed interviewing conservation pioneers and safeguarding early correspondence. We reconvened six months later at the 1975 AIC Annual Meeting, with a small cassette recorder to audiotape our discussions.

Since the Mexico City recording was made, more than 150 interviews have arrived at the Winterthur Museum where the Oral History Project is now archived and available

to researchers, once transcripts have been released by interviewees. To date, 81 interviewers from the U.S., U.K., Italy, Germany, and The Netherlands have participated. Some interviewees have carried out interviews; examples include Tom Chase and Marilyn Weidner. About 95% of the tapes have been transcribed. Three tapes are now with transcribers, who are paid with FAIC funds. Some tapes are still with the original interviewers.

Previous AIC newsletter articles included descriptions of the Oral History Project and lists of interviewees, but never excerpts from the interviews. More than 40 of our interviewees are now deceased and so, in honor of the Project's anniversary, quotations from some departed conservation pioneers, are presented below. Hopefully, these segments will inspire readers to participate in the Oral History Project and help us document conservation history as it unfolds.

• Precipitous Moments in Conservation

[How James Lebron \(1928-2005\) decided to make the turnbuckle "Lebron stretcher"](#)

[February 10, 2003 interview with Rebecca Rushfield]

"Caroline Keck and Bernard Rabin, Sue Sack—those were some of the people that were working on it [the Monet triptych in the Museum of Modern Art] and they were starting to run into complications. So I helped them to design a big table to make it easy for them to work. We started talking, and at some point they were working on a small painting. And I saw they were having problems with these wooden keys. At that point, I said to them, 'Listen, I used to do a lot of cabinetmaking, and we used a piece of hardware called a tight joint fastener.' So I designed this small stretcher. I brought it in one day and showed it to Bernie Rabin. Felrath Hines was there also. Sue Sack. And they all thought it was interesting. So I made a couple of samples. They tried them. And then, Caroline Keck said to me, 'Jim, I'm going to make a little cocktail party one evening. Have all these restorers come.' So they came over, and I showed my product. And a lot of them thought

it was very interesting. And that's how it all accidentally happened."

[Morton Bradley \(1912-2004\) on the origin of his loose-leaf book, *The Treatment of Paintings*](#)
[April 14, 1977 interview with Laura Juszcak]

"It just evolved; I can't remember how it started. I began writing down interesting techniques from the very beginning. My system for filing was to use a key sort. Knitting needle-type rods containing certain information. I tested this method for ten years by going through all the articles in *Studies in Conservation*. A basic classification for all kinds of information was developed, and the idea for my book sprang from this system... Mr. Stout was an excellent editor, but he wouldn't say so. Besides learning about conservation, I also learned a lot about writing from Mr. Stout."

[Anne F. Clapp \(1910-2000\) on her play at the 1971 AIC Annual Meeting in Oberlin](#)

[January 24, 1977 interview with E. Carl Grimm]

"When I was asked to give a paper on bleaching methods, I felt that our problems in bleaching had been aired so much that we might as well have some fun with the subject. Our predicament at that time (this must have been just before I came to Winterthur, about '68 or so) was in not having much input from the scientists on the practical use of bleaches, and what information we had seemed so conflicting that it became ridiculous. So I wrote a fancy little one-act play which was given at the Oberlin AIC meeting. We got some great volunteer actors in Oberlin to put it on with Mrs. Robin Buck as the director and Dick Buck as music director. It was a howling success."

[Louis Pomerantz \(1920-1988\) on checking on a loaned Seurat after the fire at the Museum of Modern Art](#)
[January 31, 1977 interview with Joyce Hill Stoner]

"I think it was 1957, I got a telephone call from the Art Institute Director, Mr. Rich, and he said, 'Lou, come down quickly, something terrible has happened.' He was pacing in his room and he looked sheet white, and he

said he just had a phone call from a friend of his who lives just opposite the Museum of Modern Art, who said, 'There's smoke coming out of the windows!' 'I can't get through to the museum—the lines are jammed—there's a fire. Get your hat and coat, we're going to New York.'... As we got to the museum, people were walking out of the back with a big painting that was full of streaks and he said 'Lou, is that it?' I got a look at the back of the picture, and the stretcher was not the same, so I said, 'No, it can't be that one, because I had strip-lined that one.' He was relieved. We fought our way through the crowds to the front, and the police, and right in front of us was Sheldon Keck—he had arrived at the same time! He came from Brooklyn, and we came from Chicago! We went down in the basement, and they had moved all the stuff out of the museum and into the Whitney Museum, which was next door. There was The Grande Jatte, on two-by-fours, and I examined it, and it looked sooty, but nothing serious, fortunately, and he was, of course, very relieved."

[A Mantegna flakes in Chicago and is treated by William Suhr \(1896-1984\)](#)
[April 20, 1977 interview with Joyce Hill Stoner]

"In the year 1939 Mussolini gave his permission to lend great works of art from Italian Museums to go from San Francisco to Chicago and later New York. I was asked to record their condition on arrival in the United States and follow them on their way across the country. All went well in San Francisco. I had returned to New York after checking their safe arrival in Chicago, when a few days later a telephone call, after midnight, from Chicago awoke me. That something terrible had happened and they were asking frantically for my help. I flew, practically in my pajamas to Chicago. What had happened? On his rounds this night, the guard, passing the vitrine in which Mantegna's St. George was horizontally resting (luckily not in a hanging position) became alerted to something he claimed was a noise in this vitrine. Looking at the picture, he saw, as he described it, the paint film lifting itself up as if a mole were moving between the panel and the paint film, and then the painting collapsed into broken pieces. The work on those paint particles was probably my most

nerve-wracking experience [done while Mussolini's guards looked on]. Still today, every time I go to Venice, and that is almost every year, the first thing I do is to visit my Mantegna. It is still in one piece."

• Rewarding Moments

Paul Banks (1934–2000) on his years teaching book conservation [*April 15, 2000 interview by Ellen McCready, supported by a grant to FAIC from Eleanor McMillan*]

"I guess by far my greatest reward professionally is...the alumni of both Columbia and the Texas program...[These] alumni have had positions of head of preservation or chief conservator at probably not all but most of the major... libraries and archives in the United States...and so that has been extremely rewarding to me personally as well as professionally. As I said earlier, I, for some reason, seem to have a teaching gene in me, and I have enjoyed enormously teaching over the years, and I do think maybe that is my metier."

Norman Brommelle (1915–1989) former Secretary-General of IIC [*Feb. 15, 1978 interview by Christine Leback Sitwell*]

"I think one of the happiest moments of my life was when I was restoring the small Uccello, the *Saint George and the Dragon*, which is one of the most beautiful pictures, and I was getting to the end of the retouching. In the Whitsun Holiday, I began to be bothered by a small retouching that I'd done on one side of the painting. And on a fine, beautiful day, on a holiday, a Monday morning (there was absolutely nobody around) I drove to the National Gallery and went in and altered that retouching, and came away again. And I think that was around the happiest moment of my life. Never since equaled."

• Early Adventures with Curators and Trustees

Bethune Gibson (1914–2002) on establishing the Anthropology Conservation department at the National Museum of Natural History [*September 14, 1977 interview by Carolyn Rose and Jane Glaser*]

"The curator does care, except for instance when I get a request, 'Please do

300 pots,' like tomorrow. He has no idea of what we already have in there, this particular curator. He is concerned about his pots and might well be. They come from a very dry country; they are already starting to peel and show salts on the surface, and they are very impressive pots. Research is not encouraged for this sort of problem or any problem. A few curators do understand, and they are very helpful.... We have feathers, wood, bones, stone, leather, metal, cloth, ceramics, glass, beads—a huge variety of material and through all parts of history, through all cultures. Not only do we have museum dirt, we have ethnographic dirt. We have materials on the objects which occurred, or was added, during construction. We have to be able to recognize all of these, the differences between them, whether to remove them or not remove them. We have to make many choices, we have to ask the curator's advice in some cases, what he wants done with the specimen. Sometimes what he wants done is damaging. We have to tell him this. They won't always believe us."

Joyce Plesters (1927–1996) on the early days of the scientific department at the National Gallery, London

[*July 2, 1978 interview by Christine Leback Sitwell*]

"The laboratory was started in 1934 by F. I. G. Rawlins, who was only allowed to work half time as a scientist; the rest of the time he was the Gallery's publications manager! Rawlins was also a pioneer of infrared analysis, the application of infrared photography to paintings, and the pioneer of air conditioning. I think the Trustees thought this was a load of rubbish and expensive frippery. The turning point came when the pictures went down to Wales for wartime storage in the slate quarries. There the RH and temperature were virtually constant. It was discovered that almost no blister-laying had to be done on the pictures, and also the wood panels behaved themselves. From measurements in the quarry, Rawlins decided what would be the optimum conditions for galleries with panel paintings, principally.

No one was very certain at that time of the merits of taking samples. The only microscope I had then was an

1895 brass Leitz one which had belonged to Werner's father. By some trick he managed to sell it to the National Gallery for twenty pounds. I have still got it, and Leitz wanted it for their museum. It has superb lenses; I still use some of the objectives and eye pieces. When we did photography we had to balance an old Leica camera on top of the microscope and just guess what the exposure would be, holding our breath to stop vibrations. By then I had a kind of cupboard under the stairs as a microscope room. The second article I ever wrote was published in *Studies in Conservation* in 1956, based on work done entirely on that microscope in those conditions." [Ashok Roy noted in the 1998 Forbes Prize Lecture that this 1956 paper, "Cross-sections and Chemical Analysis of Paint Samples," is the single most cited reference in the whole of the literature of conservation.]

William Young (1906–2000) on establishing the analytical laboratory at the Museum of Fine Arts, Boston

[*Interviewed by W. Thomas Chase in the late 1970s, release signed March 28, 1996.*]

I was trained in spectroscopy in Oxford. In Boston my actual budget for the year was \$25.00—this was back in '29, '30, '31—so you made the most of your apparatus. I wrote to my father who was still at Oxford and told him that I didn't think I could stay because I didn't have a budget, and I didn't have any apparatus. Anyway, he replied back to me that if I couldn't make a laboratory out of a few toothpicks and a piece of string there was something wrong with me. So I made my own apparatus. The first thing, naturally, when I obtained the money, was to buy a spectrograph. I had a problem getting it into the museum. The trustees barred it from coming into the museum as they thought it was a very dangerous piece of equipment."

... and a last word from **George L. Stout (1897–1978)**:

[*September 4, 1975 interview with Tom Chase and Joyce Hill Stoner*]

"Our small company did not dare to brood over our own shortcomings; still less over obstacles that got in our way. We held certain aims and attitudes in common. We did not talk about

them. No need for that. We clumped along in awe of the task ahead of us, of what we ought to learn. That may have given us any strength we had. That and our solidarity. For all of us who are left, a big task is still ahead of us.”

Note: Interviews with signed releases are available for study through the Winterthur Archives. To contribute interviews, please contact Dr. Joyce Hill Stoner, jhstoner@udel.edu, for an information packet. New interviewers are always welcome. (Some conservators or conservation scientists have carried out self-interviews by simply answering the questions in the packet and mailing a hard copy of their answers or e-mailing an electronic version, to the Archives.)

—Dr. Joyce Hill Stoner, Professor and Paintings Conservator, Winterthur/UD Program in Art, jhstoner@udel.edu

People

Since 2000, a number of layoffs have seriously affected the field of conservation. Following are some of the most recent. Members are encouraged to contact the AIC office about these and related personnel actions, so they can be fully documented and addressed.

On July 19, 2005, six of the seven research scientist positions at the Smithsonian Center for Materials Research and Education (SCMRE, formerly CAL), were eliminated. David Erhardt, Charles Tumosa, Martha Goodway, Harry Alden, and Tom Gluck will be leaving their positions as of September 19, 2005. One other research scientist has yet to be notified. The reasons given were: the findings of the Smithsonian Science Commission, and federal budget base erosion. This restructuring will leave three scientists in place at SCMRE. The new foci of the laboratory will be conservation treatment and art historical technical studies.

Five employees of the National Museum of African Art, Smithsonian Institution, were dismissed recently in an effort to reorganize the museum and resolve budget difficulties. As a result, Dana Moffett, who has been with the conservation department for 15 years, will leave the museum as of September 3, 2005. She can be reached at: dmoffett@rcn.com.

On June 24th, 2005, the

Pennsylvania Historical and Museum Commission, an agency responsible for the administration and preservation of more than twenty historical sites and one million artifacts, closed the Commonwealth Conservation Center after 20 years of operation. All conservation services effectively ended with the termination of the conservation staff: John Hartmann, Conservator Chief; Brian Howard and April Berry, Object Conservators; and Karen Dabney, Paper Conservator.

Julia Brennan, owner of Washington, DC-based *Textile Conservation Services* (www.caringfortextiles.com), has been awarded a grant from the Friends of Bhutan's Culture to lead training workshops in textile conservation in the Kingdom of Bhutan. The Getty Foundation is funding the project. Julia will be based at The National Textile Museum, in the capitol city Thimphu and will focus on augmenting the education of the staff in preventative conservation guidelines, upgrading the non-rolled storage facilities, building micro-climates, and conducting treatments on national textile treasures. This is the first workshop to address the conservation training of monks in Bhutan, and it will produce an illustrated manual for sustained care.

In August 2005, Harcourt published, *Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub* by Rosa Lowinger and co-author Ofelia Fox (who was married to the Tropicana Club's owner in the 1950s). The authors recount the glory days of Cuban art and music in what was, during the '50s, the most famous cabaret in the world. For more about *Tropicana Nights*, visit <http://www.harcourtbooks.com/bookCatalogs/boopages/0151012245.asp>

Ellen Pearlstein has left the Brooklyn Museum for a faculty position in the new UCLA/Getty Program in Archaeological and Ethnographic Conservation. Her contact information is epearl@ucla.edu, (310) 794-4940, UCLA, A410 Fowler, Los Angeles, CA 90065.

Katharine Untch recently took a new position as Conservator for Architectural Resources Group in San Francisco. She can be reached at: Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; Email: katy@argsf.com; Phone:

(415) 421-1680 ext. 247; Fax: (415) 421-0127.

UCLA/Getty is pleased to announce the new members of the initial class of the Program in Archaeological and Ethnographic Conservation. The students will begin the curriculum in September 2005. The students enrolled in this new Masters program are: Christian De Brer, Ozge Gencay-Ustun, Molly Gleeson, Allison Lewis, Steven Pickman, and Elizabeth Werden.

The Winterthur/University of Delaware Program in Art Conservation proudly announces its 2005 entering class: Debra Breslin, Lauren Cox, Kristin deGhetaldi, Amber Kerr-Allison, Jessica Moody, Adam Novak, Katie Payne, Courtney Shimoda, Elizabeth Shuster, and Samantha Springer.

The program's third year students, listed with their internship sites and majors, are: Brian Baade (Yale University Art Gallery, Paintings); Kate Cuffari (Philadelphia Museum of Art, Objects); Natasha Loeblich (Colonial Williamsburg Foundation and The Preservation Society of Newport County, Painted and Decorative Surfaces); Allison McCloskey (Peebles Island, Textiles); Dana Melchar (The Metropolitan Museum of Art and the Colonial Williamsburg Foundation, Furniture); Corine Norman (Conservation Center for Art and Historic Artifacts, Paper); Christina Ritschel (The Textile Museum and the National Museum of Denmark, Textiles); Katherine Sahmel (National Museum of Scotland and The Textile Conservation Workshop, Inc., Textiles) and Richard Stenman (The Better Image and The Metropolitan Museum of Art, Photographs).

In Memorium

James J. Lebron (1929-2005)

James J. (Jim "It shall be done") Lebron died on March 16, 2005 at the age of 76. Jim was well known to conservators, artists, museums, galleries, and collectors for the way he solved many of the problems involved in handling works of art.

Jim began his business in the 1950s in a small way—designing stretchers that used Tite-Joint fasteners instead of the traditional keys that could

fall out and cause damage. This was a major advance in stretcher design. Jim perfected the folding stretcher so that large paintings could be handled more easily. He once made a very large stretcher—nine feet, seven inches by 48 feet—for a painting at the Brooklyn Museum. To strengthen the stretcher so it would retain its proper plane, Jim knew to back it with a strong aluminum channel. He would also make oval stretchers when provided with a template. But the stretchers were only one part of his diverse business.

Jim was a master at solving problems related to moving paintings. He could

maneuver a large painting into a small elevator or space while the nervous owner held his breath. He could take out a window and hoist a large painting through it if the painting could not fit into or on top of an elevator. He also made excellent crates for shipping artwork and advanced the craft of crate-making.

Jim's attention to detail, his promptness, his quiet and polite manner, and his ability to solve problems put him in great demand; he was well-known in the New York art world. But as busy as he was, he always inquired about people he hadn't heard from in awhile. "How is Mama?" or "What have you heard from Mama

recently?" he would ask and everyone knew he was asking about Caroline K. Keck who had moved to Cooperstown. Caroline had advised Jim in the early years of his career and Jim always felt a deep affection for her.

Jim advanced the handling, packing, and shipping of artwork to new levels of care and skill and will always be remembered for the high quality of his work, his solutions to difficult problems, his calm demeanor and great diplomacy. He shall be missed.

—Suzanne Sack,
125 Remsen St., Brooklyn, NY, 11201-4212

Hazardous Holdings *continued from page 1*

contact, inhalation, and contamination of personal clothing.

Recently, conservators at the Holocaust Museum installed a special exhibition called *Deadly Medicine, Creating the Master Race*. Artifacts from Hartheim Castle, a euthanasia center that was part of a program where the disabled were killed, include a doctor's coat, an asbestos mitt, and a case with personal belongings retrieved from a pile of

burned and buried items. The artifacts were shipped to the museum in open plastic shopping bags within a cardboard box, allowing the asbestos fibers from the mitt to contaminate all artifacts in the box. After confirmation that the fibers were asbestos, a conservator vacuumed the doctor's coat and the other artifacts with a HEPA vacuum inside a large extraction hood while wearing PPE. The asbestos mitt remained double-bagged until installation and the installer also wore PPE. After unpacking, the extrac-

tion hood was thoroughly cleaned, and after the exhibition the interior of the case will have to be handled and treated as hazardous waste.

Medical equipment, including a broken syringe, unused needles, vials, and a metal container holding sterilizing liquid, was donated to the museum along with a collection of nurse's records and artifacts. Questions to consider when handling used medical equipment for potential exhibit and storage include: What is/was stored in vials and other containers? Do viable pathogens remain in used or broken syringes? How does a conservator know when to obtain such specific information? According to Alan Hawks at the Walter Reed Medical museum, a durable microbe is the major danger inferred from a broken syringe. Microbes such as anthrax or tetanus can survive for years, and these microbes can be found not only in used medical equipment, but also on soiled, dirty textiles or other dirt-containing artifacts.

Other advice to consider is: Beware of mercury leaks from broken thermometers, keep tetanus vaccinations up to date, and consider decontamination procedures. Decontamination includes: basic hospital decontamination procedures that may endanger the artifact, and commercial gamma irradiation used to prevent anthrax contamination by the U.S. Postal service. These experiences illustrate that the conservator often has to be an advocate for safe artifact use and handling while also determining a way to defuse difficult situations.

Question posed at the Archives Discussion Group Panel Discussion, *Hazardous Holdings*

Who is responsible for protecting part-time, contract, or volunteer conservation workers in situations where there is a known risk of exposure to presumed hazardous material?

The OSHA regulations are pretty clear that any employer, including museums and conservators, needs to evaluate the potential hazards in the workplace and implement the appropriate programs. OSHA generally considers any worker who is compensated to be an employee, therefore there is generally no distinction between part-time and full-time workers. Federal OSHA does not generally cover volunteers, unless they are compensated in some way and would therefore be considered employees. Some states may include volunteers under their definition of employees. While volunteers may technically not

be covered under OSHA regulations, ethically and from a liability-perspective, employers or institutions may be considered responsible. The determination of whether OSHA regulations are enforced by federal OSHA or state OSHA is determined by whether or not a particular state is an "OSHA State Plan" state, where the state has presented and OSHA has approved a plan for the state to monitor and enforce regulations. The OSHA website lists OSHA-approved states (<http://www.osha.gov/fso/osp/index.html>).

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How to Recognize Radioactive Artifacts in an Archives

Susan Lee-Bechtold, Research Chemist, National Archives and Records Administration, College Park, MD

Examples of radioactive artifacts found in record holdings include raw ore samples; spent uranium oxides (in the noses of non-nuclear bombs); heating mantles from decorative and camping lanterns; radium paint on gun sights; cathode ray tubes from computer monitors and TVs; some yellow, orange, and red pre-1971 Fiesta ware; natural zircon or treated topaz, beryl, and tourmaline gemstones; and even the sealed ion source from smoke detectors. In paper-based collections, a radioactive source might include absorbent paper onto which radioactive ions in a solution were once spilled. In some instances, a photograph or other reproduction of the radioactive artifact may suffice for records purposes. Radioactive materials are considered hazardous waste and require special disposal, but radioactive items that are parts of collections can be kept, if stored properly. In order to dispose of hazardous waste, the facility must apply for an EPA number, which is not difficult, and a hazardous waste contractor will then remove and dispose of the items. If radioactive mate-

Question posed at the Archives Discussion Group Panel Discussion, *Hazardous Holdings*

What is considered “safe” exposure to mold? What is considered a safe exposure limit ?

Many conservators have expressed concern about mold levels and occupational exposure. There are no specific regulatory standards for allowable concentrations of mold or fungi. Some guidelines have been generated by the ACGIH, AIHA and other consensus-standard-setting organizations, however, they refrain from applying specific numerical limits.

Professionally, fungi are generally evaluated with respect to two factors—concentration and the types of organisms present—and results should be evaluated to see if they make sense or can be explained. Indoor concentra-

tions should be at levels near or below outdoor levels and the types of organisms should be generally similar.

Indoor levels in excess of outdoor levels suggest an indoor source of fungi contamination. Surface and bulk samples may indicate the presence of fungi recognizing that there is a background or “normal” level of fungi. Samples from suspect areas should be compared to control samples from areas that have not been affected by fungi growth.

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rials are found within a collection, the international symbol for radiation (a black or magenta tri-foil with yellow background) is required for proper labeling. It is also imperative to shield a radioactive object so that an employee who handles records or artifacts adjacent to the object, is exposed to only background levels of radiation.

Some agencies have found it useful to screen incoming records from

energy or military agencies. Radiation levels of materials in a collection can be detected with a small hand-held monitor available from a laboratory safety supplier, or by hiring a specialist to do a radiation survey using a geiger counter or similar instrument. Screening information can be found by contacting universities, hospitals, and companies that drill for oil. These entities use radioactive materials, and must either have the capability to check them, or a contract to have the materials checked regularly. Information can also be found at <http://www.erads.com/radprot.htm>.

Question posed at the Archives Discussion Group Panel Discussion, *Hazardous Holdings*

Some conservators have expressed concern about continued exposure to environmental hazards and the potential for individual increases in sensitivity. Is there evidence that increased sensitivity to particular chemicals or mold can result from multiple exposures?

Some chemicals are known to be sensitizers—chemicals which may, after repeated exposure, cause people to develop an allergic reaction in normal tissue. The chemical reaction is typically through an immunologic mechanism, and not noticed upon initial exposure, with strong reactions noticed to later exposures. Sometimes sensitized individuals will have to completely avoid these chemicals. Typical sensitizers include isocyanates,

anhydrides, acrylates, and aldehydes. The best defense against sensitization is a workplace evaluation of the potential exposure to chemical sensitizers as part of a comprehensive health and safety program, including the material safety data sheets or MSDSs.

Fungi exposure is not truly comparable to chemical sensitization, but there are allergic effects associated with fungi exposure that are more pronounced or more noticeable in allergically sensitive individuals.

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Evidence of Rodent Infestation

Jo Anne Kilgore-Martinez, Cariño Conservation, New Mexico

Rodent infestation is common in paper-based collections. Signs of such infestation include droppings, gnawed paper edges, deep yellow urine stains, debris or nesting materials such as paper scraps, and feathers. Since Hantavirus Pulmonary Syndrome (HPS) was identified in the early 1990s as the cause of numerous deaths in the Four Corners region of the United States, HPS has been linked to rodents and their droppings and urine residue. Conservators who handle rodent-infested materials must take proper precautions because HPS can be transmit-

ted to humans by direct contact with infected deer mice or inhalation of virus particles from the urine or droppings of infected deer mice. HPS causes death in 45% of cases (Department of Interior report). The virus is not thought to be viable after 14 days; however, every Certified Industrial Hygienist that was consulted, advised always handling affected records with PPE.

When there is known or suspect evidence of rodent infestation among records or research materials, take the necessary precautions, including the use of appropriate PPE and the isolation of the items in a rodent free environment for a minimum of 14 days. Use a 10% bleach solution to clean exterior box surfaces, work surfaces, tools, and PPE, and employ a HEPA filtered vacuum cleaner to remove debris and airborne particles. In spite of precautions, contact a local Certified Industrial Hygienist and local Departments of Health for necessary assistance.

Fire Consequences

Nancy Stanfill-McCarty, Senior Preservation Specialist, National Personnel Records Center National Archives and Records Administration, St. Louis, MO

Mold is often seen in collections during the aftermath of disaster recovery. When a fire broke out on the sixth floor of the National Personnel Records Center (NPRC), in Overland, Missouri in 1973, one-third of the rescued records were treated, but were still found to contain abnormally high levels of inactive mold spores 25 years later. Since these records are used almost daily by NPRC staff, the Preservation Program developed the following solutions.

All records being pulled are checked by the preservation department staff for mold containment. Then, based upon the records' condition, they are routed to a

fume hood room that is dedicated to vacuuming records with a HEPA vacuum. Once the records are vacuumed, they are either routed out to the requesting staff member, or given further treatment in the preservation department. All vacuumed records are moved to a new registry, over which Preservation maintains control, and are stored in a regulated environment of 60 degrees fahrenheit and 40% Rh. While this approach is slow, it is necessary for preservation.

Blood-borne Hazards found in Paper-based Collections

Susan Peckham, Paper Conservator, National Archives and Records Administration

On occasion, conservators and preservation professionals care for records that have identifiable blood contamination. Questions have arisen regarding disease transmission to humans from records that contain blood. When handling records with dried blood, a general policy includes wearing gloves while encapsulating the documents in a stable polyester sheet. HIV does not survive on environmental surfaces; hepatitis B can survive on environmental surfaces at least 7 days and still cause disease; and hepatitis C can survive at room temperature somewhere between 16 hours and 4 days*. In the case of record-handling, these pathogens will not be of great concern to most persons. However, since hepatitis A is transmitted via the "oral-fecal" route, people responding to an emergency or disaster involving, for example, broken sewer pipes, should be made aware of possible contamination from hepatitis A. For example, Pam West, Crew Chief of the National Park Service National Capital Region Museum Emergency Response Team, recommends that its Team members receive the combination Hepatitis A/B vaccination. For

more information, contact the Red Cross for blood-borne pathogens training.

*References are from the US Centers for Disease Control and Prevention, and Canadian Centre for Occupational Health and Safety

Summary

These case studies are just a portion of the meeting presentations and many of the presentations included examples not described here. Glen Ruzicka, Director of Conservation at the Conservation Center for Art and Historic Artifacts (CCAHA), explained CCAHA's structure for dealing with health and safety issues with descriptions of employee training and CCAHA's chemical hygiene plan. Ruzicka also discussed how the Center complies with OSHA regulations, including the OSHA arsenic standard as it applies to the conservation of 19th and early 20th century silked documents containing arsenic. Susan Lee-Bechtold provided a list of historically-used paste additives. Eileen Blankenbaker's several examples, including degrading cellulose nitrate film and artifacts, a bloody book from Sudan, live ammunition, DDT sprayers, medical equipment, and Zyklon B, demonstrated how understanding original use and method of manufacture helps museum conservators undertake more sophisticated problem-solving while maintaining worker safety. Other speakers, such as Linda Blaser, focused on the specific treatment procedures and policies they created for their institutions, especially for mold contamination, containment, and remediation. Presentations in their entirety will be published in the *2005 AIC Book and Paper Annual*.

A bibliography is available from Linda Blaser (linda.blaser@nara.gov) or Susan Peckham (susan.peckham@nara.gov).

Grants, Awards, and Fellowships

How Would Federal Formula Grants for Museums Work?

AIC has joined with AASLH and other cultural agencies in seeking funding for federal formula grants for museums. We will continue to provide updates to you as this work continues.

The federal government uses formula grants to the states to achieve broad national purposes while allowing for regional and local differences. Such grants leverage, rather than replace, state and local funding for those purposes.

Libraries, historic preservation, the arts, and many social and health services

receive such funding. The American Association for State and Local History (AASLH) is inviting state, regional, and national museum service providers and their members to join with it in obtaining such funding for museums. The Council of State Historic Records Coordinators is leading a similar effort

for archives. (Contact Kathleen Roe kroe@coshrc.org for details.)

It takes two federal legislative actions to create such funding. The first is authorizing legislation that sets the broad purpose of the grants, the maximum amount that may be spent, and the formula for dividing the funds among the states. Usually the formula includes a base amount for every state with the remainder being divided among the states based on an indicator of relative need, such as population. The second legislative action is the *annual appropriation* that determines how much will be spent on the grants each year.

Each state determines the state agency that will accept the money and ensure its expenditure in accordance with the federal authorizing law, as well as federal rules and accounting principles.

The *authorizing legislation* sets the requirements each state must meet. This includes the ratio of state and local matching dollars for the federal funds and may include “maintenance of effort”—keeping state funding at existing levels. It requires statewide planning. It may set the composition of the group that makes the decisions about what projects and organizations receive funding. It may require that a percentage of the funds be spent for a specific purpose, such as supporting small museums.

Because the federal requirements are broad, each state must use an inclusive statewide process to develop a multi-year plan that assesses the needs of the state and how grant funds will be used to meet those needs. That plan is approved and monitored by the federal government. The plan could include statewide initiatives, such as a series of educational workshops. It could include re-grants or consultants to serve individual organizations. It might focus on capital projects, care of collections, Internet access, or a combination of goals. Each year the state reports progress on its plan, and at designated intervals it is required to develop a new plan.

AASLH has formed a task force to obtain federal formula grants for museums. For details, visit the advocacy section of www.aaslh.org. The current focus of the task force is inviting national museum service providers to be part of the effort. Those who agree to participate will join the task force on the Coalition Committee that drafts the

proposed authorizing legislation and then leads the legislative effort. The Council of Regions will have two seats on the Committee, and the National Association of State Museum Associations will have four. We hope to have everyone on board by next spring.

In the meantime, we invite your questions, suggestions, and concerns. All will be essential as the Coalition Committee begins its work. Contact Terry Davis (davis@aaslh.org) or me (clarkss@mi.gov) to share your thoughts.

We look forward to hearing from you!

—*Sandra Sageser Clark Chair, AASLH
Formula Grant Task Force Director,
Michigan Historical Center*

GCI Conservation Guest Scholars Grants

The Getty Conservation Institute (GCI) is pleased to announce that applications are being accepted for the 2006/2007 Conservation Guest Scholar program. The program provides an opportunity for established conservators, scientists, and professionals who have attained distinction in conservation and allied fields to pursue scholarly research in an interdisciplinary manner across traditional boundaries in areas of wide general interest to the international conservation community.

Further information and an application form are available online at: URL:<http://www.getty.edu/grants/research/scholars/conservation.html> or by email: researchgrants@getty.edu.

Applications for the 2006/2007 program are due by November 1, 2005.

The Institute of Museum and Library Services (IMLS)

The IMLS awards matching grants to help museums identify conservation priorities and perform activities to ensure safe-keeping of their collections. Grants of up to \$150,000 are awarded on a 1:1 matching basis, and staff salaries are eligible to match the conservation funds. Additional funds of up to \$10,000 are available for an education component. Activities eligible for conservation project support include:

- Surveys (general needs assessments, detailed condition reports, or environmental studies)
- Conservation treatment of priority

objects or collections

- Training of staff in collections care procedures

The application deadline is October 1, 2005. Guidelines and examples of successful applications can be found at the IMLS Web site:

www.imls.gov. Contact: Steve Shwartzman, Program Officer: (202) 653-4641; sshwartzman@imls.gov.

The National Center for Preservation Technology and Training (NCPTT)

The NCPTT will make its 2005 PTT Grants Call for Proposals application available online by September 15, 2005. To access the online application, visit <http://www.ncptt.nps.gov> or contact NCPTT at (318) 356-7444.

Proposals must be received by December 1, 2005.

NCPTT's grants program supports innovative projects focusing on preservation technology in historic architecture, historic landscapes, archeology, and materials conservation.

The National Gallery of Art

The National Gallery of Art Center for Advanced Study in the Visual Arts announces its [Samuel H. Kress Foundation Paired Fellowship](#), [Senior Fellowship](#), and [Visiting Senior Fellowship](#) programs. See the box on page 15 for application deadlines. Further information about programs, together with application forms, may be obtained from the Center's Web site (www.nga.gov/resources/casva.htm) or by contacting the Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Telephone: (202) 842-6482; fax (202) 789-3026; email: fellowships@nga.gov.

Allied Organizations

The Institute of Museum and Library Services

The Institute of Museum and Library Services (IMLS) released its June 8, 2005 Museum Data Collection Report and Analysis, a national study on the status of America's museums' data collection activities, including analysis and extensive compendia of Reports about Museums. The report updates a

Grant and Fellowship Deadlines

American Association of Museums (AAM) at www.aam-us.org

- Museum Assessment Program: February 15

American Association for State and Local History

(AASLH) and the History Channel

info@saveourhistory.com

- Save Our History Grant Program: October 21

FAIC

- FAIC Samuel H. Kress Conservation Publication Fellowships: November 1

Getty Grant Program at www.getty.edu/grants

- Architectural Conservation Grants, Planning Grants: no deadline
- Architectural Conservation Grants, Implementation Grants: no deadline
- Campus Heritage grants: no deadline
- Education and Training Grants, Conservation Training Program Grants: no deadline
- Education and Training Grants, Professional Development Grants: no deadline
- Getty Research Grants for Institutions: no deadline
- Getty Conservation Guest Scholar Grants: November 1, 2005
- Museum Conservation Grants, Survey Grants: no deadline
- Museum Conservation Grants, Treatment Grants: no deadline

Institute for Museum and Library Services (IMLS) at

www.imls.gov

- Conservation Project Support: October 1, 2006
- Conservation Assessment Program: December 1, 2006
- Librarians for the 21st Century: December 15, 2006
- Museum Assessment Program: February 15, 2006
- Museums for America: November 15, 2005
- Native American/Native Hawaiian Museum Services Program: April 1, 2006
- National Leadership Grants for Museums: February 1, 2006
- Partnership for a Nation of Learners Community Collaboration Grants: March 1, 2006
- Grants to State Library Agencies: Revisions of five-year plans due April 1, 2006
- Native American Library Services, Basic Grants with Educational/Assessment Option: March 1, 2006
- National Leadership Grants for Libraries: February 1, 2006
- Partnership for a Nation of Learners Community Collaboration Grants: March 1, 2006

National Endowment for the Arts (NEA) at www.nea.gov

- Arts Indemnity Program: Multiple deadlines

National Endowment for the Humanities (NEH) at www.neh.gov

- Grant to Preserve and Create Access to Humanities Collections: July 17, 2006
- Consultation Grants for Museums, Libraries, or Special Projects: September 16, 2006
- Stabilization of Humanities Collections Grants: October 3, 2006
- Grants for Teaching and Learning Resources and Curriculum Development: October 3, 2006
- Challenge Grants: November 1; May 2, 2006
- Collaborative Research Grants: November 1, 2006
- Recovering Iraq's Past: Request for Proposals to Preserve and Document Iraq's Cultural Heritage: October 1, 2005 (Preliminary proposals due September 9, 2005)

The National Center for Preservation Technology and Training (NCPTT)

- PTT Grants Call for Proposals application available online at <http://www.ncptt.nps.gov> by September 15, 2005. Proposals due December 1, 2005

National Gallery of Art Fellowships

- Paired Fellowship for Research in Conservation and the History of Art 2006–2007 application deadline: March 21, 2006
- Senior Fellowship Program application deadline for academic year 2006–2007: October 1, 2005
- Visiting Senior Fellow Program 2006–2007 application deadlines:
 - For March 1 – August 31, 2006 award period: September 21, 2005
 - For September 1, 2006 – February 28, 2007 award period: March 21, 2006
 - For March 1 – August 31, 2007 award period: September 21, 2006

National Historical Publications and Records Commission (NHPRC) at www.archives.gov/grants/index.html

- Grant proposals, two deadlines per year: June 1 and October 1

Preserve America at www.preserveamerica.gov

- Preserve America Communities, four application and designation cycles per year: September 1; December 1; March 1; June 1

Save America's Treasures at

www.cr.nps.gov/hps/treasures/index.htm

Sponsored by the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services and the President's Committee on the Arts and the Humanities.

- Grant Applications: 2006 deadline not yet announced.

similar study commissioned by IMLS in 1998 and focuses on data collected and reported by museums between 1999 and 2004 (or planned through 2006).

Washington Watch

By working closely with AAM and other cultural organizations, AIC makes the most impact in its diverse advocacy efforts. By showing a united front to Congress, we are a stronger voice—one to be heard.

For instance, recently AIC was one of 71 national organizations and 217 regional, state, and local organizations listed as signatories on a letter to Senators Chuck Grassley (R-IA) and Max Baucus (D-MT), chairman and ranking minority member, respectively, of the Committee on Finance. The letter reflects our shared concerns and support for the Art Advisory Panel's recommendations to the Committee, and was for the senators' information as they consider reforms related to the donation of noncash gifts.

AIC is also involved in a major effort to gain federal funds for state block grants to support museums. (Read more about this initiative on page 13.)

We are pleased to report that, despite attempts by the current administration to cut arts funding by \$6.5 million, in 2006 both NEA and NEH will likely receive funding that has increased by more than \$4 million. On July 28, the House of Representatives passed the conference report of the FY 2006 Interior Appropriations bill, which contains the increases for NEA and NEH. Senate passage is expected.

AIC will continue important advocacy efforts—while keeping you informed in AIC News and on the AIC website.

National Organizations Speak out in Opposition to Proposed Changes to the National Historic Preservation Act

A joint letter from seven national organizations—the National Trust for Historic Preservation, the National Conference of State Historic Preservation Officers, Preservation Action, the National Association of Tribal Historic Preservation Officers, the American Cultural Resources Association, the Society for Historical Archeology, and the American Institute

of Architects—was sent to Chairman Devin Nunes (R-CA) and Ranking Member Donna M. Christensen (D-VI) of the National Parks Subcommittee of the House Committee on Resources.

Although a discussion draft and not an actual bill, the proposed changes would be the biggest threat to the integrity of the National Historic Preservation Act since its enactment in 1966. The changes would limit a federal agency's consideration of "adverse effects" resulting from one of its projects only to those properties listed on the National Register or determined eligible by the secretary. This would eliminate protection for the hundreds of thousands of structures that have been reviewed and determined eligible that are covered currently under Section 106.

This proposal would also have a significant adverse effect on tribal historic resources. The discussion draft proposal would place many historic resources and sacred sites that Indian tribes value at risk of destruction without any consideration during the federal planning process.

Lastly, changes would prohibit National Register eligibility determinations if an owner objects to listing the property on the Register. The seven organizations listed above are working to ensure that the proposed changes to the National Historic Preservation Act are not enacted. For more information about this initiative, visit www.national-trust.org/issues/index.html.

Worth Noting

Product Catalogue Available from NCPTT

The National Center for Preservation Technology and Training announces its Product Catalog which contains a listing of the hundreds of research products and publications made possible through NCPTT. An online version of the catalog will soon be available on the NCPTT web site. In the meantime, the catalog is currently available as a PDF or a paper copy. To download the PDF go to <http://www.ncptt.nps.gov>. To order a paper copy call (318) 356-7444.

The forthcoming online version of the catalog will include an order form and feature a complete searchable listing

of the Center's products and publications. Some products will be available only via download. Please note that there is currently no charge for NCPTT products. However, there is a limit of 5 products per order.

New Doctoral Program In Preservation Studies

The University of Delaware announces a new interdisciplinary graduate program leading to a Ph.D. in Preservation Studies. The program teaches the philosophies, research methodologies, and policies informing preservation efforts focused on art, architecture, landscapes, and material culture. Areas of concentration include Historic Preservation Planning (including structures, landscapes, and preservation of social and cultural context), preservation technologies, conservation research and technical studies, and heritage management.

The annual deadline for submission of all application materials is February 1. Applicants are strongly encouraged to explore possible dissertation topics with program faculty prior to the deadline. The Ph.D. Program in Preservation Studies is administered by the Center for Material Culture Studies. For more information on the program and application requirements, contact the Center for Material Culture Studies (Attention: Ph.D. Program in Preservation Studies), 207 Mechanical Hall, University of Delaware, Newark, DE 19716, USA, or e-mail Dr Bernard Herman, Center Director (bherman@udel.edu) or Dr. Joyce Hill Stoner, admissions committee chair (jhstoner@udel.edu).

Kress Deadline: November 1

The FAIC Samuel H. Kress Conservation Publication Fellowships offer support to AIC Professional Associates and Fellows to write book-length manuscripts on conservation topics. The deadline for receipt of applications is November 1, 2005.

Complete guidelines and application forms are available at <http://aic.stanford.edu/faic/grants/index.html>, or contact Eric Pourchot at (202) 452-9545, ext. 12; epourchot@aic-faic.org.



SPECIALTY GROUPS



ARCHITECTURE

AIC Annual Meeting: The ASG program at the Annual Meeting in Minneapolis focused on the role of documentation in architectural conservation. The seven papers presented during the program included case studies ranging from projects that employ the most basic, “computerless” documentation techniques to those that use the most up-to-date computer-aided systems. Other talks addressed how to ensure the longevity of documentation and how to improve information management. All speaker papers will be available shortly through the ASG website. The ASG-sponsored architectural walking tour of downtown Minneapolis was a great success, bringing together colleagues from all conservation disciplines and raising more than \$150 for ASG.

AIC Annual Meeting 2006: It's not too early to start thinking about next year's Annual Meeting. The theme of the general session, “Using Artifacts: Is Conservation Compromised?,” should be a particularly interesting topic for architectural conservation, as it delves into issues of appropriate re-uses, site interpretation, and accessibility for historic buildings. More information on the conference and a call for papers for the general session are given on the AIC website (<http://aic.stanford.edu/meetings>).

Committees: This year, ASG has organized three committees and a certification task force. We are still seeking volunteers to participate in each of these initiatives. A brief description of the committees and task force, and the chair/point of contact are listed below. Additional information on each of the committees can also be found on the ASG website (<http://aic.stanford.edu/sg/sg>).

Membership Committee: *Joshua Freedland, Chair* (jfreedland@ujje.com). This

committee focuses on maintaining and increasing ASG membership through public outreach, partnerships with other professional organizations, and communication with academic institutions.

Communication and Public Outreach Committee: *Donna Williams, Chair* (wacinc@att.net). This committee is dedicated to increasing awareness of architectural conservation among the general public.

Nominating Committee: *Guy Munsch, Chair* (gmunsch@lycos.com). This committee recruits candidates for the annual election of ASG officers and is responsible for distributing and counting the election ballots.

Certification Task Force: *Dorothy Krotzer, Team Leader* (dkrotzer@mindspring.com). This group will represent the ASG in AIC's process of developing a certification process. More specifically, the group will review the timetable presented for this process and define what general knowledge is needed by all conservators.

If you have information relating to the ASG that you would like to have included in the next issue of AIC News please contact me at the telephone number or e-mail address listed below.

—Evan Kopelson
ASG Secretary/Treasurer
(607) 257-3709
ekopelson@earthlink.net



BOOK AND PAPER

AIC Annual Meeting: Many thanks and much praise go to Holly Krueger, out-going Program Chair, and Betsy Haude, Assistant Program Chair for the successful two-day BPG session at the AIC meeting in Minneapolis. The program presentations were diverse and in-depth and included presentations about international conservation experi-

ences (Cairo and the Vatican), the analysis of small intimate objects (Marin watercolors and the diary of a Holocaust survivor), the conservation of over-sized material (WW II U.S. propaganda posters and Japanese screens, and American vernacular memorial art). Research papers discussed the analysis of poultices, the measurement of gelatin in paper, and examination and treatment of iron gall ink.

Day two was filled with lectures by Hugh Phibbs and presentations during the Archives Discussion Group and the Library Collections Conservation Discussion Group. Thanks to all speakers and moderators!

We hope that all presentations will be printed in the BPG Annual or the AIC Journal. Please send submissions for the BPG Annual by September 1 to Shannon Zachary (szachary@umich.edu), who is nothing short of amazing for her skills and dedication, directing the production of the BPG Annual every year.

At the business meeting Kim Schenck introduced the Executive Council. She informed the BPG members of the subject for the general session of the 2006 Annual Meeting in Providence.

Committee Reports:

Education and Training Committee: BPG had originally planned to collaborate with the ICOM Graphic Documents Working Group during the 2007 Annual Meeting. Unfortunately the 2007 Annual Meeting will not be held in Washington, DC and hopefully AIC and ICOM will still be able to work out alternative arrangements. AIC is again applying for a NEH grant to conduct workshops. Specialty Group Chairs were asked for proposed topics. Kim Schenck submitted fifteen topics from BPG members, and four were selected for the NEH proposal. Look for more information in the next column.

Publications Committee: Progress was reported on proofreading



the Paper Conservation Catalog. In addition, the catalog is being scanned for online access. Special thanks to Teresa Shockey, Karen Kittredge, and Kate Maynor for these initiatives. The BPG Annual will be published this summer. Shannon Zachary is working on guidelines for submitting images to the annual. Volunteers are needed to help with indexing the annual; please contact Walter Henry or Nancy Purinton if you'd like to volunteer. Alan Puglia reported that the Book Conservation Catalog needs compilers to create chapters, and web designers to post information online and update the website regularly.

Nominating Committee: Of 900 BPG members, 165 ballots were returned, representing approximately 20% of the membership. The new officers are: Jennifer Koerner, Assistant Program Chair, and Chela Metzger, Secretary/Treasurer. Nominations were taken for this year's Nominating Committee, and Rachel Mustalish and Sylvia Rogers Albro were elected to serve on the committee alongside Kim Schenck.

New Business: There is a proposal to distribute the fall mailing electronically by e-mailing it to members or posting it online. Members who don't have computer access can request a paper mailing. The spring mailing will remain a paper mailing since it will contain ballots for voting for Executive Council members. The membership approved and seconded a motion to investigate electronic mailings.

Elmer Eusman reported on AIC's efforts to proceed with the certification process. AIC has asked each specialty group to form a Certification Task Force whose main responsibility will be to determine a body of knowledge from which certification examination questions will be derived.

Future Meetings and Conferences: Call for Papers: Betsy Haude is accepting submissions for papers for the 2006 Annual Meeting. All submissions are welcome. However, since 2006 is BPG's 25th anniversary, papers that expand on topics presented in the past 25 years will be especially

welcome. Those interested in presenting can contact Betsy Haude at (202) 707-5356 or mhaude@loc.gov.

Papers are also sought for the conference "Printed on Paper: The Techniques, History, and Conservation of Printed Media" to be held September 5-7, 2007 at Northumbria University, Newcastle-upon-Tyne. To submit papers and for further details, contact Nancy Purinton at nancy_purinton@nps.gov.

Thank You: And finally a big thank you to outgoing Chair Kim Schenck and outgoing Secretary/Treasurer Shelly Smith. For two years, both have contributed in great measure to BPG activities and I will miss them sorely!

—Elmer Eusman, Chair
(202) 707-5838
eeus@loc.gov



CIPP

2005 Annual Meeting: CIPP sponsored two events during the Minneapolis meeting. The first event was a luncheon with a talk by Hollis Walker, an independent journalist from Santa Fe, New Mexico, on promoting your conservation business. The participants were very enthusiastic about what Hollis had to say and the fact that she took the time to learn about conservation and issues, past and present, concerning promotion and advertising.

Insurance Issues: Our annual dinner, the second CIPP-sponsored event, was well attended and was the scene of a lively and contentious discussion about liability insurance. Representatives from ARIS/RMS Insurance, and members of CIPP presented arguments on the pros and cons of liability insurance. In particular, Gordon Lewis argued against the adoption of either liability or error and omissions coverage for conservators based on his previous experience in the insurance industry. The

evening's conversation carried over for several weeks to the CIPP listserv. As a result, the board has renewed its commitment to making sure that this important issue for conservators in private practice does not fall by the wayside. We are hoping to expand the discussion to include a basic educational overview of insurance, types of insurance, and how to determine which insurance will most benefit a conservation practice.

CIPP Listserv and Website: Peter Verheyen has stepped down as the list manager for CIPPnews-list and the keeper of our website. Many thanks to Peter for his past service in managing the list and website!

Our board secretary, Jan Hessling, will become the manager of CIPPnews-list. This is a closed list that is for the benefit of CIPP members. If you are a CIPP member who does not currently subscribe to the listserv and you'd like to join, use the following example as a guide:

TO: majordomo@lists.stanford.edu
SUBJECT:
MESSAGE: subscribe cippnews-l "Your Name" <your e-mail address>

Jan Hessling will also be taking over the duties of managing the CIPP website.

2006 Annual Meeting: We have begun to think about topics for next year's Annual Meeting in Providence, Rhode Island. Jill Whitten, our second-year Director, will be Program Chair. If you have ideas for topics that you would like CIPP to address, please let Jill know or let me know and I will pass along your ideas to Jill and the rest of the Board.

Certification: The CIPP Board is looking forward to serving on the Certification Development Committee. Kory Berrett is serving as a permanent member of the committee and he has asked that Jamie Martin and Nancy Pollak assist him with his committee assignments. In addition, a member of the CIPP board will also serve on the Committee.

Thanks: I want to thank Jean Easter for her leadership during the past



year. I look forward to working with her and all the new and returning members of the CIPP Board.

Please feel free to contact me with your ideas and/or concerns for the future of CIPP. We hope that CIPP will grow—as the number of private conservators is also growing—and that we will have an increased leadership role within AIC.

—*M. Susan Barger, CIPP Chair*
(505) 466-3709 (h)
msusanbarger@earthlink.net.



ELECTRONIC MEDIA

AIC Annual Meeting 2006:

Please consider presenting a paper at the 2006 Annual Meeting EMG session. If you are interested, submit your abstract to Program Chair Marlan Green by November 1, 2005. His contact information is: Marlan Green, Preservation Specialist, Special Media, Library of Congress, Washington, DC; e-mail: margre@loc.gov; phone: (202) 707-1541; fax: (202) 707-1525.

AATA: Which periodicals do you consult for your work in electronic media conservation? Which on-line publications? Which reference texts? AATA is expanding its coverage to include electronic media and needs to know which publications to abstract on a regular basis. Please submit your suggestions to Walter Henry, whenry@stanford.edu.

Digital Documentation

Committee: The Digital Documentation Committee (henceforth to be referred to as DigDoc) is developing guidelines and best practices for using digital tools in conservation documentation. Are you interested in participating? Contact EMG Chair Will Real at realw@carnegiemuseums.org.

—*William Real, EMG Chair*
(412) 622-3267
realw@carnegiemuseums.org



OBJECTS

The hot summer months are nearly over. Outdoor sculptures have been waxed. Exhibitions have been installed. Art has been shipped. And we forge ahead preserving collections. I keep thinking about AIC's tip presentations during the OSG session, and dreaming of ways to expand on them—perhaps a running “tip session” on our website, or the *osg-list*? If you agree, and can contribute some time to this effort, please let me know (jwolfe@getty.edu).

Publications:

The OSG Publications Committee is currently discussing ideas for the next special issue of the JAIC. Among the ideas on the table are (1) Storage, travel, and display: multiple perspectives; and (2) Conservation ethics and unprovenanced artifacts. Please contact Elizabeth Hendrix (EHendrix@mit.edu) if you would like to comment on these ideas or suggest your own.

Committees: OSG's nominating committee, which solicits candidates for the Program Chair and Secretary/Treasurer, is now being managed by Sheila Payaqui. As we welcome her to her post, we would also like to thank Amy Fernandez for her years of work and success with this committee.

Claire Dean is now developing a committee of fifteen volunteers to maintain involvement with the AIC's Certification Committee.

AIC Annual Meeting: Speakers who presented at the OSG session at this year's Annual Meeting are asked to submit their papers for inclusion in the OSG postprints to Ginny Greene by October 4, 2005. The sooner the better!

—*Julie Wolfe, OSG Chair*
(310) 440-7266
jwolfe@getty.edu



PAINTINGS

2005 AIC Annual Meeting: The PSG events started off with keynote speaker David Saunders, who captivated the audience with his presentation on the digital imaging research being done at the National Gallery in London. This was followed by a full and diverse day-and-a-half program with presentation subjects ranging from early Italian paintings to works from the twentieth century. I would like to thank the Samuel H. Kress Foundation for supporting the attendance of speaker Oliver Stahlmann from the Cologne Institute of Conservation Sciences.

New PSG Officers: It is with great pleasure that I introduce the new PSG officers.

Congratulations are due to our newly elected Program Chair Bonnie Rimer. We are so fortunate that Helen Mar Parkin will continue as Publications Chair for two more years and that Patricia Favero will continue as Secretary/Treasurer. The Nominating Committee's 2004–2005 Chair, Wendy Partridge, has rotated off the committee this year and Barbara Heller has become the new Chair. Mark Lewis will remain on the Committee and Elise Effmann will join the committee, filling the empty position. I am so pleased to continue to serve as Group Chair and look forward to another exciting year.

PSG Postprints: Special thanks go to Helen Mar Parkin who has already finished the 2004 Postprints and has begun working on the 2005 Postprints. Last year's addition of paintings-related General Session presentations was such a success that we will continue to include them in forthcoming postprints. I hope that everyone who attended this year's meeting will join me in encouraging our presenters to submit their papers and luncheon presentations for publication.



2006 AIC Annual Meeting: The theme for the 2006 AIC Annual Meeting in Providence, Rhode Island is “Using Artifacts: Is Conservation Compromised?” This topic has exciting, broad possibilities for paintings-related presentations. A few possible angles are the presentation and conservation of early devotional or cabinet paintings, paintings that have been altered by being cut-down, split into multiple paintings or altered by past restorers, and issues regarding modern and contemporary paintings comprising “found objects.” As always, papers do not need to be limited to this topic and all ideas are welcome. The length of each presentation is usually 20 minutes. Please take the time this fall to consider giving a talk and making the PSG 2006 session a success. Ideas, abstracts, or inquiries should be directed to Bonnie Rimer at bjrimer@sbcglobal.net.

PSG Catalogue: The stretcher chapter is close to completion; however, in these final stages, we need someone to do layout and final design. If anyone knows of an individual or small company who could provide such services, please contact Sarah Fisher at S-FISHER@NGA.GOV.

Thank You: In addition to my heartfelt thanks to all PSG officers for their support and hard work, I extend my gratitude to the many PSG members who have offered to volunteer their time, serving on committees and task forces, running for office, and preparing presentations for the Annual Meeting. At the Minneapolis Business Meeting, an extraordinarily large number of members offered to volunteer their time, skills, and effort so that the many PSG projects can move forward this year. For example, Morwenna Blewett volunteered to establish the guidelines and mission statement for the “aic-paintings” Dist-List, which, along with the moderating carried out by Chris Stavroudis, will be the final stage of this project. Barbara Heller and Christina O’Donnell have also graciously offered to update the PSG webpage and to help Jill Whitten update the “Caring for your Paintings” brochure. Special thanks to Harriet Irgang who graciously offered to take

on the large task of chairing the PSG Certification Subcommittee.

If you have any thoughts or ideas or would like to get involved, I encourage you to contact me.

—Nica Gutman, *PSG Group Chair*
(212) 992-5866
Fax: (212)992-5851
nmg5@nyu.edu



PHOTOGRAPHIC MATERIALS

Thanks to Outgoing PMG

Officers: As I begin serving as PMG Chair, along with Laura Downey Staneff, incoming Program Chair, my first order of business is to acknowledge the hard work and dedication of PMG’s outgoing officers, Tom Edmondson and Paul Messier. Tom generously served two terms as Chair, guiding the PMG with extraordinary devotion and care. Thanks to him, the group remains active and thriving. As Program Chair, Paul formulated and organized our meeting programs with creativity and insight. The session “What is a Photograph?” at the annual meeting in Portland was arguably the most thought-provoking and challenging program ever assembled for the PMG.

Deep gratitude must also go to the officers who have agreed to remain in their positions and continue their excellent work. We are fortunate that Dana Hemmenway (dhem@loc.gov) will continue as Secretary/Treasurer for the next two years; Brenda Bernier (bernier3@hotmail.com) will stay on to oversee PMG Publications; and Stephanie Ogeneski (stephog@taconic.net) will continue as PMG Website Coordinator.

I and the other officers look forward to working with the PMG membership for the next two years. Please know that we welcome and encourage input from all members—just contact any one of us.

2005 AIC Annual Meeting: Our

appreciation goes to Lyzanne Gann and Giulia Cucinella for presenting two great papers at the Annual Meeting in Minneapolis in June. Thanks to them the program, while small in quantity, was very high in quality. The business meeting was brief and highlighted the status of ongoing PMG programs and committees. As Chair, Tom Edmondson was extremely proactive in dealing with issues that came before the PMG.

2006 AIC Annual Meeting: It’s not too early to begin thinking about presentations for the 2006 Annual Meeting in Providence, Rhode Island. If you have ideas or questions, please contact Program Chair Laura Downey Staneff (lldowney@aol.com).

Mellon Workshops: We are happy to report that two additional cycles of the Mellon Collaborative Workshops in Photographic Conservation have been funded by the Andrew W. Mellon Foundation, which will make possible six more workshops to be held over the next four years. These workshops remain unique and outstanding opportunities for photograph conservators to secure ongoing education and training. To date, approximately 100 conservation professionals have participated in the workshops, with countless others from conservation and other disciplines serving as faculty, lecturers, hosts, and in other important supportive roles. The gratitude of the PMG goes out to the Mellon Foundation for continuing to fund this wonderful program. Thanks are also due to the ongoing work of Nora Kennedy and Debbie Hess Norris, who shepherded this program through its first three cycles, beginning in 1997. The next workshop will be held February 27–March 1, 2006, at the Library of Congress in Washington, DC. For more information contact Elaine Johnson at ejonsonc@udel.edu or (302) 831-0837. Applications are due on November 30th, 2005.

—Marc Harnly, *PMG Chair*
(310) 440-6583
mharnly@getty.edu



RESEARCH AND TECHNICAL STUDIES

What is RATS?: As of 2005, 196 individuals and 16 institutions in 11 countries are members of the Research and Technical Study subgroup (RATS). Ninety-seven individuals became members in 2004 and 2005. RATS members are conservators and scientists who work in institutions or private practice, students, and educators. The collective knowledge of the group's members is staggering, ranging from expertise in artists' materials and techniques, to formulation and aging properties of conservation materials, to analytical methods used to study historic and artistic works, and more.

RATS volunteers promote the advancement of scientific research in the field of conservation and effective interaction of conservators and scientists in furthering the development of conservation practice. The group's activities include: (1) programs to facilitate exchange of technical information; (2) funding of technical reviews and publication of informative monographs; (3) special topic sessions such as workshops and other sessions at AIC annual meetings; and (4) the encouragement and sponsorship of scientific or technical presentations in all other specialty group sessions at AIC annual meetings.

Membership in RATS costs \$15 (\$8 for students). These modest membership fees include free access to the group's e-mail discussion list. For more information about membership in RATS, contact Ruth Seyler, Membership Manager, AIC at 202-452-9545 x18 or rseyler@aic-faic.org.

2005 and 2006 AIC Annual Meeting: September 15 is the deadline to submit written postprints or PowerPoint presentations from the 2005 AIC Annual Meeting RATS Session or joint OSG-RATS Tips Session. Please check the November AIC News column and RATS e-mail discussion list for program announcements and calls for

papers for the June 16-19, 2006 Annual Meeting in Providence, Rhode Island.

RATS E-mail Discussion List and Website: Because the RATS membership includes scientists and conservators from all specialty groups, the group's e-mail discussion list provides members a unique opportunity to seek and share technical information immediately and facilitates discussion about the group's programming and advancement of scientific research in conservation. RATS is looking at ways to make its website a better resource for conservators and scientists. For example, by identifying and including links to important resources, such as the Museum of Fine Arts' Conservation and Art Material Encyclopedia Online (CAMEO) and other online databases, and AATA Online: Abstracts of International Conservation Literature.

The progress and success of this work will depend on volunteers. Please contact me if you are willing and able to help administrate the RATS e-mail discussion list or website.

—James Martin, RATS Chair
(413) 458-0233
martin@orionanalytical.com



TEXTILES

2005 Business Meeting: At this year's business meeting, many important topics were brought up concerning ongoing projects, the format of the meetings, the structure of the TSG board, and possible new formats for Postprints. Fact sheets and discussion points on several of these topics were sent to members prior to the meeting. At the meeting, we only had time to begin some lively discussions. Look for further information during the year via TSG-announce, our members-only distribution list. We will also be posting

several mini-surveys on TSG—announce during the year. Please look for these discussions throughout the year, and take part. If you are not yet signed on to TSG-announce, or have other questions about it, contact Rebecca Rushfield at wittert@juno.com. If you do not have e-mail access, please contact Nancy Pollak and we will keep you informed via fax or mail.

Certification: Deborah Trupin is heading the TSG Certification Working Group. Thank you to everyone who stepped forward to serve, especially those who volunteered in Minneapolis. The committee is being organized and is beginning to communicate with its counterparts from other specialty groups. Look for more information in the future, and contact Deborah at Deborah.trupin@oprhp.state.ny.us or any board member if you have questions or concerns.

TSG Website: Thanks to the tremendous work of the web committee headed by Melanie Sanford, the TSG site is up and linked to the AIC website (www.aic-faic.org). Look for the link under "Specialty Groups." Sections of the site are still being developed, promising even more useful TSG information in the future. The website is not only useful to TSG members, it gives us a professional-looking outreach tool to share with non-members and the general public. If you have any comments or would like to contribute to the site, contact Melanie Sanford at textiles@melanie-sanford.com.

Catalogue: The Catalogue is still moving along. Volunteers have recently offered to begin new sections, and many sections are in progress. New volunteers are always welcome. Please remember that this is a collaborative effort. One person is not expected to produce a finished document, merely to provide a starting point. Sections grow and evolve as each person contributes. Remember the story of "stone soup"—starting with one simple stone, a wonderful meal was created as everyone contributed what they could. If you are interested in participating, contact the editors: Deborah Trupin at Deborah.trupin@



oprhp.state.ny.us; Kathy Francis at franciskathy@aol.com; Nancy Love at nancyklove@yahoo.com; or Nancy Pollak at nrpollak@aol.com.

2006 Annual Meeting: TSG Program Chair Ann Frisina is soliciting papers and ideas for the TSG session. The general topic, "Using Artifacts: Is Conservation Compromised?," offers us the opportunity to create a broad and diverse session: When are reproductions appropriate? How does the new digital printing technology influence our decisions and treatments? What is acceptable use of a textile object? These are a few of the questions we face daily, and they are all great food for thought. Think about your work and consider sharing your experiences by presenting a paper at the meeting. Please contact Ann at ann.frisina@mnhs.org with your ideas, and look for the upcoming call for papers on TSG-announce.

AIC News: TSG is responsible for the lead article in the January 2006 AIC News. This can be one comprehensive article or a summary of a number of important projects. Please contact Nancy Pollak if you have suggestions for this article. Also, remember that shorter submissions are always welcome for other issues of AIC News in columns such as "New Materials and Research," "Conference Reports," "Worth Noting," or "Point of View." Textiles reach into the realm of so many other specialties. Help us share textile information with our AIC colleagues via the newsletter.

Thank You: Great thanks to Kathleen Kiefer, for her two years' service to TSG, first as Program Chair and then as last year's Chair. Additional thanks to outgoing Secretary Beth McLaughlin for her two years' service, and to Sarah Stevens for her first year as Treasurer. All of their contributions and hard work have helped TSG continue as an active, dynamic group with a bright future.

Keep in touch: Please feel free to contact any board member with your ideas, questions, or concerns: Nancy Pollak, Chair; Ann Frisina, Program Chair/Vice Chair (651) 297-5490,

ann.frisina@mnhs.org, Sarah Stevens, Treasurer (518) 237-8643 x3277, sarah.stevens@oprhp.state.ny.us, and Anne Murray, Secretary (301) 238-1420, murraya@nmaircr.si.edu. We are looking forward to a great and dynamic year.

—Nancy Pollak, TSG Chair
(301) 845-1010
nrpollak@aol.com



WOODEN ARTIFACTS

WAG Cleaning Course Gets High Praise: The New England Conservation Association (NECA) and AIC cosponsored a four-day program, "Cleaning and Preserving Finishes on Furniture." The program was held in Haverhill, Massachusetts and was taught by our own Arlen Heginbotham. The program covered the topics of solvent, surfactant, and chelating theory, along with thickening agents and the re-saturation of varnishes. I have received feedback from several of the attendees and all had high praise for the class. I would like to thank NECA and the AIC office for sponsoring this event and Arlen for a job well done.

Postprints: One of my first obligations and priorities is to ensure that the WAG postprints get to our members. I am well aware of the issues that caused delays in the past and am working hard to ensure that the information necessary to produce the postprints flows along in a timely manner. To those WAG members that are disgruntled about the delay, I ask for your patience. You have my word that the postprints are forthcoming.

Certification: As we are all aware, AIC is moving toward establishing a certification program. The new Certification Development Committee has asked each specialty group to identify the knowledge base that will serve

as the foundation of the certification exam, and to develop exam questions. To date, I have established a committee consisting of members of the graduate training programs and several conservators in private practice to begin developing the exam questions. This process will be completed by January 2008.

Looking to the Future: WAG has a long history and tradition of excellence in programs and publications. As your new WAG Chair, I would like to see this tradition continue. Apart from the above issues, which I hope to resolve successfully, we need to look to the future. The success and vitality of our group depends on participation. I encourage all our members to contact me with any suggestions that will benefit our group. We need to begin charting a new course and I am willing and honored to help in any way that I can.

—Randy S. Wilkinson
(860) 822-6790
rwilkinson@99main.com

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COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

May 16–19, 2006. “Modern Paint Uncovered.” Symposium co-organized by the Getty Conservation Institute, the National Gallery of Art, and the Tate. Submission deadline: September 7 London, UK—Contact: MPU@tate.org.uk; www.getty.edu/conservation/science/mopaints/mpu.html


January 23–27, 2006. “Metals in Paper.” Second international iron-gall ink meeting, organized by Northumbria University. Newcastle-upon-Tyne, UK—For submission deadline information contact: info@miponline.org; john.havermans@tno.nl; jean.brown@unn.ac.uk; abstracts of 500 words maximum

GENERAL

September 7. “Grant proposal Writing.” Amigos Library Services Imaging and Preservation Service. Flagstaff, AZ—Contact: Elizabeth Klein, 1-800-843-8482, ext. 2844; klein@amigos.org; http://www.amigos.org/learning/calendar/

September 8–9. “Emergency Preparedness, Response, and Recovery.” Amigos Library Services Imaging and Preservation Service. Flagstaff, AZ—Contact: Elizabeth Klein, 1 (800) 843-8482, ext. 2844; klein@amigos.org; http://www.amigos.org/learning/calendar/


September 10–16. “Our Cultural Past—Your Future.” ICOM-CC 14th Triennial Meeting. The Hague, The Netherlands—Contact: www.icom-cc.icom.museum; ICOM-CC Secretariat, secretariat@icom-cc.org

 September 12–16. “Recovery of Wet Materials Following a Disaster,” in partnership with the Campbell Center for Historic Preservation Studies. Mount Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619;

campbellcenter@internetni.com; www.campbellcenter.org. Special FAIC Individual Professional Development Scholarships available

September 13–16. The American Association for State and Local History (AASLH) Annual Meeting. Phoenix, AZ—Contact: www.aaslh.org

September 17. The Indiana Historical Society Advanced Hands-on Cemetery Restoration Workshop. Contact: Corrie E. Cook, (317) 233-8913; ccook@indianahistory.org; www.indianahistory.org/lhs/workshops.html

 September 19–23. “Adhesives for Conservation,” in partnership with the National Park Service. Shepherdstown, WV—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org. Special FAIC Individual Professional Development Scholarships available

September 21–24. American Association for State and Local History (AASLH) and the Pennsylvania Federation of Museums and Historical Organizations (PFMHO) Annual Meeting. Pittsburgh, PA—Contact: Natalie Norris, Norris@aaslh.org; (615) 320-3203; www.aaslh.org/anmeeting.htm

September 21–25. “Lacona VI: Lasers in the Conservation of Artworks.” Sixth International Conference. Vienna, Austria—Contact: Mag. Johann Nimmricher, Bundesdenkmalamt, Amtswerkstätten für Kunstdenkmale, Arsenal Oblekt 15, Tor 4, A-1030 Vienna, Austria; +43 (0)1 7982146 37; Fax: +43 (0)1 7982146 49; office@lacona6.at; www.lacona6.at


September 22–24. “The Best in Heritage.” International Heritage Forum. Dubrovnik, Croatia—Contact: www.TheBestInHeritage.com

September 26–30. “Introduction to Management of Museum Collections.” Smithsonian Institution Workshop.

Washington, D.C.—Contact: Bettie Lee, leeb@si.edu

September 29–October 1. “Domesticity and Design in the Gilded Age.” The 9th Annual Conference on Cultural and Historic Preservation, Salve Regina University Newport, RI—Contact: chpconference@salve.edu; http://www.salve.edu/chp2005/

September 29–October 1. “Leadership Exchange in Arts and Disability (LEAD) Training and Conference.” Scottsdale Center for the Arts & Mesa Arts Center Conference. Scottsdale, AZ and Mesa, AZ—Contact: (202) 416-8727; access@kennedy-center.org; www.artability.org

 September 30. “Writing for Conservation Publication.” Los Angeles, CA—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org. Special FAIC Individual Professional Development Scholarships available.

October 2005–May 2006. Washington Conservation Guild (WCG) Monthly Meetings. Contact: Emily Jacobson, president, ejacobson@ushmm.org; wcg@washingtonconservationguild.org

October 12–15. “Safekeepers of Memory: Conservation of Buildings and Their Collections.” International Committee for Historic House Museums. Lisbon, Portugal—Contact: Maria de Jesus Monge, mhmonge@clix.pt

October 16–19. “Sampling and Analysis of Atmospheres.” ASTM D22 Committee. Reno, NV; Dallas, TX—Contact: George Luciw, ASTM, (610) 832-9710; gluciw@astm.org; www.astm.org/COMMIT/D22.htm

October 19–23. Musei & Musei Biennial Conference & Exhibition. Brescia, Italy—Contact: arca3@tin.it; www.museimusei.it

October 26–28. “Museums and Success.” Association of Midwest

COURSES, CONFERENCES, AND SEMINARS

Museums Annual Conference.
Cincinnati, OH—Contact: Brian Bray,
AMM, (314) 746-4557; Fax: (314)
746-4569; midwestmuseums@aol.com

November 14–December 22; January
16–27, 2006. “Conservation of
Archaeological Sites.” ATHAR
Programme.
Tripoli, Lebanon—Contact:
http://www.iccrom.org/eng/training/events/2004_2005/200512AtharTripoli_en.htm

November 23–25. 4th International
Seminar on Urban Conservation.
Organized by the Center for Advanced
Studies on Integrated Conservation and
the Federal University of Pernambuco.
Recife, Brazil—Contact:
www.ceci-br.org/4seminar.htm

February 15–18, 2006. “International
Trade Fair for Museums, Restoration,
and Cultural Heritage.”
Munich, Germany—Contact:
Koelmesse GmbH, +49 221 821-0;
Fax: +49 221 821-2574;
www.exponatec.de

ARCHITECTURE

Late September. “Heritage at Risk:
Preservation of 20th Century
Architecture and World Heritage.” Co-
sponsored by the Russian Academy of
Architecture and Construction
Sciences, Morskomarkitektura,
ICOMOS, and DoCoMoMo.
Moscow, Russia—Contact:
rector@marhi.ru; ndushkina@mail.cnt.ru

October 9–22. The Heritage
Conservation Network Horsehair
Plaster Conservation Workshop.
St. Marys, GA—Contact:
www.heritageconservation.net

October 17–21. “Monuments and Site in
their Setting: Conserving Cultural
Heritage in Changing Townscapes and
Landscapes.” 15th ICOMOS General
Assembly and International Symposium.
Xi’an, China—Contact: ICOMOS, +33
(0)1 45 67 67 70; Fax: +33 (0)1 45 66
06 22; www.icomos.org

October 26–19. “Traditional and

Innovative Techniques in the
Conservation of Historic Structures.”
The ninth edition of the Historic
Structures International Conference
Series of the Transylvania Trust.
Cluj, Romania—Contact:
historicstructures@transylvaniatrust.ro

December 1–12. “Conservation and
Presentation of Archaeological Heritage in
an Urban Context.” Asian Academy for
Heritage Management 2005 Field School.
Hanoi, Vietnam—Contact:
[http://www.iccrom.org/eng/training/](http://www.iccrom.org/eng/training/events/2004_2005/200512Hanoi_en.htm)
[events/2004_2005/200512Hanoi_en.htm](http://www.iccrom.org/eng/training/events/2004_2005/200512Hanoi_en.htm)

May 13–June 9, 2006. “Suburban
Developments of the Recent Past:
Visions – Realities – Futures.”
Conservation of Modern Architecture
(MARC 2006).
Helsinki, Finland—Contact:
[http://www.iccrom.org/eng/training/](http://www.iccrom.org/eng/training/events/2006-2007/200605marc_en.htm)
[events/2006-2007/200605marc_en.htm](http://www.iccrom.org/eng/training/events/2006-2007/200605marc_en.htm)

BOOK AND PAPER

September 22. “Parchment and
Titanium: Preserving the Charters of
Freedom.” National Archives and
Records Administration (NARA) 19th
Annual Preservation Conference.
National Archives Building, Washington,
D.C.—Contact: Richard Schneider,
(301) 837-3617;
richard.schneider@nara.gov;
[www.archives.gov/preservation/conferences/](http://www.archives.gov/preservation/conferences/preservation_conference2005.html)
[preservation_conference2005.html](http://www.archives.gov/preservation/conferences/preservation_conference2005.html)

September 22–23. “Conservation of
Tracing Paper.”
Berlin—Contact: Hildegard
Homburger, Tel/Fax: +49 30 3912503;
hombu@freenet.de

October. “Specialist in Conservation and
Restoration of Books and Documents.”
The Fondazione per la Conservazione.
Application deadline: September 10.
Spoleto, Italy—Contact: Nadia Reali,
+39 0743 224298; +39 0743 220567;
Fax: +39 0743 224760;
segreteria@restaurolibro.com

January 23–27, 2006. “Metals in Paper /
the 2nd International Iron Gall Ink
Meeting.” The MIP (European

Thematic Network Metals in Paper).
Newcastle upon Tyne, UK—Contact:
www.miponline.org

July 27–29, 2006. 5th IPC International
Conference.
Edinburgh, UK—Contact: Barbara
Venerables: +44 (0)1684 59110; Fax:
+44 (0)1684 592380;
information@ipc.org.uk

September 5–7, 2007. “Printed on
Paper: the Techniques, History, and
Conservation of Printed Media.”
Northumbria University.
Newcastle-upon-Tyne, UK—Contact:
Nancy Purinton, (304) 535-6143;
nancy_purinton@nps.gov

ELECTRONIC MEDIA

November 1–2. “Persistence of
Memory: Stewardship of Digital Assets.”
Conference on Digital Preservation.
Presented by the Northeast Document
Conservation Center (NEDCC).
Boston, MA.—Contact: Ginny Hughes,
ghughes@nedcc.org;
<http://www.nedcc.org>

November 14–19. “Raumkunst: Video
Installations, Electronic Artworks.” 2005
Conference of the VDR Restorers.
Berlin, Germany—Contact: Ulrich
Lang, +49 69 212 33 719; Fax: +49 69
212 37 882; el_media@conserve-art.de

OBJECTS

September 29–October 1. “Studies of
the Sculptural Arts of Asia Using
Scientific Methods.” Third Forbes
Symposium.
Washington, DC—Contact: Forbes
Symposium 2005, Fax: (202) 633-9474;
dcsr@asia.si.edu;
www.asia.si.edu/visitor/dcsrSymposium.htm

November 13–17. “The Conservation
of Archaeological Materials: Current
Trends and Future Directions.” Colonial
Williamsburg Foundation Conference.
Williamsburg, VA—Contact: Emily
Williams, (757) 220-7079; Fax:
(757) 565-8752; ewilliams@cwf.org

COURSES, CONFERENCES, AND SEMINARS

PAINTINGS

September 12–16. “Advanced Painting and Finishing Techniques.” V&A Museum, South Kensington. London—Contact: Anita Chowdry, (0208) 442 8623; anitacho@lineone.net

PHOTOGRAPHIC MATERIALS

February 27–March 1, 2006. “Photographs and Preventive Conservation: Theory, Practice and Implementation.” Washington, DC—Contact: Elaine Johnson, ejonsonc@udel.edu; (302) 831-0837; application deadline is November 30, 2005.

April 24–25, 2006. Third International Conference on: “Preservation and Conservation Issues Related to Digital Printing and Digital Photography.” The Institute of Physics and The University of the Arts London. Portland Place, London—Contact: Ms. Dawn Stewart, email: d.stewart@iop.org; <http://conferences.iop.org/PPP>

TEXTILES

September 10. “The Preservation of Religious Textiles.” Dutch Textile Committee Symposium preceding ICOM-CC 14th Triennial Meeting. The Hague, The Netherlands—Contact: www.textielcommissie.nl

November 9–11. “Recovering the Past: The Conservation of Archaeological and Ethnographic Textiles.” 5th Biennial North American Textile Conservation Conference. Mexico City, Mexico—Contact: Rosa Lorena Roman Torres, +52 55 5604 5188; jbgclove@prodigy.net.mx; www.natcc.inah.gob.mx

COURSE OFFERINGS

The American Academy of Bookbinding Courses
Telluride, CO—Contact: AAB, P.O. Box 1590, Telluride, CO 81435; (970) 728-3886; www.ahhaa.org

Balaam Art Courses
History and use of Medieval Pigments (September–October); Workshop in Conservation of Tiles and Tile Pictures (October)
Barcelona, Spain—Contact: Balaam, Mireia Xarrii, C. Escoles Pies 76, Pral 1, Barcelona 08017, Spain; +34 93 4171347; Fax: +34 93 2123715; info@balaam-art.com; www.balaam-art.com

Campbell Center for Historic Preservation Studies, 2005 Course Schedule

Care of Collections Courses:
Collections Management in Storage (September 12–16); Care of Book Collections (September 18–21); Computer Software for Collections Management (September 19–21); Advanced Techniques in Matting (September 19–23); Book Collection Maintenance and Repair I (September 22–24); Book Collection Maintenance and Repair II (September 26–29); Care of Stained and Leaded Glass (October 6–9)

Conservation Refresher Courses:
Recovery of Wet Materials Following a Disaster (September 12–16); Spot Testing for Materials Characterization (September 14–18); Mastering Inpainting (September 28–October 1)
Historic Preservation Courses:
Preservation of Cemeteries (September 12–15); Gilding III (September 21–24); Gilding I (September 26–29)
Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

Preservation and Conservation of Photographic Materials (September 12–14; April 26–28, 2006); Preservation of Colour Photographic Materials (September 15–16; April 24–25, 2006); Identification of Photographic Processes (September 19–21; January 16–18, 2006); The Digitization of Photographs (September 22–23; April 10–11, 2006); Preservation of Photographic Negatives: Glass and Nitrate, Acetate and Polyester Sheet and Roll Film Systems (September 26–27; January 19–20,

2006); The Preservation and Conservation of Photographic Negatives: Paper, Glass, and Plastic; Including Nitrate, Acetate, and Polyester (September 26–October 7; January 9–February 24, 2006); Suppressed Storage Environments, Systems, and Materials for Photographic Albums, Prints, Glass, and Plastic Negatives and Positives (April 19–21, 2006)
In-House Training Course and Lecture Programs, UK—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; xf59@dial.pipex.com; www.cpc.moor.dial.pipex.com; cphotoconservation@cpc-moor.com

Conservation Center for Art and Historic Artifacts (CCAHA), Philadelphia, PA.

Caring for Unusual Formats: From Paper Dolls to Oversized Maps (September 21); What's Eating our Collections? An IPM Approach to fabric Pests (November 16).
Contact: (215) 545-0613; <http://www.ccaha.org>

Conservation Center, Institute of Fine Arts, NYU, Conservation Workshops
Contact: Shelley Sass, Program Coordinator, sks3@nyu.edu

Conservation Technologies (NMGM), Conservation Center, Liverpool, England.
Laser Cleaning in Conservation (September 8–9; November 21–22)
Contact: Dr. Martin Cooper, martin.cooper@liverpoolmuseums.org.uk; +44 151 478 4904

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses

Contact: Amy Maroso, Project Coordinator, 452 Granier Engineering Library Information Center, 1301 W. Springfield Ave., Urbana, IL 61801; maroso@uiuc.edu; <http://images.library.uiuc.edu/projects/idi>

International Academic Projects, Courses
Chemistry for Conservators (September 1–December 31); Conservation of Ecclesiastical Textiles (September 19–23); Pigments and the Polarising Microscope (September 19–23);

COURSES, CONFERENCES, AND SEMINARS

Introduction to Laser Cleaning in Conservation (March 13–14, 2006); Conservation of Glass (April 3–7, 2006); Practical Insect Pest Management (May 9–10, 2006); Mounting Museum Objects for Exhibition (June 22–24, 2006); Identification of Wood in Furniture (July 12–16, 2006)
Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; +44 207 380 0800; Fax: +44 207 380 0500; info@academicprojects.co.uk; www.academicprojects.co.uk

International Institute for the Study of the Preservation and Restoration of Cultural Property Courses
Rome, Italy—Contact: www.iccrom.org/eng/training/events.htm

The Laboratory Safety Institute Seminars and Workshops
Nationwide—Contact: LSI, (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

National Center for Preservation Technology & Training Summer Institute
Contact: www.ncptt.nps.gov/summerinstitute

National Preservation Institute
Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; Fax: (703) 768-9350; info@npi.org; www.npi.org

Northern States Conservation Center Online Courses
Contact: Helen Alten, helen@collectioncare.org; register at MuseumClasses.org

Pacific Northwest Preservation Management Institute Course Series
Seattle, WA—Contact: Gary Menges, menges@u.washington.edu; Steven Dalton, dalton@nedcc.org; or Lori

Foley, lfoley@nedcc.org; www.nedcc.org

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; <http://scils.rutgers.edu/pds/pmi.jsp>

SOLINET Courses

Varied locations—Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404) 892-7879; Vanessa Richardson, (800) 999-8558, vanessa_richardson@solinet.net; www.solinet.net

Upper Midwest Conservation Association
Conservation Concerns for New Building Projects and Renovations (September 22–23, Minneapolis, MN)
Contact: Melinda Markell, Field Services Coordinator, 2400 Third Avenue South, Minneapolis, MN 55408; (612) 870-3128; UMCA@aol.com



Every year, AIC gives out five different awards to members and other supporting professionals for outstanding and distinguished contributions to the field of conservation. There is also an award for supporting institutions and a joint award presented by AIC and Heritage Preservation that recognizes an organization whose commitment to conservation has been sustained and exemplary.

Please take a few minutes to let us know about the colleagues and institutions that deserve recognition for making significant contributions to our field. The nomination deadline for all awards is December 15. Let us hear from you c/o the AIC office by writing a letter or sending an e-mail message to info@aic-faic.org. Details can be found at the AIC website, but here is a brief description of each award:

- **Sheldon and Caroline Keck Award:** Recognizes a sustained record of excellence in the education and training of conservation professionals. Candidate must be an AIC Fellow or PA.
- **Rutherford John Gettens Merit Award:** Recognizes outstanding service to AIC.
- **University Products Award:** Recognizes distinguished achievement in the conservation of cultural property.
- **Honorary Membership:** Recognizes a member for outstanding contributions to the field of conservation.
- **Forbes Medal:** Awarded for distinguished contribution to the field of conservation by a non-conservator or institution.
- **Joint AIC/Heritage Preservation Award for Outstanding Commitment to the Preservation and Care of Collections:** Honors museums and other collecting institutions that have been exemplary in the importance and priority they have given to conservation concerns and in the commitment they have shown to the preservation and care of its cultural property.

Take a step back, think about who has made a difference to our field, and send us your nominations.

—Molly Lambert, Arthur Beale, and Peggy Ellis

COURSES, CONFERENCES, AND SEMINARS

West Dean College Courses

Specialized Techniques for Polychromed and Gilded Surfaces (September); Conservation Skills: Sharpening Edge Tools (October 31–November 3); Building Conservation Masterclasses: The Structural Repair of Historic Buildings (October 3–6); Conservation and Repair of Stone Masonry Part I (October 17–20); Mortars for Repair and Conservation (October 31–November 2); Conservation and Repair of Stone Masonry Part II (November 14–17) Chichester, UK—Contact: Liz Campbell, Administrator, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; Tel: +44 1243 818219; liz.campbell@westdean.org.uk; www.westdean.org.uk

Weymouth College Foundation Degree in Applied Architectural Stonework and Conservation

Weymouth, United Kingdom—
www.weymouth.ac.uk

Worcester Polytechnic Institute & Higgins Armory

Worcester, MA—Contact: Cristina Bauer, Internal Project Coordinator; Higgins Armory Museum, 100 Barber Avenue, Worcester, MA 01606-2444; (508) 853-6105 ext. 23; Fax: (508) 852-7697; cbauer@higgins.org; www.wpi.edu/+mcsi



AIC Professional Development is at Work for You!

The AIC logo in the calendar indicates workshops funded or co-sponsored by the FAIC endowment for professional development. 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 (www.aic-faic.org) for full details, updates, and registration materials, or call (202) 452-9545, ext. 12.

November 7–9: Workshop—“East Asian Paper Fiber Identification.”

Nov. 7, Mr. Akinori Okawa, Adjunct Researcher, Kochi Prefectural Paper Technology Center, Japan, will give a public lecture focusing on early Japanese papers, 2:00 – 4:00 p.m., Meyer Auditorium, Freer Gallery of Art, Washington, DC.

November 8–9, Mr. Okawa will lead a two-day workshop applying microscopy and traditional identification methods to East Asian paper-based artifacts and modern conservation papers. Workshop registration is limited. Contact: Andrew Hare; DCSR@asia.si.edu; (202) 633-0370; Fax: (202) 633-9474; DCSR, Freer/Sackler Galleries, Smithsonian Institution, PO Box 37012 MRC 707, Washington, DC 20013.



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POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

THE ART INSTITUTE OF CHICAGO CONSERVATION DEPARTMENT

Special Projects Conservator

The Art Institute of Chicago Conservation Laboratory seeks applicants for a one year, full-time position in the Objects Conservation Laboratory beginning in the fall of 2005. The conservator will work under the supervision of the Senior Conservator of Objects. Responsibilities will include the examination, technical analysis, treatment, and documentation of a wide range of three-dimensional works of art in the permanent collection, preparing them for exhibition, study, or loan. The conservator will participate in other conservation-related activities in the laboratory and museum. The Art Institute houses major collections in the departments of African and Amerindian Art, American Art, Ancient Art, Architecture, Asian Art, Contemporary Art, and European Decorative Art and Sculpture.

Successful candidate will have an advanced conservation degree specializing in object conservation with at least one year of experience beyond graduation, and strong communication and computer skills.

The position pays an annual salary of \$32,000 and includes an excellent benefit package.

Send cover letter with resume and

the names of at least three professional references to: The Art Institute of Chicago, Human Resources MC/789, 111 S. Michigan Ave., Chicago, IL 60603; fax: (312) 857-0141; www.aic.jobs@artic.edu.

The Art Institute of Chicago is an equal opportunity, equal access employer fully committed to achieving a diverse workforce.

ART RESTORATIONS, INC. Associate or Full Objects Conservator

Art Restorations, Inc. is offering a full-time permanent position for an associate or full Conservator specializing in three-dimensional objects with a primary focus in porcelains, ceramics, glass, and crystal. This multifaceted company is one of the largest conservation firms in the southwest, and is known for its superior workmanship and exacting standards. Under direction from administration and senior conservators, responsibilities include: care, examination, treatment, documentation, and technical analysis of a wide range of decorative objects both in-house and off-site.

Applicants must have a bachelor's degree and have several years of practice including apprentice or program training. This hands-on position demands attention to detail, efficient and effective conservation treatments, and work-

ing with a team. Additional duties may include participation in the training of fellow objects conservators and interns.

Qualifications include good written and verbal communication skills, the ability to work independently and with others, experience with MS Office, and to excel in a dynamic team environment. Problem solving capabilities are a must in this unique, creative work space.

Benefits include vacation and personal days, comprehensive health care, and a company retirement plan.

Applications will be accepted until the position is filled. Salary is commensurate with experience. Please mail a cover letter, resume, writing sample/example of condition report, and references to:

Ms. C. Goodson
7803 Inwood Road
Dallas, TX 75209

WHITNEY MUSEUM OF AMERICAN ART

Associate Conservator of Paintings

The Whitney Museum of American Art seeks an Associate Conservator of Paintings to participate in the development of a department dedicated to the technical research and treatment of American art both here and abroad. Responsible for a significant and growing collection, the Associate

THE METROPOLITAN MUSEUM OF ART ASSISTANT TEXTILE CONSERVATOR COSTUME INSTITUTE

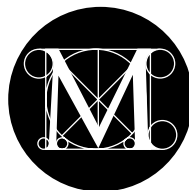
The Metropolitan Museum of Art, one of the world's finest museums, seeks a qualified applicant for the position of Assistant Textile Conservator. Job responsibilities include the examination, treatment, written, and digital documentation of a wide variety of costume artifacts. Other duties will include participating on the installation of exhibitions, loans, acquisitions and lab maintenance. A high level of manual dexterity and the ability to complete treatments efficiently is necessary in order to fulfill a heavy exhibition and loan schedule. Must have a demonstrated ability to work both independently and as part of a team. Candidate must have excellent communication and interpersonal skills. Candidate should be a graduate of a recognized conservation training program, or have equivalent experience. Send letter of interest and curriculum vitae (as a Word attachment only) to:

Email: employoppty@metmuseum.org

Fax: 212-570-3882

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

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The Metropolitan
Museum of Art

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

Conservator will identify areas of the holdings requiring treatment; will conduct research pertaining to the examination, documentation, and treatment of works of art; will work closely with the registrars and curators; and will assume responsibility for the department in the temporary absence of the Director of Conservation. Candidates should have a demonstrated interest in the preservation of modern art; working with contemporary artists; an advanced conservation degree or equivalent experience; and several years of museum experience. Excellent organization and communication skills are also required. Knowledge of a foreign language is desired.

Candidates should send a cover letter, resume, salary requirements, and letters of reference to the Human Resources Director, Whitney Museum of American Art, 945 Madison Avenue, New York, 10021, or to hr@whitney.org. No Phone calls please. The Whitney Museum of American Art is an Equal Opportunity Employer.

BUFFALO STATE COLLEGE **Art Conservation, Assistant Professor**

Buffalo State College seeks a conservation scientist to teach in the Art Conservation Department at the tenure-track rank of assistant professor. This department is one of the few graduate programs in North America offering instruction in the theory and practice of the conservation of works of art and other cultural artifacts. A three-year curriculum leads to the award of the M.A. degree and a Certificate of Advanced Study in art conservation. Duties include teaching graduate-level lecture and laboratory subjects in conservation science, contributing to the development of the science curriculum, working collaboratively with department instructors and occasionally other colleagues beyond the department or college, and contributing to the college, community, and profession. Required Qualifications: Ph.D. in physical science such as materials science, physics, or chemistry; evidence of high level of commitment to and experience in teaching at college level; effective

communication skills; experience carrying out successful research projects germane to conservation in collaboration with other scientists.

Preferred Qualifications: Specialty in microscopy (optical and PLM) and/or pyrotechnologies (glass, ceramics, or metals); experience in teaching at graduate level; research and publications record; postgraduate professional experience in science; doctoral and/or postdoctoral experience in conservation science research or research immediately relevant to conservation of art and other objects of material culture; experience using XRF, SEM, and XRD.

Review of applications will begin September 2, 2005 and continue until the position is filled. Send cover letter, résumé, and three current letters of recommendation to: Personnel/Search Committee, Art Conservation Department, RH 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095. For more information about the college, visit www.buffalostate.edu.

Buffalo State is an affirmative action/equal opportunity employer

HISTORIC NEW ENGLAND/SPNEA **Conservator**

Historic New England seeks a Conservator to coordinate and manage all conservation programs and treatments for the artifact collection, both in the collection and conservation center and the house museums, including furniture, paintings, decorative arts, and textiles. Supervises conservation team staff and sets objectives, work plans, and develops and monitors budgets for team. Works with curatorial team to set conservation priorities and treatments for artifact collections. Plans and implements environmental improvements. Works with the safe transportation and movement of the collection. Coordinates and oversees treatment projects using outside conservators. Actively participates in Historic New England's exhibition program by overseeing all conservation-related activities including object treatment, crating, mount making, installation requirements, etc. Participates in the planning,

funding and implementation of informational programs and conservation treatments to support the vision.

Requirements: Master's degree in conservation or equivalent, 10+ years job-related experience, and a thorough understanding of the history of conservation and collection care for art and artifacts exhibited in a historic house museum. Specialized knowledge of furniture or object conservation and general knowledge of preventative care conservation, including environmental conditions appropriate for collections displayed in a historic house museum setting. Experience with coordinating conservation treatment for a diverse array of traveling exhibitions.

Understanding, experience, and enthusiasm for engaging the public in conservation activities. This position will be based out of our Haverhill, MA facility.

For additional information, please see our website at www.HistoricNewEngland.org. Please send resume and cover letter to jobs@HistoricNewEngland.org; fax to (617) 227-9204; or mail to Historic New England/SPNEA, 141 Cambridge Street, Boston, MA 02114. EOE

THE DETROIT INSTITUTE OF ARTS **Head Textile Conservator**

The Detroit Institute of Arts is seeking applicants to fill a full-time long-term contract position to perform treatments, prepare textile rotations, oversee installation, and supervise support staff for reinstallation of the museum's permanent collection scheduled for the fall of 2007. The textile collection, one of the greatest in the country, represents all geographical areas and cultures from pre-history to contemporary. The successful candidate should possess formal, graduate-level training in textile conservation or equivalent, experience and training required for the DIA's distinguished collection, good organizational, oral, and written communication skills. Salary commensurate with experience plus excellent benefits. Please send a letter of interest and résumé to The Detroit Institute of Arts, Organization Development/Human Resources, 5200

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

Woodward Avenue, Detroit, MI 48202 or by fax (313) 833-0343 or email: hrjobs@dia.org. Candidate must be a city of Detroit resident within three months of date of hire. EO/AA Employer.

CLEMSON UNIVERSITY **Director of the Graduate** **Center in Historic** **Preservation**

The College of Architecture, Arts and Humanities and the Department of Planning and Landscape Architecture at Clemson University seek a qualified person to direct Clemson's Graduate Center in Historic Preservation in Charleston, South Carolina. The position is designated as a tenure-track faculty position (at the associate or full professor rank) and is available beginning August 15, 2006 or before. Women and minority candidates are encouraged to apply. Review of materials will begin immediately and continue until a suit-

able candidate is identified. To assure consideration, complete application materials should be on hand by November 1, 2005. The Director should have a terminal degree in historic preservation, architecture, landscape architecture, planning, or other related fields with significant experience in preservation.

Clemson offers a Master of Science in Historic Preservation (MSHP) as a joint program with the College of Charleston. The program was established in the fall of 2004 and is intended to grow to between 25 and 30 students. It will address preservation issues of national and international concern while using the City of Charleston as a teaching and research laboratory.

Clemson's Graduate Center in Historic Preservation provides a research base for the program, locates and seeks funding for research projects, and collaborates with the Clemson University Restoration Institute. The director will coordinate all activities of

the Graduate Center and will be responsible for fund raising, grant writing, and public relations.

Salary and professorial rank will be commensurate with credentials and experience. Candidates should forward a list of five references, letter of interest, and vitae/resume addressed to:

Daniel Nadenicek, Chair
Search Committee
120 Lee Hall
College of Architecture, Arts, and
Humanities
Clemson University
Clemson, SC 29634-0501
(864) 656-3926
dnadeni@clemson.edu

THE WALTERS ART **MUSEUM** **Assistant Conservator,** **Manuscripts and Rare Books**

The Conservation Division of the Walters Art Museum is accepting applications for a full-time position in the

THE METROPOLITAN MUSEUM OF ART **ASSISTANT/ASSOCIATE OBJECTS CONSERVATOR** **FURNITURE AND WOODEN OBJECTS**

The Sherman Fairchild Center for Objects Conservation at The Metropolitan Museum of Art seeks an experienced conservator for Furniture and Wooden Objects.

The Assistant/Associate Conservator will be given independent responsibilities, concentrating on the care, treatment, and research of furniture and wooden objects in several curatorial departments, including those of Islamic Art, Asian Art, Medieval Art, and Nineteenth, Twentieth Century and Contemporary Art.

In addition, the conservator will be supervising contract conservators, fellows, students, and interns, as well as help with the research and treatment for the purpose of acquisition, loans, and exhibitions. In the Sherman Fairchild Center for Objects Conservation, the Assistant/Associate Conservator will work closely with three fellow furniture conservators, an upholstery conservator and a gilding conservator, as well as alongside 25 conservators with other specialties.

The applicant should have a broad experience in the examination and treatment of furniture and wooden objects from different cultures and time periods. In addition, extensive experience in the examination and treatment of polychrome wood surfaces is required, while experience in the treatment of bio-deteriorated wood would be beneficial. Other required qualifications include excellent analytical and organizational skills. The candidate should have demonstrable experience with woodworking tools, and preferably has experience in microscopic wood identification. Computer and photography skills are essential as well.

Candidates must have a degree from a recognized graduate conservation program (or the equivalent), and several years of professional experience as a conservator of furniture or wooden objects in a museum. The Assistant/Associate Conservator position is full-time and includes full benefits. Salary and title will be based on the qualifications and background of the successful candidate.

Send letter of interest and curriculum vitae (as a Word document only) to:

Email: employoppty@metmuseum.org
Fax: 212-570-3882
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

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Museum of Art

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

Book and Paper Laboratory. Incumbent will be responsible for the documentation, structural and aesthetic treatment, and re-housing of illuminated manuscripts and printed books from the museum's world-renowned collection. Other duties include work for loans and exhibitions, grant writing, tracking budgets, occasional teaching and technical research. Must be a graduate of a recognized conservation training program with a specialization in rare book conservation or have equivalent experience. Strong bookbinding skills and knowledge of historical book structures; good writing/verbal communication skills; knowledge of basic computer programs. Previous experience in manuscript conservation preferred. Salary commensurate with experience. Excellent benefits package. Please send a cover letter and resume with references by October 24, 2005 to The Walters Art Museum, Human Resources Department, 600 North Charles St., Baltimore, MD, 20201; or by email to jobs@thewalters.org. EEO/AA Employer. An alcohol- and drug-free workplace.

STRAUS CENTER FOR CONSERVATION, HARVARD UNIVERSITY ART MUSEUMS Advanced Internships in Conservation, 2006–2007

The Straus Center for Conservation, Harvard University Art Museums, will offer three advanced-level internships in conservation beginning September 1, 2006. The internships will be divided among the three conservation laboratories: objects, paintings, and paper.

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

Current stipend level for the ten-month internship is \$22,000 with an additional travel and research allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to

some university facilities.

Please send: curriculum vitae, official transcripts, three letters of recommendation, and a statement summarizing your interest in this internship and your chosen specialization, objects, paintings, or paper. Application materials and correspondence should be sent by January 15, 2006 to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3383. Telephone: (617) 495-2392; Fax: (617) 495-0322.

THE METROPOLITAN MUSEUM OF ART Conservation Fellowships

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

It is desirable that applicants should have reached an advanced level of experience or training. All fellowship recipients are required to spend the fellowship in residence in the department with which they are affiliated.

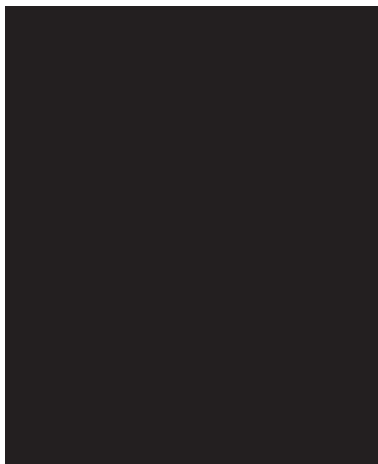
The stipend amount for one year is \$30,000 plus up to \$5,000 for travel. Fellowships begin on September 1, 2006. A typed application (in triplicate) should include: full resume of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to

accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 6, 2006. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan's Museum's website at http://www.metmuseum.org/education/er_fellow.asp.

THE DETROIT INSTITUTE OF ARTS Andrew W. Mellon Fellowship Conservation Science

The Detroit Institute of Arts is seeking applicants for a post-doctorate fellowship in scientific conservation/technical analysis of materials and techniques of artworks, archeological artifacts and ethnographic objects from the museum's extensive collections. PhD in Chemistry or equivalent and working knowledge of modern inorganic and organic instrumental materials analysis techniques required. Appointment is for one year with possible renewal. The successful candidate will gain experience in the operations in one of the leading fine arts museum in the USA; analysis research project that results in a paper of publishable quality is expected. Salary: \$35,000/year plus \$3000 for travel related to research project; generous benefits and vacation. Send letter describing relevant experience and career objectives, university transcripts, résumé and three professional letters of reference to The Detroit Institute of Arts, Organization Development/Human Resources, 5200 Woodward Avenue, Detroit, MI 48202 or by fax (313) 833-0343 or email hrjobs@dia.org. Candidate must be a city of Detroit resident within three months of date of hire. EO/AA Employer.

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