

*30th Anniversary*

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## The Book and Paper Group: Two Decades Young

LESLIE PAISLEY

On the eve of the 30th anniversary of the American Institute for Conservation, the BPG specialty group reflects on its own past, present, and future.

BPG members should be proud of the accomplishments and example it has set for our national professional organization. In the words of Dianne van der Reyden, "The Book and Paper Group has been a role model. It is the largest specialty group in AIC and with the high level of activity of its members, has made it one of AIC's most productive (and forward thinking) groups. Its members—especially the Library and Archives areas—are on the cusp of developments in the technology of collections management, scientific research, and now in information manage-

ment, which has helped enlighten our colleagues in other disciplines. This is also true with respect to developments in the area of public service since many of our regional centers are made up primarily of BPG members specializing not only in the library and archives areas, but in art on paper as well. I think that this diversity of professionalism in our group—the pulling together of on-going developments in the fields of archives, libraries, fine arts, research collections, and private practice—is what make our group such a strong, progressive, accomplished and cooperative sector of AIC."

As BPG enters the next quarter century, we have a strong foundation of accomplishment upon which to build.

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## Preserving AIC's Past

HILARY A. KAPLAN

In June 2002, AIC will celebrates its 30th annual meeting. By almost any measurement, this is a milestone. Not much more than thirty years ago, those of us not yet thirty were warned not to trust anyone over the age of thirty. "Thirty" generally meant "washed-up" or certainly "over the hill," especially from those looking up from a decade or more away.

In hindsight, such admonitions were really as much acknowledgments of the changes in responsibilities that come with age as they were declarations against a particular viewpoint or gain in years. Thirty years conveys longevity with a concomitant level of maturity and wisdom. For individuals, that may mean settling down in a relationship or job,

building a family or career, making a large financial commitment to something like a new car or mortgage, or simply beginning to have a clearer view of how you see yourself in the world. And like any individual approaching a significant decade marker, it behooves us as an organization to also reflect on how far we have traveled before thinking about all the new good things we will do. It is an opportunity to evaluate our collective experiences and bring renewed confidence to charting where it is we still want to go.

On December 7, 1972, Lawrence J. Majewski, Sheldon Keck, Clements L. Robertson, Elizabeth W. FitzHugh, and Dr. Robert L. Feller officially signed on as AIC's initial board of directors. Formerly in leadership positions within the International Institute for Conservation's American Group

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## AIC NEWS

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

Periodicals postage paid at Washington, DC, and additional mailing offices. Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Ste. 200, Washington, DC 20006.

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

### Deadline for March Editorial Submissions:

**February 1, 2002**

We reserve the right to edit for brevity and clarity.

### Advertising

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

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

All ads should be submitted to Mary E. Seng at [mseng@aic-faic.org](mailto:mseng@aic-faic.org).

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## THE PAST

### Organization

Since the early days after the formation of AIC from the IIC-AG (American Group), paper conservators in the U.S. felt the need to organize themselves. The goal of the BPG was to increase professional awareness of paper conservation practice by facilitating communication among its membership and the general conservation community and to provide more in-depth discussions and activities at the annual meeting. The specialty interest groups (SIG) first began to organize at the 7th Annual Meeting in Toronto, Canada, in 1979. A steering committee was formed in 1980 led by Ellen McCrady. Don Etherington chaired the first program at the 7th Annual AIC Meeting in San Francisco with about 150 members present and activities scheduled over three

days. The first chair of BPG, Deborah Evetts (1981), led the first official BPG meeting held at the AIC annual meeting in Philadelphia. The early meetings were a cooperative group effort and included art and archive special interest tours, presentations, and discussions. The written BPG guidelines were formulated in 1988. Early drafts of these guidelines stated the purpose was "to provide an organization for persons engaged (or interested) in the conservation of historic and artistic works in order that they may exchange, coordinate, and advance knowledge and improve methods of the conservation of art on paper, books and archival and manuscript materials."

In 1990, ten years after its beginnings, the BPG membership (which includes many international members), became more active. The con-



cept for a SIG for conservators of library materials developed to form better communication with the broader library community including programs at the American Library Association. This group officially formed in 1991 and named itself

the Library Collections Care Discussion Group (LCCDG). That year the concept for the (ADG) Archive Discussion group developed and that group officially formed in 1992. The name was later changed to the Archive Conservator's Discussion Group (ACDG). More detailed information co-authored by Meg Brown and Ethel Hellman, on the history of the LCCDG will be published in the 20th BPG Annual. It is important to note that both these groups consciously chose not to become splinter groups of the BPG and serve primarily as discussion groups within the

BPG. The development of discussion groups perhaps reflects the feelings of the membership who were looking for dissemination of information in formats other than slide lectures.

Various officers have attempted to serve as archivists over the years to organize the BPG archive. However, some history has gone missing. In 2000, Stephanie Watkins, secretary/treasurer (1999–2001), prepared an extensive document to record the past officers of the BPG, including a brief historical overview of the BPG and charts of the elected executive council and the executive council nominations, as well as the chairs and editors of the BPG Annual. These sources show the evolution of the governing structure, and the players in the history. Her work will form the basis of the online BPG archive.

### Publications

Through its publications, the Book and Paper Group has contributed sig-

nificantly to the dissemination of practical and philosophical information about the work of its members. The BPG publications committee was formed to oversee the creation and dissemination of member work. These publications include The Book and Paper Annual, the Paper Conservation Catalogue, and the Book Conservation Catalogue, as well as the BPG website.

The concept of the Book and Paper Annual was initiated at the 10th Annual AIC Meeting through *Post-prints #1* in 1982. The first BPG Annual was published in 1983, only two years after the inception of the BPG. The Annual is a nonjuried anthology of papers on topics of conservation and preservation of works of art, books, library, and archival materials. The Annual provides a venue for the exchange of technical information in a timely fashion. Many articles eventually appear in peer-reviewed publications such as the *JAIC*. The

Book and Paper Group Annual is planning a celebration on the upcoming anniversary of its 25th issue.

The concept for the Paper Conservation Catalogue was initiated in 1983 with the first edition published in 1984. The goal was to research, compile, and disseminate comprehensive information about current conservation treatments, technical examination, documentation, housing, and display. Thirty-four topics were identified for inclusion. Twenty-three chapters of this catalogue have been completed to date due to the dedicated volunteer work of more than 100 BPG members, an editorial board of 8–10 paper conservators, and three years of NEH grants to assist with editorial and administrative costs. The catalogue serves to document professional practice, philosophy, treatment limitations, and caveats. It is valued because it includes frequently encountered treatments as well as disparate and even conflicting approaches. This attempt to present the full gamut of options continues to inspire other specialty groups. Kate Maynor has written more extensively about the Paper Conservation Catalogue in the *AIC Newsletter*, November 1997.

In addition to serving the BPG members, the publications of the BPG have increased public awareness and advocacy outside the specialty group. A deeper understanding of conservation outside the profession has increased with the rise of accessible information due in large part to Walter Henry's commitment to the AIC website, CoOl (Conservation On-Line). Walter established and continues to maintain much of the conservation profession's presence on the Internet including dozens of related conservation sites hosted by the Preservation Department of Stanford University Libraries.

### Research

Several conservators, conservation scientists, and paper historians have contributed to our under-

standing of the evolution of the profession in the U.S. and internationally. For example, *Print Restoration in Northern Europe: Development, Traditions, and Literature from the Late Renaissance to the 1930s*, by Mark Stevenson, published in 1995 by The National Gallery of Art in its Monograph Series II, discusses print restoration and the emergence of paper conservation with its difference in goals and approaches. Vincent Daniels article, "Paper Conservation Research: The Last Twenty-One Years," published in 1997 with the IPC conference papers, pays tribute to the increase in published research, especially the improved computer searchable literature databases and the availability of more relevant information from the paper-making industry.

The Institute of Paper Conservation just celebrated its silver anniversary with the 25th volume of *The Paper Conservator* (2001). These collected essays discuss the past perspectives on historical, ethical, and aesthetic issues that are direct reflections of changes within the profession in response to related professions in the outside world. Look for the description of this publication by Heather

Hendry on page 35 of this newsletter, and a review of the Past Practice-Future Concepts conference in London, September 2001, by Karen Zukor, on page 23 of this newsletter. The publications mentioned above are only a few of the recent attempts to trace movements within our profession, and they suggest many other opportunities for research. For example, it would be very interesting to create, as suggested by Karen Zukor, a technological timeline that includes tools, techniques, and trends gained and lost over the years. Does anyone remember the use of soluble nylon, pre Teflon, pre-suction table procedures? A timeline of this sort would also help determine possible previous treatment on artwork, which may not have retained an accessible treatment history.

## THE PRESENT

The BPG meeting in June 2001 marked the 20th birthday of the B & P special interest group (SIG) within AIC. Currently, the membership in BPG fluctuates between 750 and 900 members (there were 859 BPG members in 2001, of which 170 were international members). The BPG mem-

bership comprises around 35% of the entire AIC membership base. To keep our group financially healthy, our goal should be to keep or increase our membership year after year. Possibly with development of the specific programs and advanced training opportunities coming out of the newly formed BPG Education and Programs Committee, we will have an opportunity to provide another reason for members to remain active. These programs may also provide the assistance we need to become and remain certified in the years to come. See the BPG Specialty Group Column in this issue for the status of this committee's activities. If, in the future, the AIC decides that membership in a SIG is a requirement for inclusion on the specialty referral list; our dues paying memberships may increase.

The BPG maintains specialty group web pages accessible from the home page of the AIC at <http://palimsest.stanford.edu/aic/bpg/>. Members can currently access volumes 12–18 of the Annual as well as the current (available before the

CONTINUED ON PAGE 7

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## PRESERVING AIC'S PAST CONTINUED FROM PAGE 1

(IIC-AG), these individuals became AIC's founding members when the Articles of Incorporation of the American Institute for Conservation of Historic & Artistic Works, Inc., were submitted. How do we know this? We know this because we have records.

We are a profession deeply immersed in documentation. Everything we do inevitably refers back to documentation about the initial condition of our objects and their subsequent states through treatments. And though intensely focused on this specific type of record keeping, we have been less conscientious about maintaining records of the activities that we engage in as a group—the documentation that represents the history of

our professional organization.

The AIC Archives issue has surfaced a number of times—raised by several different members in recent years. Now is certainly a fitting time to take action. We are, after all, in our

**“With the advent of better treatment records in the last twenty years and access to them in the last ten, it is possible to learn more from the past for the future.”**

thirtieth year. And thirty means we are mature enough as an organization to recognize our responsibility for preserving our own history. Doing so while the rich human and recorded

resources of the organization remain available to us simply makes good sense.

While there are romantic or sentimental justifications that we make as individuals for preserving specific items, there are also larger practical reasons for preserving certain types of records. There are those records that offer evidence (historical, administrative, legal, fiscal), establishing responsibility and accountability. Preserving relevant records helps us maintain our organizational memory, providing an accurate picture, and helping us to avoid previous mistakes or efforts exhausted on “reinventing the wheel.”

Finally, there are also records that are themselves artifactually valuable. Though we may think of our working records as having little intrinsic value,

records associated with a renown individual or event can be significant beyond the purely informational content they convey. Though there are general principles guiding the records manager or archivist in determining which records are retained and for how long, the management of records is not always evident to those of us caught up in the process of creating them.

An awareness of our need to preserve conservation records resulted in significant progress in the late 1980s. With funding from the National Historic Publications and Records Commission (NHPRC) from 1987–88, Nancy Schrock spearheaded a project to place the conservation records of private conservators into institutional hands. Nancy served as archives liaison from 1989–1998, when she assumed the position of AIC treasurer. This program achieved notable success and inspired inquiry, particularly among long-standing members into efforts to address AIC's own records. At President Jay Krueger's request, discussion points on "The Creation, Organization, and Retention of Records" were presented to participants at the Winter 1998 Internal Advisory Group meeting at the National Gallery.

In November 2000, Nancy Schrock and I revisited these archives discussion points and proposed a general plan for addressing our organizational archives needs. Our proposal met with an enthusiastic response from the AIC Board and Executive Director Penny Jones. Nancy and I outlined two categories of records: 1) those that are current, working AIC/FAIC records, requiring a records management program to delineate their future disposition, and 2) accumulated inactive AIC/FAIC records, many of which date from our organization's beginning and make up our archives. It was agreed that our first task was to define what it is that makes up the body of our archives. Determining "copies of record" would ultimately be followed by actions to remove redundant and inapplicable materials, those not contributing to the content of our holdings, but usurping valuable

storage space from more relevant records. Gaining intellectual control over existing records would require an inventory.

I volunteered to begin such a project when other business brought me to D.C. and conscripted archives conservators Kathy Ludwig and Jane Klinger into assisting me in this assignment. Finally, I was forced to acknowledge Kathy's initial assessment: that at our rate of progress, this project would take years and years of intermittent volunteer labor. And so, with the AIC Board's blessing, I set about securing a part-time archives assistant. I am more than delighted to report that in September 2001, we hired Simran Dhami to devote one day per week to this project.

Simran is uniquely suited to be AIC's archives assistant. She brings to the position a background in both conservation and archives. From November 1998 until June 2000, she worked on the Star Spangled Banner Project at the National Museum of American History. Though she enjoyed time spent with the Banner project, Simran missed working with paper objects, and subsequently joined the Maryland State Archives in July 2000 as conservation assistant. Her experiences at the State Archives have helped her to recognize the dialog necessary between conservators and archivists and the importance of cultivating an understanding of both points of view. She remains intrigued by the larger context of records—their creator's intent as well as their use before and after undergoing conservation treatment.

Simran continues her work at the Maryland State Archives and since July has been enrolled in the master's program in Archives and Preservation at the College of Information Studies, University of Maryland, College Park. She considers the AIC Archives Project the perfect opportunity to apply her knowledge and interests in archives and conservation. In the short time in which she has worked with the office staff, Simran has become a valued contributor. Her competence in matters relating to records is complemented by her agreeable manner and wry sense of humor. We are extremely fortunate to have her working with us.

Simran has already begun inventorying records in the AIC office. She has developed a proposed archives mission statement, and is working with office staff to examine current records retention practices. It is anticipated that a preliminary inventory to the AIC Archives will be available with the completion of Simran's first phase of work.

In our initial proposal to the Board, Nancy Schrock and I outlined a number of suggested long-term projects that move beyond the immediate needs of the AIC archives, to issues that directly impact the AIC office, and serve member needs, including:

- Identify a permanent home for the AIC archives
- Develop where lacking/implementing, where present, workable office retention schedules
- Develop retention schedules for AIC operating bodies (e.g., SG, Committees)
- Develop written guidelines for record keeping by AIC operating bodies

## Volunteer Wanted

The By-Laws Committee seeks a volunteer member, who may be an associate, professional associate, or fellow. Please send inquiries about the position to Sarah Stauderman, chair, [staudermans@si.edu](mailto:staudermans@si.edu) or (202) 357-1420. The By-Laws Committee is currently reviewing questions from the AIC Board about the nominating procedures and practices for the AIC Nominating Committee.

- Fill in gaps; soliciting (in an organized program) records held by AIC members now residing in closets, attics, and basements
- Reactivate and update the database for placement of conservator records (follow-up to NHPRC grant)
- Produce written guidelines for best practices for conservators' treatment and office records

Ultimately the purpose of preserving records is so that, at some point, they will be used by members and others researching areas that our professional organization—devoted to conservation—has captured. There is quite a bit of potential work to be done, but we are off to a fabulous start. If you would like to contribute your organizational talents, ideas, or kind words, please do be in touch with us.

—Hilary A. Kaplan, Secretary, AIC Board, Georgia Department of Archives and History, 330 Capitol Ave., Atlanta, Ga. 30334; (404) 656-3554; fax: (404) 651-8471; hkaplan@sos.state.ga.us

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printed issue date) and past BPG columns of *AIC News*. Historical data, annual reports, collections care information, and much more is available online. It is the goal of the organization to have operating instructions for new officers, as well as all BPG's archival records centrally available, accurate, and accessible online in the years to come.

## THE FUTURE

The Book and Paper Group can celebrate tremendous growth over the last 20 years. Its members have obtained a valuable perspective on their own practices, which can be applied to the future. With the advent of better treatment records in the last twenty years and access to them in the last ten, it is possible to learn more from the past for the future. With technology increasingly apparent in our lives, the need for conservation has not diminished; it has increased with the need for balancing preservation and access. New challenges may lie in the funding for and the relevance for the physical object in an ever-increasing virtual world.

During a small group discussion at the 2001 meeting in Dallas, there was a call for conservators to revisit treatments and treatment reports in order to critique their own practices and to identify areas for further research. In addition to learning new practical skills, many of us want to learn how to communicate better with our clients, the conservation community and ourselves. We continually need to discuss the tools, techniques, and goals for conservation we want to redefine, reinvent, and replace. The conservation distlist has helped tremendously with this aspect of our work and advances in the creation and dissemination of current and cutting edge services, products, and procedures will continue to be communicated electronically. New directions for the BPG may include personal and profes-

sional growth opportunities brought about by the newly formed Education and Programs Committee of the BPG. Plans are underway for advanced level workshops and training, travel cooperatives to allow us to reach out to conservation professionals internationally. The Education and Programs Committee will help us throughout the process of certification and the self evaluation this will necessitate.

As the organization heads into its 40s and 50s, our goal should be to remain open minded, ready to change, and to learn from the challenges and opportunities ahead. In the words of Stephanie Watkins, "The Book and Paper Group will remain a vital presence as long as we adapt it to reflect our goals. The future is as rewarding as we wish to make it."

## NOTE

In preparation for this article, the author relied primarily on the historical research carried out by Stephanie Watkins and attempted to compile additional information from the archives of the various officers of the BPG and the AIC. Any errors in the factual content of the information contained within is due to the difficulty of accessing BPG history from the existing records, and makes the case for better records management and the need to insure that BPG's history is centralized, accessible, and accurate within our organization. Hilary Kaplan discusses these issues and some measures that have been taken to address them in her article beginning on page 1 of this newsletter entitled, "Preserving AIC's Past."

—Leslie Paisley, Conservator of Paper, Department Head, Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; (413) 458-5741; fax: (413) 458-2314



## From the Executive Director

Funding for the Smithsonian Center for Materials Research and Education (SCMRE) was set at \$3,357,000 when President Bush signed the FY 2002 appropriation

bill for the Department of Interior on November 5, 2001. The FY 2002 SCMRE appropriation is \$128,000 more than FY 2001. The SCMRE allocation was considered a major victory for conservation on Capitol Hill, and I want to thank all of you who were advocates for SCMRE. It was a concerted effort by AIC and others, and shows that advocacy can make a real difference in the preservation of cultural property. The Smithsonian Science Commission was created in 2001 to review the science components and needs of the Smithsonian Institution. It will be making recommendations on the future of SCMRE and other science units at the Smithsonian.

There was also an encouraging report for other arts-related government entities including the National Endowment for the Humanities (NEH), the National Endowment for the Arts (NEA), and the Institute for Museum and Library Services (IMLS). The FY 2002 NEH appropriation

was \$124,504 million, up \$4,510 million from FY 2001, NEA's funding was \$115,234 million with a \$10,464 million increase, and the appropriation for IMLS was \$26,899 million, an increase of \$2,047 million. Save Our Treasures received \$30 million, and the National Park Service \$2,323,057 billion.

Advocacy should be an important part of the activities of AIC members, and hopefully all members will take part in advocating for support for the arts and conservation on the national, state, and local level. If you need assistance or advice on advocacy issues or techniques, please contact the AIC office.

I am also pleased to announce that the AIC Guide to Conservation Services is now online on the AIC website, which will give you an immediate list of available conservators. This means that the general public and cultural institutions will be able to locate AIC conservators who are listed on the guide. Remember to send in the form that was included with your membership renewal in order to be listed. Fellows and PAs are eligible to be listed. Please let your contacts in museums, communities, and organizations know about this expanded service. See <http://aic.stanford.edu>, "Selecting a Conservator."

—Elizabeth F. "Penny" Jones, AIC/FAIC Executive Director,  
1717 K St., NW, Suite 200, Washington, D.C. 20006

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## AIC News

### Continuing Education Survey Summary

AIC received more than 700 responses comprising 34% of its membership from a survey sent out in July 2001 to individual members. According to our consulting survey firm, AWP Research, this was an excellent response rate, and we are grateful to all the members who took the few minutes to fill in the survey. Their input is important to us as we shape our education initiatives. Responses closely mirrored the demographics of the full membership. AWP Research compiled the results and provided many pages of cross-tabulation and tables for analysis. Here are a few highlights.

#### Who We Are

Nearly one-half of members who responded are primarily employed in independent private practice, more than 63% are involved in private practice to some extent, and 80% describe

their primary position as "practicing conservator." The median experience level is 17 years and the typical respondent has been an AIC member for 13 years. When asked for a primary area of specialization, the five top areas are book and paper (27%), paintings (20%), objects (15%), wooden artifacts (7%), and textiles (7%). Most respondents are members of more than one AIC specialty group.

#### Professional Development Activities and Costs

More than three-quarters of the respondents reported attending at least one continuing education event in the past two years. The typical member attended 2.4 events in that time. On average, 60% of the cost of continuing education is paid for by the individual. Only 38% say their organization has a specific budget for staff professional development. For every dollar spent on registration fees for educational events, \$2.13 was spent on travel and lodging. *AIC News* was identified as the single most important source for locating contin-

uing education programs and events.

#### Continuing Education Formats

Although conservators rely heavily on written materials and books for continuing education, hands-on workshops are listed as the most appealing method for training. Electronic and distance learning formats did not receive high ratings as formats for education, but 43% to 50% of respondents checked "don't know" or left those lines blank on the survey, indicating that many conservators may have not had enough experience with these formats to evaluate them.

#### Topics of Interest

Members are extremely interested in techniques for treatment, with material science topics listed as a strong second choice. When asked to describe the top two topics on which they would like to receive continuing education in the coming year, respondents provided a total of 1,138 topics! A majority of members want these topics taught at an advanced level and strongly prefer a seminar/workshop

format (an average of three days in length) over other methods.

### What Do We Do Now?

The information collected from the survey will be instrumental in developing a strategic plan for professional development. Topics to focus on, geographic areas to be served, and the length and level of training needed will be guided by the survey responses. The information will help make the best use of our limited resources.

A summary of the survey and draft strategic plan is undergoing review by the Education and Training Committee as of this writing. Further review will occur at the February 9th Internal Advisory Committee that is comprised of representatives of all specialty groups, committees, and task forces. If you have ideas or would like to participate in this process, please feel free to contact Eric Pourchot, program officer for professional development, Katharine Untch, AIC board director for professional education and training, Erika Lindensmith, chair, education and training committee, or any one of the chairs of the specialty groups, committees, or task forces as their input will be solicited at the February IAG meeting.

A more detailed summary of the survey results is available on the AIC

website in the “What’s New...” section. Please contact Eric Pourchot at the AIC office if you have any questions or would like additional information.

A big thank you to all who participated!

—Eric Pourchot, Program Officer for Professional Development, AIC, 1717 K St., NW, Suite 200, Washington, D.C. 20006

### Activities of the Qualifications Task Force Update

In a previous newsletter (26/6, pg. 6) it was reported that the Board had formed the Qualifications Task Force and charged it with identifying the knowledge and skills required of “an entry-level conservator.” Or, to put it another way, of all the kinds of knowledge and skills we as conservators possess, which of these should someone have before she or he can be called a conservator? Several times I have been struck by what a curious assignment this is. It’s as if someone approaches you and asks you to explain who you are and what you are able to do. In effect, that is exactly what we have been asked to explain. Even today there is still some confusion and uncertainty outside our own circles about a conservator’s responsibilities, but we on the task force know

that this is a significant position. We know that as a group, we are multitalented, interdisciplinary people, who must draw on an extraordinarily diverse range of experience, knowledge, and skills. But have we articulated this cogently and clearly enough both within and outside our own organization? I don’t think so. We hope to help in this effort.

We believe that we have already made progress. Members of

our task force participated in a retreat in Boston last spring, where we had the benefit of discussions, not only with the Board, but also from a number of friends and colleagues, drawn from a wide variety of roles within AIC. Since then, additional work has been done in order to assimilate the many helpful ideas and suggestions we received at that meeting. Now we are continuing our work on drafting a document that we hope will soon be sufficiently intelligible and clear that it can be circulated more widely for comments. We and the Board are anxious that as soon as a presentable document is produced, it will be circulated among a wider audience so that in time it will reflect the thoughts, experience, and sentiments of the largest possible number of AIC members. We cannot do this alone or in isolation—nor is that appropriate—and we will depend greatly on member input. Both we and the Board want to make sure that the membership will have ample opportunity to contribute to the shaping of the report.

At the moment, we hope that we have identified a number of elements of knowledge and skills that might be reasonable to associate with a conservator, but we are now trying to transform the list into a format that is more substantive and readable than a bare-bones list. Our task force will meet again and present the Board with a document that, even though still very much a draft, will be useful as a tool to begin the process of soliciting comments.

—Roy Perkinson, Chair, Qualifications Task Force, Museum of Fine Arts, 465 Huntington Ave., Boston, Mass. 02115; (617) 369-3428; rperkinson@mfa.org

### Annual Meeting

### News

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### Celebrate the 30th AIC Annual Meeting

Imagine sunshine and ocean

# Angels Alert

Plans are underway for the Angels Project in Miami.

Contact Craig Deller at [craig@deller.com](mailto:craig@deller.com) or (630) 232-1708 for more information.

beaches in early June, Cuba Libre's and coco de camarones under the palms, an intriguing keynote speaker, a tour of outdoor sculpture, art deco architecture, and an anniversary banquet. Yes, it's the 30th AIC annual meeting in Miami, to be held June 6–11 at the sleek, high-rise Renaissance Miami Biscayne Bay hotel in Miami. Attendees will be close to fine dining, shopping, and entertainment. Business and pleasure can be mixed within minutes.

Our keynote speaker, Joseph L. Sax, professor of law at the University of California at Berkeley and author of numerous books and articles on ecological issues, considers cultural preservation from a slightly different perspective. In his latest work, *Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures*, Sax takes on conventional notions of ownership and cultural heritage. Who should own history? Is public access more important than individual rights? From the Dead Sea Scrolls and Diego Rivera murals to J.M.W. Turner's erotic sketchbook and the Nixon papers, Professor Sax exposes abuses of ownership in a range of settings.

The focus of the general session is public art, public spaces, and all the issues associated with preservation and conservation. Chaired by Albert Albano and co-chaired by Glenn Wharton, the program committee has created three sessions entitled, Laying Claim to Public Space: The Negotiation of Artists' Rights, Cultural Regeneration & Community Engagement in the Conservation/Preservation Process, and Maintenance of Public Art: Conservation and Preservation Management. Speakers and working titles include:

- Sanchita Balachandran, "Observations on Conservation in Angkor"
- Ivan Rodriguez, "The Evolution of the Urban Environment and the Effects on Site-Specific Art Work"
- Pam Korza, "Going Public: A Field Guide to Developments in Art in Public Places"
- Al Levitan, "Totem Preservation in Southeast Alaska: conserving the Poles, Sustaining the Carving Tradition"
- Rosa Lowinger, "The Conservator as Collaborator in Fabricating Public Art"
- Harold Mailand/Shelley Reisman Paine, "Best Intentions and the Reality of Regular Encounters with Interactive Sculpture"
- Frank Matero, "The Spirit of the Place: Conservation as an Integrated Approach for the Interpretation and Management of native Ancestral Sites in the American Southwest"
- Claire Munzenrider, "Community Involvement in the Conservation Treatment of the Santuario de Chimayo, New Mexico"
- Virginia Naudé, "Philadelphia City Hall: Shifting the Conservation Paradigm"



*Vizcaya Museum and Gardens, the winter home of James Deering, is the site of the Opening Reception on Friday, June 7 in Miami.*

- David Navros, "Death and Ownership"
- Susan Nichols, "SOS! Twelve Years into the Project"
- Will Shank, "Treatment of 20th-Century 'secco' murals"
- Jill Sterrett, "Developing Preservation Criteria: the Challenges of Creative Electronic Venues"
- David Yubeta, "Tesoros Desapareciendo—Vanishing Treasures"
- Joyce Hill Stoner, "Preservation of Bricks and Mortar, Era and Ambience: The Olson House and the Kuerner Farm"

The Art in Public Places ordinance was passed in 1984 to enhance the aesthetic environment, and installations have become a regular feature of city construction projects. Bill Iverson, art collection specialists for Miami-Dade County Art in Public Places, will host a tour of site-specific sculpture on Thursday afternoon, June 6.

An abundance of noteworthy institutions in and around the city include the Lowe Art Museum at the University of Miami, holding a distinguished collection of Egyptian, Greek and Roman antiquities, and the Wolfsonian on Miami Beach, a renowned museum of modern art and industrial design, which is part of Florida International University. The City of Miami Beach is a self-proclaimed cultural district, from South Beach to North Beach, the Art Deco District, and the developing Collins Park Cultural Center.

The *New York Times* on the web (<http://newyorktimes.com>) in the travel section from November 25, 2001, has two good articles entitled, "Miami Beach Art Deco: When More Was More" and "In and Around South Beach, Focusing Squarely on Food."

The opening reception will be held at the Vizcaya Museum and Gardens in Coconut Grove, an Italian Renaissance-style villa built by International Harvester Vice President James Deering in 1916 as a winter home. Watch for registration packets in February.

—Pam Young, AIC Vice President, [pyoung@cwf.org](mailto:pyoung@cwf.org)

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Annual Meeting: June 6-11, 2002

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Exhibit Hall Open: Saturday June 8,  
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## FAIC News

### Carolyn Horton Fund Award Applications

The Carolyn Horton Fund Award is administered by the Foundation of the American Institute of Conservation of Historic and Artistic Works (FAIC). It is offered annually to support continuing education or training for professional book and paper conservators. Applicants must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

Deadline for application is February 1, 2002. Applications are available from the AIC website, <http://aic.stanford.edu/faic/horton.html>, or by mail, Carolyn Horton Fund, FAIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006.

### Second Round of FAIC Awards

The Foundation of the American Institute for Conservation (FAIC) has completed its second round of awards for professional development and outreach. These awards are funded by the FAIC Board discretionary endowment. Applications for the next cycle of awards are due February 15, 2002.

Congratulations to the award recipients from the Sep-

tember 15, 2001, review of applications:

**Workshop Development Awards:**

**Steve Dalton** of Northeast Document Conservation Center (NEDCC), to present a workshop on mycology.

**David Goist** of the Southeast Regional Conservation Association (SERCA), to offer a workshop on microclimates at the SERCA annual meeting in Greensboro, N.C., in March of 2002.

**Nancy Purinton** of the National Park Service Harpers Ferry Center, to offer a workshop on medieval pigments and ink.

**Professional Development Scholarships:**

**Diane Dicus** of Boise, Idaho, to attend a Canadian Conservation Institute workshop: "Adhesives for Textile and Leather Conservation."

**Judith Emprechtinger** of Philadelphia, for study at the Austrian National Library: "Book Conservation Ethics and Conservation Bindings."

**Nancy Purinton** of Harpers Ferry, W. Va., for study at Colonial Williamsburg Foundation: "Analysis of 18th-Century Map Materials."

**Carolyn Riccardelli** of Los Angeles, to attend the Materials Research Society symposium workshop: "Ancient Technologies" and to present a paper on "Egyptian Faience: A Process For Obtaining Detail And Clarity By Refracting."

**Beth Richwine** of Washington, D.C., to attend a

CONTINUED ON PAGE 13

# AIC Board Elections 2002



## Slate of AIC Board Candidates Offered by the AIC Nominating Committee

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC Board of Directors for the Year 2002:

Secretary (two-year term): Hilary Kaplan  
Treasurer (two-year term): Richard Kerschner  
Director, Committee Liaison (three-year term): Jane Klinger  
Director, Specialty Groups (three-year term): Mary Striegel  
Director, Professional Education and Training (three-year term): Katy Untch

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions. Remaining in office through June of 2003 are Jerry Podany, president; Pamela J. Young, vice president; and Craig Deller, director of communications.

### Call for Nominations from the Membership for Additional Candidates for AIC Board Elections

The AIC Nominating Committee encourages the AIC membership to submit additional nominations of qualified individuals as candidates for the 2002 AIC Board elections.

Nominations must be in writing and accompanied by:

- The signatures of three AIC members in good standing (fellow, professional associate, or associate)
- A brief biographical sketch of the nominee (format available from Nominating Committee chair), and
- A signed copy of the willingness-to-serve statement (available from Nominating Committee chair).

Potential nominees are encouraged to discuss the duties of the office under consideration with current incumbents or past officers. Candidates for these positions can be professional associates or fellows. The Bylaws require that all nominations, accompanied by the required documentation, must be received by the Nominating Committee chair by March 1, 2002 (three months

prior to the AIC Annual Meeting).

All completed nominations and all correspondence regarding nominations, including position descriptions and requests for copies of willingness-to-serve statements and guidelines for the biographical sketch, should be addressed to Debra Hess Norris, Nominating Committee chair, Department of Art Conservation, University of Delaware, 303 Old College, Newark, Del. 19716; (302) 831-3696; fax: (302) 831-4330; dhnorris@udel.edu.

### Call for Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee also solicits, in advance of the annual business meeting, nominations of qualified individuals as candidates for the Nominating Committee election to be held at the 2002 AIC business meeting in Miami. As it does each year, the three-member committee will have a vacant position due to the rotation off the committee of the present chair. Nominees for this year's open position must be fellows. Committee members serve terms of three years, the third year as chair.

The Nominating Committee strongly encourages the AIC membership to submit nominations for this important committee position.

While additional nominations will be taken at the business meeting in Miami, to avoid the accidental omission of any mailed-in nominations, we require that all such nominations be received by the Nominating Committee chair by April 30, 2002. Nominations must be accompanied by a signed willingness-to-serve statement (copies of the statement form are available from the Nominating Committee chair). In accordance with the AIC Bylaws, the committee member is then elected by those fellows and professional associates in attendance at the annual general business meeting.

AIC members should contact members of the Nominating Committee (Debra Hess Norris, chair; Catharine Hawks, or Eric Hansen) to discuss any aspect of the nominating and election process.

The Nominating Committee encourages you to participate in the upcoming elections and welcomes your nominations of qualified candidates for the AIC Board and/or the AIC Nominating Committee.

—AIC Nominating Committee:  
Debra Hess Norris, Catharine Hawks, and Eric Hansen

course in Ceramic Conservation at the Dayton Art Institute of Ohio.

**Stephanie Watkins** of Austin, Texas, to attend a workshop at the Smithsonian Center for Materials Research and Education: "History and Treatment of Works in Iron Gall Ink."

**Bucky Weaver** of Andover, Mass., to attend a workshop at the George Eastman House: "19<sup>th</sup>-Century Photography."

#### Angels and Lecture Awards:

There were no Angels or Lecture awards this round.

#### Deadline for New FAIC Awards

February 15, 2002, is the deadline for receipt of applications for five FAIC awards that support education and outreach activities:

**Stout Memorial Awards** offer varying amounts to assist AIC student members with travel and registration costs for attendance at professional meetings or conferences.

**Professional Development Scholarships** offer up to \$1,000 to help defray professional development costs for AIC members.

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

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

**Workshop Development Awards** offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.

Guidelines and applications for each award category are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office. Projects should begin no earlier than March 30 for full consideration. Hard copies of application forms, supporting documents and any required letters of support must be delivered to the AIC office by February 15, 2002.

#### FAIC Emergency Response Workshops Completed

The events of September 11 provided a heightened sense of immediacy for the participants in the final workshop in the FAIC Emergency Response for Cultural Institutions project, which was held in October in Fayetteville, N.C. The eighteen-month project, which was funded by a

grant from the National Endowment for the Humanities (NEH), has provided training for ten instructors and 80 responders. The 2.5 day regional workshops focused on six aspects of response: preparedness and risk assessment; team building; the financial ramifications of a disaster; health, and safety; environmental stabilization; and first response salvage methods for a wide range of cultural materials. The goal was to provide participants with the knowledge and resources to assess and stabilize damage, and prioritize and direct salvage operations during the first 48 hours after an event.

The project began in June of 2000 with the recruitment, through an application process, of an initial group of ten participants who would be trained to serve as instructors in the regional workshops. In October of that year, the Train the Trainers workshop was held at the National Conservation Training Center in Shephardstown, W. Va. The session was led by instructors Jane Hutchins and Barbara Roberts, with participants Sharon Bennett, Tom Claeson, Neil

Cockerline, Mary Jo Davis, Bob Herskovitz, Hilary Kaplan, Barbara Moore, Julie Page, Randy Silverman, and Spencer Stehno. Five pairs of trainers, mentored by one of the course's original instructors, taught the five regional workshops at host sites across the country.

There were participants from 32 states, the District of Columbia, Canada, Australia, and Switzerland, and the group included not only paper, book, objects, textile, paintings, and architectural conservators, but librarians, archivists, curators, registrars, collections managers, a lawyer, an architect, and security specialists. The goal of the project was to create five

regional groups of geographically and professionally diverse trainers and responders. It is hoped that these initial groups will continue to be enlarged by subsequent local and regional workshops. The next activity is currently being reviewed by FAIC. The AIC Task Force on Emergency Mitigation, Response, and Recovery developed the original curriculum with input from The National Task Force on Emergency Response members, including the Federal Emergency Management Agency (FEMA), the Getty Conservation Institute, and Heritage Preservation.

The Southwest Workshop was held April 3–5 at AMIGOS Preservation Services in Dallas, Texas, with instructors Spencer Stehno and Neil Cockerline, mentor Jane Hutchins, and participants: Dennis Baltuskonis, San Antonio, Texas; Scott Devine, Lubbock, Texas; Ivan Hawthorn, Ames, Iowa; Ethel Hellman, Cambridge, Mass.; Jamye Jamison and Jennifer Lee, Austin, Texas; Blythe Lee, Bill Maina, and Wesley Sorensen, Dallas, Texas; Gordon Lewis, West Palm Beach, Fla.; Alexandra O'Donnell, Newport, R.I.; Terri Schindel, Boulder, Colo.; Beverly Perkins, Murrieta, Calif.; and Joyce Zucker, Waterford, N.Y.

### Latin American and Caribbean Scholarship Program

AIC Annual Meeting,  
Miami, Florida  
June 6–11, 2002  
Funded by Getty Grant Program  
See application in Spanish on  
AIC website under  
"What's New" at  
<http://aic.stanford.edu>

## Call for Posters

The Poster Session is a viable alternative venue for sharing your research, projects, and treatments with your colleagues. Over the past five years, more than 150 poster presentations have been made at the AIC conferences. If your abstract has not been accepted for the sessions, contact us.

We encourage the participation of students, new members, and professionals from allied fields. A one- or two-page abstract with the core of your idea is all that's needed. We will accept abstracts in Spanish, Portuguese, French, or Italian, but prefer English, the official language of the conference. Your abstract will be published in English in the conference papers.

Please contact us by February 15, 2002. This is a wonderful opportunity to share your diverse experiences with us. See you in Miami!

Contact Tony Rajer, chair, by e-mail at [rajert@globaldialog.com](mailto:rajert@globaldialog.com); (608) 249-7042; fax: (608) 251-3589; contact Helen Mar Parkin, co-chair, at 401 Green Oaks, Ct., #2076, Arlington, TX 76006.

The Northeast Workshop was held May 16-18 at the Northeast Document Conservation Center in Andover, Mass., with instructors M.J. Davis and Barbara Moore, mentor Barbara Roberts, and participants: Eric Alstrom, Hanover, N.H.; Karen Brown and Deborah Wender, Andover, Mass.; David Dempsey, Northhampton, Mass.; Ellen Dyer, Camden, Maine; Ronald Harvey, Lincolnville, Maine; Barbara Heller, Detroit, Mich.; Claudia Iannocilli and Maryanne Sadogopan, Boston, Mass.; Amy Cole Ives, Augusta, Maine; Richard Kerschner, Shelbourne, Vt.; Ingrid Neuman, West Newton, Mass.; Gwen Spicer, Delmar, N.Y.; Karin von Lerber, Winterthur, Switzerland; Susan Wellnits, Lowell, Mass.; and Anne Ball, Yarmouth, Maine.

The Northwest Workshop was held July 19-21 at the Seattle Art Museum in Seattle, Wash., with instructors Julie Page and Randy Silverman, mentor Jane Hutchins, and participants: Cynthia Ball, Jasper, Alberta, Canada; Kenneth Be, Cleveland, Ohio; Alice Bear, Julie Crehan, Nicholas Dorman, and Sarah Melching, Seattle, Wash.; Claire Dean, Kris-

ten Kern, and Peter Meijer, Portland, Oreg.; Diana Dicus, Boise, Idaho; Anne Hall, Lincoln City, Oreg.; Rita Kauneckas, Helena, Mont.; Nicola Ladkin, Lubbock, Texas; Robyn Riddet, Melbourne, Australia; and Sally Roggia, Honolulu, Hawaii.

The Midwest Workshop was held September 6-8 at the Harry S. Truman Library in Independence, Mo., with instructors Bob Herskovitz and Tom Claeson, mentor Jane Hutchins, and participants: Whitney Baker, Lexington, Ky.; Carol Briley, Michael Hosking, Kristen Stalling, and Carol Dage, Independence, Mo.; Laura Downey, Seattle, Wash.; Bronwyn Eves, Springfield, Ill.; Deborah Fandrei, Buffalo Grove, Ill.; Lisa Fox, Jefferson City, Mo.; Heather Galloway, Oberlin, Ohio; Jennifer Hein, Indianapolis, Ind.; Karen Jones, Ft. Collins, Colo.; Alan Chilton, Ft. Scott, Kans.; and Barbara Byers, Kansas City, Mo.

The Southeast Workshop was held October 25-27 in Fayetteville, N.C., with instructors Sharon Bennett and Hilary Kaplan, mentor Barbara Roberts, and participants: Catherine Anderson and Loreen Finkelstein, Williamsburg, Va.; Thomas Bernstein, South Padre Island, Texas; Carol Crawford, State Park, S.C.; Amparo de Torres, Washington, D.C.; Patricia Ewer, Asheville, N.C.; David Goist, Raleigh, N.C.; Marie Hollings and Hitoshi Kimura, Charleston, S.C.; Robert James, Raleigh, N.C.; Alexandra Klingelhofer, Macon, Ga.; Scott Kreilick, Orelan, Pa.; Ray Lindsey, Anniston, Ala.; Laura McCann, New York, N.Y.; Monet McKinzie and Erdie Picart, Fayetteville, N.C.; Zoe Perkins, St. Louis, Mo.; Elizabeth Kaiser Schulte and Kate Singley, Atlanta, Ga.; Frank Thomson, Asheville, N.C.; and Hilda Utermohlen, Miami, Fla.

—Mary Wood Lee, Project Manager, 5 Railroad Sq., P.O. Box 125, West Cornwall, Conn. 06796; phone and fax: (860) 672-0310; e-mail: [mlee@mohawk.net](mailto:mlee@mohawk.net)

## People

Congratulations to **Sylvia Rogers Albro** in her selection as the first Library of Congress Kluge staff fellow. The Kluge Fellowship is supported by an endowment from John Kluge, Chairman of the Library's Madison Council. The Fellowship supports five chairs and other visiting scholars selected annually through an international competition and a million dollar prize in the intellectual arts. For a period of up to 9 months, Albro will research the history of hand paper-making from the 13th century to the present in Fabriano, Italy. In addition, she will document the rich array of materials made with Fabriano papers found throughout the Library of Congress collections.

AIC member **Christiana Cunningham-Adams** was featured in a profile in the November/December 2001 issue of *Preservation*, the magazine of the National Trust for Historic Preservation. The article, "Champion of the Capitol," discussed her work on the frescoes of Constantino Brumi-

di in the United States capitol. In the same issue AIC members **Susan L. Buck** and **Richard Marks** were featured in an article focusing on conservation at the 1742 plantation near Charleston, South Carolina. Buck was shown removing paint from an overmantel at Drayton Hall and Marks installing a temporary replacement window. Other AIC members, **Richard Wolbers** and **Christina Thomson**, mentioned in the article, are also working at Drayton Hall on paint conservation techniques.

**Julie DesChamps** was omitted from the listing for the New York University Conservation Center, AIC News, November 2001, page 12. DesChamps is interning at The Better Image, 2001–2002.

**Dr. Robert J. Kapsch** has been appointed national park service senior scholar on historic architecture and historic engineering at the National Park Service, a new position established to undertake scholarly publications and studies on architecture and historic engineering issues related to the historic preservation mission of the National Park Service.

**Teresa A. Knutson** has taken the position of conservator with Textile Preservation Association, Inc., Keedysville, Maryland. She was previously at Rocky Mountain Conservation Center where she served as conservator of textiles and historic costumes.

T.K. McClintock Ltd., Conservation of Fine Art and Historic Works on Paper, announces that **Christopher Sokolowski** has joined the studio as assistant conservator. Sokolowski is an alumnus of the University of Delaware/Winterthur program in conservation. He completed internships at the Bibliothèque Nationale, the Musée du Louvre, Paris, and an Andrew W. Mellon fellowship at the Metropolitan Museum, New York.

**Katharine (Katy) Untch** has accepted a position as project specialist in the education department at the Getty Conservation Institute. She can be reached at [kuntch@getty.edu](mailto:kuntch@getty.edu) or at (310) 440–7325.

**The Winterthur/University of Delaware Program in Art Conservation** announces the program's third-year students, internship sites, and majors: Michelle Facini, Fine Arts Museums of San Francisco, paper; Dawn Heller, Library of Congress, paper; Adam Jenkins, Philadelphia Museum of Art, objects; Tonja King, Asian Art Museum, objects; Kathryn McGrath Swerda, Walters Art Gallery, paintings; Martin Salazar, The Metropolitan Museum of Art, photographs; Hugh Shockey, National Park Service Harpers Ferry Center, objects; Alisa Vignalo, Worcester Art Museum, objects; Valeria Orlandini, National Gallery of Canada and the Tate Gallery, paper. Contact the art conservation department at (302) 831–2479.

## In Memoriam

### Carolyn Price Horton, 1909–2001

Carolyn Horton, bookbinder and conservator, died peacefully at her New Jersey retirement home on October

21 at the age of 92. During her 50 years of practice, she played an important role in the development of the bookbinding and conservation field in this country, training and inspiring the young American and European binders who worked with her.

An enthusiastic supporter of professional organizations, she joined the Guild of Book Workers on August 9, 1954, and was made an honorary member in 1992. She joined the American Institute of Conservation of Historic & Artistic Works in the early 70s, and was made an honorary member in 1982. After her retirement in 1984 her friends and colleagues honored her by establishing the Carolyn Horton Fund in AIC/FAIC for the professional development of book and paper conservators, which has provided support for the mid-career advancement of more than twenty young conservators.

By her own account, Carolyn first became interested in bookbinding when her high school English teacher in Easton, Pa., suggested that she bind a story she had written and illustrated. Although she decided then that it was not something she could teach herself, her interest stayed with her. When she later found herself in Vienna with her first

## AIC Names 2001 Professional Associate and Fellow Members

*The following individuals were approved as Professional Associate members in 2001:*

Diane Fullick  
Kate Ottavino  
Sherri Tan  
Virginia Whelan  
Julie Wolfe  
T. Scott Kreilick  
Wojcieh Kulikowski  
Philippa Jones  
Renee Stein  
Elmer Eusman  
Jodie Lee Utter  
J. Christopher Frey  
Brenda Bernier  
Lyzanne Gann  
Yunhui Mao  
Margaret Brown  
Timothy Noble



*The following individuals were approved as Fellow status members in 2001:*

Scott Haskins  
Rebecca Rushfield  
Thornton Rockwells

husband in 1929, she studied book-binding at the Woman's Academy of Applied Art. When they returned to Philadelphia, she worked with Albert Oldach, an established German binder, for five years. This period served as a valuable apprenticeship, although Oldach's assistant took every opportunity to hiss at her, "A viman's place is in the kitchen!" Subsequently she became the binder/conservator at the American Philosophical Society where she worked on the Bache collection of Franklin, and also on the Philadelphia College of Physicians collections, doing a great deal of "silking" of the manuscript material, as well as book repair.

Divorced, she supported herself and her sister throughout the depression. It was during this period that a professor's water damaged collection provided her first experience in the virtues of freezing wet materials, a treatment she advocated and championed until it finally gained widespread acceptance in the late 60s. In 1939,

remarried to Donald Horton, she moved to New Haven, Conn., where she was appointed the first book restorer at Yale University. Four years later after he had obtained his Ph.D., they followed his work to Washington, New York, and Chicago, eventually returning to settle in New York in 1958. In New York, she established Carolyn Horton and Associates, a bindery/conservation studio in their brownstone home. It started in one room on the first floor and gradually expanded to occupy three of the four floors. The 27 years in New York were busy ones. Regular Horton clients consisted of many of the large, prestigious institutions in New York, Washington, and Chicago, as well as smaller favorites such as the Morton Arboretum and the Corning Museum of Glass. Art dealers and private rare book collectors would show up, as well as the elite of New York, whose private collections she would often arrange to have cleaned and refurbished on site. In 1962 she and her

staff undertook the huge job of cleaning the 37,000 volumes of the Grolier Club's collection. In 1966 she was part of the American group that went to Florence after the flood to help with the salvage operations that she reported in "Saving the Libraries of Florence" in the *Wilson Library Bulletin*, June, 1967. In 1972 she salvaged and restored 600 flood-damaged rare books from the Corning Museum of Glass. Meanwhile, in 1967, she wrote for the Library Technology Program of the American Library Association, *Cleaning and Preserving Bindings and Related Materials*, a landmark book describing the proper basic care to conserve books and library materials.

The Horton Bindery during those years was staffed by an ever-changing succession of European and in-house trained American binders, providing a rich mixture of English and continental binding traditions. What emerged with Carolyn's insistence on openness, discussion, and exchange of ideas was a distinctive Horton approach. She

was scornful of old binders who took their secrets to the grave. Based on a solid understanding of materials and techniques, the careful and individualized treatment of items became the hallmark of her work. She often commented that treating an old book was like dancing: you had to follow the lead of your partner. Conservation or restoration treatments were often justified by a favorite comment, "Well, it's an old book." In her mind, the patina of age that provided character and often included important bibliographic information was to be respected and preserved if at all possible, in contrast to the commonly accepted treatment of rebinding with new materials. Early on she appreciated the importance of documenting treatments and attached abbreviated treatment reports typed in 8 point in the back of her books. For these reasons, she is often considered to be the first, true American book conservator who made restoration and repair her primary focus.

In her private life, which she happily mixed with her professional life in lunches in the garden or parties in the parlor, she found time to raise two children, Chris and Lucy, and to foster a long and loving relationship with her husband Don. Together they shared an absorbing interest in their backyard garden in New York, and later in the natural world they found at their weekend camp in the Pine Barrens of New Jersey. After she retired they moved in 1985 into a nearby Quaker retirement community in Medford Leas where, for the last fifteen years, they have been well cared for and happy.

It was a quiet end to a life full of warmth, interest, and accomplishment. Horton's contributions to the field of book and paper conservation were many and on various levels. As a practical and pragmatic problem solver, she came up with many low budget, useful solutions that often still carry her name, such as the Horton Humidifier (the double garbage can humidifier), the Horton Press (a small, versatile, portable press), and the Horton Hinge (a hinging technique

for reattaching boards). An inveterate saver, she amassed an impressive collection of salvaged old papers and historic marbled endpapers, available for completion work. Her most important contribution however, may have been her example of openness, optimism, and generosity of spirit. For these characteristics in particular, Carolyn Horton is remembered by her colleagues, friends, and former associates with admiration and affection.

Anyone who wishes to do so may remember her with a contribution to the Carolyn Horton Fund at FAIC.

—Betsy Palmer Eldridge, 25 Castle Frank Crescent, Toronto, ON M4W 3A3, Canada; (416) 967-4589, fax: (416) 967-3992; bpeldridge@aol.com

### David Earle Findley

I am deeply saddened to announce that David Earle Findley passed away October 16, 2001 in Raleigh, N.C. Findley came to the North Carolina Museum of Art in 1986 filling the position of associate conservator. He was promoted to chief conservator in 1993, a position he held until the time of his death. He is survived by his mother, Mrs. H. W. Findley, two sisters, and a brother.

After receiving his BFA from the University of Georgia in 1977, Findley attended the Cooperstown Graduate Programs. In 1981, he received an MA and Certificate of Advanced Studies specializing in the conservation and restoration of paintings and works of art on paper. His internship in paintings conservation with Norman Muller at the Worcester Art Museum was a positive, formative experience. Prior to coming to North Carolina, he worked as a paintings conservator at the Worcester Art Museum for four years, and completed a one-year assistantship at the Cincinnati Art Museum.

Findley was modest and reserved about his skills as a conservator and as an artist; but his passion for art was obvious, especially when asked about his favorites—Degas, Cassatt, Homer,

and Titian. He was an exceptional painter and draftsman. According to his mother, as a child and young adult, he had an insatiable appetite for the old masters and spent hours copying their work from reproductions in art books. He was happiest in front of an easel, whether conserving a painting or painting one of his own. At the time of his death, Findley was researching Jan Miense Molenaer's *The Dentist* for the Age of Rubens Exhibition opening in fall 2002. His recent conservation of Bernardo Bellotto's *View of Dresden with the Frauenkirche at Left* was perhaps his most challenging and successful treatment. His observations of Bellotto's technique were insightful and an important contribution to the recently published exhibition catalogue, *Bernardo Bellotto and the Capitals of Europe*.

Findley was passionate about teaching people to preserve their own collections and gave collection care workshops all around North Carolina. He was a member of the North Carolina Preservation Consortium, Heritage Preservation, and the North Carolina Museums Council. He also served as a board member for the Friends of the Museum, North Carolina State University, the Visual Arts Exchange, and was an AIC fellow.

Findley's most important contribution was his kindness and generosity. He was a thoughtful friend who never forgot a birthday or special occasion. Those who knew him remember his keen wit and perceptive intelligence. We will miss his kind and gentle soul. Contributions in memory of Findley can be sent to: In Memory of David Earle Findley, Elon Home for Children, C/O Kim Futrell, P.O. Box 157, Elon, N.C. 27244.

—William Brown, Conservator, North Carolina Museum of Art, 4630 Mail Service Center, Raleigh, N.C. 27699-4630; (919) 839-6262, x2206; fax: (919) 733-8034; [wbrown@ncmmail.dcr.state.nc.us](mailto:wbrown@ncmmail.dcr.state.nc.us)

## Allied Organization News

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### Heritage Preservation Annual Meeting in Miami in June

Heritage Preservation will hold its annual meeting on Friday, June 7, 2002, from 12:30–2:00 p.m., in conjunction with AIC's annual meeting. All AIC members are invited to attend. Of special interest will be a report on Heritage Preservation's work on emergency response, especially its survey of loss and damage to cultural resources resulting from the September 11 attacks. The Heritage Health Index, SOS!, CAP, and numerous other areas will be covered. For information on the meeting, please contact Rory House at [rhouse@heritagepreservation.org](mailto:rhouse@heritagepreservation.org).

### Best Practices for General Conservation Assessments Scheduled for Miami

Heritage Preservation, Inc. and the Conservation Assessment Program (CAP) are pleased to announce Best Practices for General Conservation Assessments, a pre-conference workshop in Miami, Fla., on Thursday, June 6, 2002, in conjunction with AIC's annual meeting. Since CAP was developed in 1990, more than 1,800 conservation reports have been written for museums throughout the United States. Heritage Preservation gets frequent requests for advice on how to best write a CAP report, what should be included, and how assessors can better serve small muse-

ums. With more than 11 years of completing site visits and reports, CAP assessors have a great deal of knowledge to impart. They have developed their own styles of report writing, helped museums continue to find funding for conservation by maintaining a relationship with a museum even after the CAP report is finished, and found their own best ways of working with their architectural counterparts to complete a thorough report with clear priorities.

These are some of the topics that will be explored during Best Practices for General Conservation Assessments. Nine experienced conservators who have written more than 200 CAP reports among them, will share their own best practices they have found to be most successful. By examining a case study CAP museum, assessors will better understand what aspects of their site visits and reports are most useful. Other topics will include using technology to improve site visits and strengthen reports, working with small museums, and communicating with museum staff and volunteers unfamiliar with collections care. Registration information will be available in early February.

### American Chemical Society Announces 50-Year Members

Professor Curt Beck and Dr. Robert Brill were listed among the 2001 group of 50-year members of the American Chemical Society. Also on the list is Dr. Kazuo Yamasaki of Nagoya, Japan, a conservation scientist active in IIC, of which he is a fellow.

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## Letter to the Editor

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In their article in the September 2001 issue of the *AIC News*, Paula Volent and Suzanne Deal make the assertion that there is a premium on team work in the expression of creativity. They refer to several prominent businesses that have directed their interest to innovations in new technology: IDEO, Linux, Microsoft. The focus of their discussion is the environment of creativity. What is implied by this—and has been used by these very companies to advertise their methods and services—is that a milieu of creativity can be manufactured and sold to other businesses. This is certainly an interesting idea, and Volent and Deal propose to apply this process to conservation.

By referring to certain scholars in the field of psychology, particularly Teresa Amabile, they state that creativity has falsely been associated with the individual, when it is now known to be the production of teamwork. This is by no means a widely accepted view in the social sciences. The extreme opposite view, held by people like Louis Franzini and John Grossberg, or Daniel Nettle, argues that the unique experience of individuals is required for innovation, and this position has also asserted that schizophrenia and insanity are a part of this process. But Volent and Deal argue that the solitary genius is a myth, debunking the popular view that Edison was a lonely creator, instead telling us that even he worked in teams. This is perhaps true of the later life of Edison, but one only has to read the life of Tesla and

the description by Kevin Starr (in *Inventing the Dream*) to realize that part of Edison's solitary genius was masterminding the armies of lawyers he paid to control his inventions and those he believed he had invented.

When we look at businesses or groups that are innovative, either the guilds of the Middle Ages, revolutionary movements, or businesses like the Bell Labs (even with their fall to the now humble Lucent Technologies), we see cultures, often formed by individuals. How do we separate the contributions of individuals and the groups they work in and create? This was the dilemma contemplated by Alfred North Whitehead as he dissected the creations of Einstein, Galileo, Galvani, Gauss, Herz, Kepler, Newton, and Pasteur. Jules Henry came to some interesting conclusions regarding the attempts of IBM in the 50s to produce teams of creative workers, and these centered on the realization that there was a fundamental contradiction involved. The innovative personality was incapable of full expression in the group, but the structure of the group attempted to give expression to the individual by cultural acceptance. The outcome could be competition or cooperation, but depended on the individual participation of the members and ultimately on the solitary contributions.

As I see it, AIC could promote creativity and innovation by encouraging more grants to individuals who are not associated with institutions, as well as those in institutions. Thus we would have the best of all possible situations: solitary geniuses working alone in their lonely laboratories, and

## AIC/FAIC Award Deadlines

If you would like an application or more information about any of the items listed below, please contact the AIC office at [info@aic-faic.org](mailto:info@aic-faic.org); Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10; or see the AIC website at <http://aic.stanford.edu> under Grants & Awards.

### February 1

Carolyn Horton Fund—Contact the AIC office for applications at [info@aic-faic.org](mailto:info@aic-faic.org); Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10

### February 15

George Stout Memorial Awards, Workshop Development Grants, Professional Development Scholarships, Lecture Fund Awards, Angels Project Awards.

groups of them cooking up massive innovations in museum labs. One last thing, going back to the idea of insanity associated with creativity, we can rest with the knowledge that Daniel Nettle tells us from studies of a wide range of eminent people, scientists had one of the lowest rates of mental disorder. Perhaps this applies to conservation innovation, too.

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### Response:

As Wendy Williams and Lana Yang state in their essay, Organizational Creativity, “Individual creativity and group (or organizational creativity) are two different beasts....Organizational creativity is not simply individual creativity that happens at work.” The field of research on creativity, as we noted, started with biographical studies of creative individuals. Yet those creative individuals relied on society and teams of others to create and spread their innovations and discoveries. Recent research has underlined the fact that creative individuals need to work in an environment that is supportive and appreciative of creative ideas. Without teams of creative people working together and good channels of communication and support for those working outside of organized teams, some of the most important innovations would remain in the solitary garage, laboratory, or garret. The lone genius may actually hamper creativity and innovation in a field of study if overly protective or non-communicative.

Conservation as a profession is devoted to the continued growth of knowledge and dissemination of critical information that may, potentially, dramatically improve the preservation of unique artifacts and works of art. The lessons learned from commercial venues such as IDEO, Linux, and Microsoft provide conservators with valuable tools and methodologies to develop advancements in the profession, as well as to work well with teams of colleagues. We hope that our profession will support both the creative individual conservator as well teams of conservators. We did not intend in any way to negate or minimize the importance of individual creativity. Support for individual conservators, both in providing a venue for testing new innovations and a forum for learning new innovations and applications, is a continuing mission of the American Institute for Conservation.

—*Paula Volent, Associate Treasurer, Bowdoin College, 5600 College Station, Brunswick, Maine 04011; (207) 725-3244; pvolent@bowdoin.edu*

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### Architecture

Karen Fix

### Conservators in Private

Karen Fix

### Objects

Karen Fix

### Research & Technical Studies

Karen Fix

Note: Corrections are the result of AIC database problems.  
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by e-mail at [info@aic-fatc.org](mailto:info@aic-fatc.org).

## Conference Report

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### Past Practice, Future Prospects

The British Museum Department of Conservation presented a three-day conference on the history and future of conservation, September 12–14, 2001. Held in London at the Clore Education Centre Great Court, designed by Norman Foster who is responsible for the Millenium Bridge that spans the Thames, the program aimed to look at conservation and comment on how far the field had come in its development of theory and practice; it also briefly touched on where the future might lead. Presentations ranged from biographies of well-known conservators (e.g., Helmut Ruhemann) to technical research on materials as far ranging as English wall paintings, Norwegian iron artifacts, Irish stonecarving, Roman mosaics, and American flags. Some of

the techniques discussed were alarming, such as Brian Clarke's (Fitzwilliam Museum, UK) description of 19th-century print restoration methods, which included excising large areas of damage and flattening by ironing. Others such as Elizabeth Darrow (Trinity University, USA) acknowledged the work of Pietro Edwards, the 18th-century director of restoration for Venice, who insisted on a state-sponsored school for restoration whose tenets of practice included reversibility and the use of an inter-leaving layer of varnish before inpainting.

Of the 28 papers, only two addressed the future of the field. The other papers, one a video on Japanese screen repair, provided historical perspective, but in the context of the period and with acknowledgment of repair methods that are in fact still in use. While some of the older techniques presented were alternately

hilarious or shocking, the overall mood of the conference was subdued, given the opening day of September 12 and the absence of at least three Americans who were unable to fly over before the September 11 attacks.

One point brought up by Pau Maynes (Spain) seemed particularly worthwhile: the importance of writing and maintaining our own history. In researching the field of photograph conservation, Maynes stressed the necessity of keeping records of our training, influences, mentors, and resources. In that manner, conservators can have a clearer picture of how the field has developed and therefore where and how far it still needs to go.

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## Health and Safety News

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### HEPA HEPA HEPA

For years the members of the Health and Safety committee have been whispering “HEPA.” After September 11, we are shouting “HEPA” from the rooftops. With the potential for contaminated dusts from the World Trade Center disaster and other hazardous situations, the use of appropriate filtering systems on vacuum cleaners has become all the more important.

HEPA stands for High-Efficiency Particulate Air filter and refers to a material rated to trap 99.97% of airborne particles 0.3 microns and larger. The ULPA, Ultra-Low Penetration Air, filter traps even more, 99.99% of particles 0.12 microns and larger.

A HEPA vacuum is a vacuum cleaner designed with a HEPA filter as the last filtration stage. HEPA is the legal standard for lead abatement and asbestos mitigation (ULPA is legal, too). For those tasks as well as WTC dust, HEPA filtration or better is required.

An ULPA filtered machine provides better capture for extremely fine particulates. Examples of such materials include powdered organic dyes, condensed lead fumes (around molten lead or leaded bronze), at least some viruses, or very finely divided modern pigments like the

cadmiums.

When selecting a vacuum, make sure you get true HEPA or genuine HEPA filtration. Avoid lesser grade look-alike systems with names like hospital-grade HEPA, HEPA-like, or Gore-Tex microfilters. These are cheaper but in spite of similar looking ratings, they are not acceptable for conservation work. It is also important that the vacuum be designed and constructed so that all the air taken in is passed through the HEPA filter before it is exhausted. This is sometimes referred to as a “HEPA sealed system.”

Some HEPA vacuums designed for home use eliminate the collection bag and use only “cyclonic” filtration to remove the dust before passing the exhaust through a HEPA filter. This type of system is fine for general house-keeping, but is inadequate for cleaning hazardous materials because of the very high risk of exposure when handling the uncontained collected dust.

The HEPA or ULPA filter itself is expensive so vacuums incorporate a number of pre-filtration stages to protect it. The collection bag is considered the first stage. The more intermediate filtration stages, the longer the HEPA filter will last.

A number of recent articles have referred to “HEPA filter bags.” Even if true HEPA collection bags exist, which is doubtful, they would not be acceptable to use to clean up hazardous materials. Were the bag to rip, the contami-

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## Corrections

Please note the following corrections to the health and safety insert, “From Cradle to Grave: Waste Management for Conservators,” from the November 2001 issue of *AIC News*:

- The insert should be listed as number 4/1.
- In the box entitled, “Some Information on Chemical Compatibilities with Regard to Waste,” please note the following corrections:

“Acids and Alkalies: Acids and alkalies may be disposed of in the sewer system under certain conditions. If the acid or base contains no dissolved heavy metals, it may be neutralized and then washed down the drain with plenty of water (neutralization with strong acids is a potentially very dangerous activity and should only be attempted with a thorough understanding of good practice for handling chemicals). Consult with local water treatment facilities before deciding on this course of action. Municipalities may wish to test the stock solution before allowing you to proceed with neutralization prior to disposal.”

“Dry Waste: Disposal of solid or dry waste is difficult to discuss in general terms, but as a rule, solid or dry materials should be kept in that state and not mixed in with liquid waste for disposal. Seek advice from a professional on particular disposal methods, especially for toxic and reactive chemicals, or any highly regulated materials such as lead or asbestos.”

nants would spew out of the vacuum creating an extremely hazardous environment.

Before using a HEPA vacuum, be sure to ask how to change the collection bag and maintain the intermediate filters and HEPA filter in a way that will not release contaminants. The act of opening the machine and removing the bag may create a dust cloud of exposure. Some manufacturers (Nilfisk, for example) have step-by-step instructions for changing bags and filters inside a glove bag (or a large, clear, garbage bag in a pinch). Others may want you to send the unit back to a service center. If you have access to local exhaust ventilation or a large lab hood, you may want to consider using this as your change area for smaller vacuum units.

The increased popularity of HEPA vacuums with allergy sufferers has resulted in an increase in the number of manufactures and models that are available. Prices and options vary widely. When comparing different vacuums, consider general durability, options like variable motor speed, the capacity of the tank/collection bag, the cost of replacement filters and bags, the noise level, and performance specifications like CFM, water lift, and the horsepower of the motor. A HEPA vacuum is always more expensive than a similar conventional vacuum. Prices range from extremely high to as little as \$130.

A chart comparing a number of HEPA/ULPA vacuums, "A Heap 'O HEPA Information" by Batyah Shtrum, was published in *WAAC Newsletter* in September 1997 (19/3). The article is available online at <http://palimpsest.stanford.edu/waac/wn/wn19/wn19-3/wn19-306.html>. Scroll down to get to the article.

—Chris Stavroudis, *Paintings Conservator, Member of AIC Health & Safety Committee, 1272 N. Flores St., Los Angeles, Calif. 90069-2904; (323) 654-8748; cstavrou@ix.netcom.com*

## H & S Committee Participates in Mailing

Members of the AIC Health and Safety Committee, the Smithsonian Center for Materials Research (SCMRE), The Smithsonian's Office of Safety and Environmental Management (OSEM), and Arts, Crafts and Theater Safety (ACTS) collaborated in producing a packet of documents to help guide conservators in handling objects contaminated with dust that contains hazardous components from the World Trade Center disaster site. Copies of the packet were mailed to NYRAC members, courtesy of SCMRE.

—Members of the Health and Safety Committee

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## Grants, Awards, and Fellowships

### US/ICOMOS 2002 International Summer Intern Program in Historic Preservation

The United States Committee, International Council on Monuments and Sites (US/ICOMOS) is seeking United States citizen graduate students or young professionals for paid internships abroad in the summer of 2002. Positions are entry-level where participants work for public and private nonprofit historic preservation organizations and agencies under the direction of a professional for a period of three months. Past internships have required training in architecture, architectural history, landscape architecture, materials conservation, history, archaeology, interpretation, museum studies, and cultural tourism.

Students will be paid a stipend equivalent to \$4,500 for the 12-week internship (in some countries with convertible currency). In other cases, the stipend is based on local wages. Exchanges offer partial or full travel grants. Applicants must be graduate students or young professionals with at minimum a bachelor's degree (or near completion of master's preferred) and 22 to 35 years old. Applicants should be able to demonstrate their qualifications in preservation and heritage conservation through a combination of academic and work experience. Speaking ability in the national language is desirable.

Apply no later than February 15, 2002. For further information and to receive an application form, contact

Grachel Kubaitis, program officer, US/ICOMOS, 401 F St. NW, Room 331 Washington, DC 20001-2728; (202) 842-1862; fax: (202) 842-1861; e-mail: [gkubaitis@usicomos.org](mailto:gkubaitis@usicomos.org); [www.icomos.org/usicomos](http://www.icomos.org/usicomos).

### Museum Loan Network

The Museum Loan Network (MLN) facilitates the long-term loan of art and objects of cultural heritage among United States institutions as a way to enhance the installation of museums, thus enabling them to better serve their communities. Funded and initiated by the John S. and James L. Knight Foundation and The Pew Charitable Trusts, the MLN is administered by the Massachusetts Institute of Technology's Office of the Arts.

MLN awards grants to eligible nonprofit institutions in the U.S. that are interested in borrowing or lending works on a long-term basis:

- Travel grants are available for museum personnel, community advisors, and other experts' travel to prospective lending institutions to research possible loans and initiate collaborations
- Survey grants are available to institutions interested in identifying objects from their collections for future loans and inclusion in the MLN Directory. Additional funds are available for provenance and/or copyright research on objects involved in the survey
- Implementation grants are available to borrowing institutions to cover the direct costs associated with actual loans of objects, including programming

Application deadline for 2002 is May 3, 2002. For more information, contact the MLN staff at Museum Loan Network, MIT, 265 Massachusetts Ave., N52-401, Cambridge, Mass. 02139-4307; (617) 252-1888; fax: (617) 252-1899; e-mail: [loaner@mit.edu](mailto:loaner@mit.edu); <http://loanet.mit.edu>.

### Cynthia Woods Mitchell Fund

The National Trust for Historic Preservation is accepting applications for the Cynthia Woods Mitchell Fund for Historic Interiors, which provides assistance in the preservation, restoration, and interpretation of historic interiors. Grant awards, ranging from \$2,500 to \$10,000, are awarded to nonprofit and public agencies. Individuals and for-profit businesses may apply only if the project for which funding is requested involves a National Historic Landmark. A dollar-for-dollar cash match is required. Application deadline is February 1, 2002.

For more information, contact the National Trust regional office for your state listed on the organization's website, [www.nthp.org](http://www.nthp.org), or call (202) 588-6197.

## American Association for State and Local History

The American Association for State and Local History (AASLH) invites submissions to the 2002 Awards Program. Now in its 57th year, the AASLH Annual Awards Program is the most prestigious national recognition for achievement in the preservation and interpretation of local, state, and regional history.

The AASLH Awards Program not only honors significant achievement in the field of local history, but also brings public recognition of the opportunities for small and large organizations, institutions, and programs to make contributions in this arena.

Nomination forms may be obtained visiting the AASLH website, [www.aaslh.org](http://www.aaslh.org), or by contacting the AASLH office by phone, (615) 320-3203; or by e-mail: [history@aslh.org](mailto:history@aslh.org). Nominations are due to state award representatives on March 1, 2002. They are then reviewed by a national committee in the summer of 2002 with formal presentation of the awards made during the AASLH Annual Meeting, September 25-28, 2002, Portland, Oreg.

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## New Materials and Research

### POLYOLEFIN FOAMS

In the last decade or so there have been considerable changes in the manufacture of polyolefins. This, coupled with changes in laws regarding environmental pollutants, particularly CFCs, has also resulted in considerable changes in the manufacture of polyolefin foams. Experienced users have noted changes in the physical characteristics, handling, and aging properties of newly purchased foams compared to those obtained several years ago. Many questions have been posed about the suitability of new polyolefins for conservation applications.

This article is intended to clarify some of the processes and materials used in foam production that will hopefully help conservators understand the implications of some manufacturing changes for conservation use of these products.

### Polyethylene, Polypropylene, and Polyolefins

Low density polyethylene (LDPE) was made by ICI (USP 2153553, 1939, ICI). Soon after, it was discovered that many compounds with an ethylenic or

vinyl carbon-carbon double bond, especially 1-alkenes or alpha-olefins, like 1-propene (propylene), 1-butene, 1-hexene, and 1-octene, could be made into polymers or copolymerized with ethylene (USP 2200429, 1940, ICI). Thus a wide variety of polyolefin polymers were produced, which are often referred to simply as polyethylene, except poly(1-propene) which is polypropylene.

Soon after the invention of polyolefins, foams were made from them using a variety of expanding or blowing agents, including nitrogen, carbon dioxide, steam, and decomposition gases from ammonium carbonate (USP 2256483, 1941, du Pont), and hydrocarbons and chlorinated hydrocarbons (USP 2387730, 1945, du Pont). Chlorofluorocarbon (CFC) blowing agents, specifically 1,2-dichlorotetrafluoroethane (CFC-114) was introduced in 1962 (USP 3067147, 1962, Dow) and foams using isobutane were being sold by Astro-Valour Inc in 1986 (Dow vs. AVI, 2001). Dow started using hydrocarbons in 1994. Much recent development has concentrated on making foams without CFCs.

Polyolefins made as described above are uncrosslinked, so-called linear polymers. A chunk of uncrosslinked polyethylene consists primarily of individual long macromolecules with linear or chain-like backbones. This is the sort of polyolefin plastic that is used to make normal

uncrosslinked polyolefin foams like CelluPlank (Sealed Air), Ethafoam (Dow) and PolyPlank (Pactiv).

Polyethylene is crosslinked by creating reactive sites in the middle of the polyethylene molecules. Reaction at a reactive sites on adjacent polyethylene molecules creates a bond between these two molecules, joining them together, and, in effect, creating a single large molecule. This is the sort of plastic that is used to make crosslinked polyolefin foams like Plasta-zote (Zotefoams) and Volara (Volktek/Sekisui). Crosslinking and crosslinked polyolefin foams will be discussed later.

### Open-Celled and Closed-Celled Foams

Depending on how the foaming process is carried out and the materials used, the foams can be open-celled or closed-celled. In open-celled foams the cells are interconnected and gas can pass from one cell to another through the open cell walls. In closed-cell foams gas is contained in discrete cells completely surrounded by matrix polymer, like balloons, and cannot pass from one cell to another, except by slow diffusion through the polymer in the cell walls. Open-celled foams have high gas permeability and are often used in filter applications. Closed-cell foams are gas barriers. Both types can be used in cushioning applications.

Most polyolefin foams encountered in conservation are closed-celled. The most commonly encountered open-celled foams are polyether-type polyurethanes but these are not generally recommended for conservation applications. Only closed-cell polyolefin foams are discussed in this article.

## Polyolefin Foam Manufacture

Plastic foams are made in a variety of ways but the polyolefin foams commonly used in the conservation field are made by dissolving or dispersing a compound (or mixture of compounds) called a blowing agent in molten polymer at elevated temperature and pressure. At some stage in the foam production process, usually when the molten mixture is extruded, the blowing agent converts to gas bubbles in the molten plastic by boiling, coming out of solution, or decomposing to gases (i.e., blows the plastic), thus creating the foam.

Blowing agents can be classified as physical or chemical. The choice of a blowing agent will affect the dimensional stability of the foam. Dimensional stability can be further altered through the use of additives called permeability control agents. Blowing agents and permeability control agents have been of recent concern for conservators.

## Physical and Chemical Blowing Agents

Dissolved gases or low boiling liquids that bubble out of the melt when it is extruded to low pressure are called physi-

cal blowing agents because they operate by a change in physical state for the blowing effect. Physical blowing agents evaporate and do not leave chemical residues in the foam. *Physical blowing agents* for polyolefins and their problems are described in USP 6323245, 2001, Sealed Air Corporation:

*In the past, chlorofluorocarbons [CFCs], such as 1,2-dichlorotetrafluoroethane [CFC-114], dichlorodifluoromethane [CFC-12], trichloromonofluoromethane [CFC-11], etc., were used as blowing agents in the production of polyolefin foams because, among other reasons, the rate of diffusion of such materials out of the foam was slow enough to approximate the rate of diffusion of air into the foam to prevent significant cell wall collapse. Relative to other potential blowing agents, however, chlorofluorocarbons are expensive and believed to be harmful to the environment. The continued use of such materials as blowing agents, therefore, is highly undesirable.*

*Accordingly, efforts have been made to use less expensive and more environmentally friendly blowing agents that also provide good dimensional stability to polyolefin foams. For example, U.S. Pat. Nos. 4,694,027, 4,640,933, and 4,663,361 disclose, as a complete or partial replacement for chlorofluorocarbon blowing agents, a mixture of at least 70% isobutane with a physical blowing agent selected from the group consisting of hydrocarbons, chlorocarbons, and chlorofluorocarbons having from 1 to 5 carbon atoms, boiling points between -50 EC. and 50 EC., and a permeation rate through an olefin polymer resin modified with a stability control agent of greater than about 1.2 times the*

*permeation rate of air.*

*While adequate for foams with density greater than about 2 lbs./ft<sup>3</sup> (e.g., Ethafoam 220), for isobutane in polyolefins, the permeation rate is so high, and the solubility is so low, such that it is difficult to produce dimensionally stable polyethylene foam planks with density of 1.5 lbs./ft<sup>3</sup> or less. Production of low density foams requires changes in the foam formulation such as different polymer resin, crosslinking, or use of permeability control agents.*

When “stability” or “deterioration” of a foam is being discussed in terms of the blowing agent, what is being referred to is the dimensional stability (usually post-extrusion shrinkage), not chemical stability like oxidation.

After the foam is made hydrocarbon blowing agents exchange with and are replaced by air. Manufacturers store their freshly produced foams until the hydrocarbon blowing agent is gone and now longer poses a fire threat. Dow claims only a trace of blowing agent remains in Ethafoam, and it was reported on the OSG-L that less than 0.02% is left before it is sold. Such low trace hydrocarbon blowing agent will be very unlikely to damage objects because their concentration is so low and they are so volatile as not to condense on or be absorbed by objects.

*Chemical blowing agents* are solid compounds added to the molten plastic that undergo chemical reactions at elevated processing temperatures to produce gas bubbles in the molten plastic thereby forming the foam. Chemical blowing agents can be defined as either thermal or

reactive.

Thermal chemical blowing agents such as azodicarbonamide, azobisbutyronitrile, and 4,4'-oxybis (benzenesulphonyl hydrazide) are dissolved in the fluid plastic at a temperature below their decomposition temperature, at concentrations of 10–20%. When the temperature is raised sufficiently at a later stage in the process these decompose to yield gases, typically nitrogen, carbon monoxide, carbon dioxide, and/or ammonia, thereby creating the foam. Most chemically crosslinked polyolefin foams are made this way.

Reactive chemical blowing agents are mixtures of compounds that react (not thermally decompose) during the foam manufacturing process to produce gases. Examples include a mixture of acid and carbonates, such as citric acid plus sodium carbonate or bicarbonate, that react at elevated temperatures to produce carbon dioxide (has been used for polyolefin foams), or isocyanates and water that react to produce carbon dioxide (commonly used to make polyurethane foams).

Chemical blowing agents leave solid residues of unreacted blowing agent or decomposition products behind in the foam, that may amount to as much as 10% of the foam. Residues may damage artifacts. Hence foams made with physical blowing are preferred for conservation purposes. Uncrosslinked polyolefin foams are made with physical blowing agents, formerly CFC, but now more commonly low boiling hydrocarbons and/or nitrogen and maybe carbon dioxide (USP 5348984, 1994, Sealed Air). Crosslinked polyolefin foams are made with physical and/or chemical blowing agents, depending on the manufacturer.

### Additives In Foams

Common additives in polyolefin foams include nucleating agents, permeability control agents, pigments, colorants, fillers, chemical stabilizers (antioxidants, heat and light stabilizers), lubricants and slip agents, antistatic agents, flame retardants, fragrances, odor masking agents, and the like.

Additives, including blowing agents, are always dispersed in the molten polymer prior to extrusion of the foam and tend to be incorporated at less than about 2 percent by weight (except flame retardants that are present in greater quantity).

Initially they are evenly distributed throughout the foam. Some additives are designed to migrate to surfaces (bloom) to create a change in surface properties, including antistatic agents, gas permeation control agents, and slip agents or lubricants. These are present as very thin layers, maybe even monomolecular layers, in properly formulated products. Incorrect formulation may lead to thicker layers that could wipe off onto objects in contact. Additives intended to alter the bulk properties of the product, like colorants, pigments, chemical stabilizers (antioxidant and light stabilizers), and fire retardants, are completely encapsulated by polymer and do not migrate to the surface, and are usually innocuous. However, all additives are exposed to substances that diffuse into the polymer matrix, including water, oxygen, pollution gases, and liquids in contact with the foam. If there is reaction between these diffusing substances or if the additive degrades with age, products harmful to objects may be produced.

### Nucleation Agents

Nucleation agents are particles that

promote gas bubble formation from which the foam cells grow. They control the production, distribution, size, and uniformity of cells by providing more nuclei than would be present in their absence, leading to more cells, and therefore smaller cells, resulting in improved whiteness, pliability, and appearance of foam. They have been used since the earliest days of polyolefin foams manufacture. Substances that have been used include powdered silica gel, activated alumina, and nickel and iron metal powders (USP 2387730, 1945 du Pont), but now preferred substances include talc, clay, mica, diatomaceous earth, silica, titanium oxide, zinc oxide, calcium silicate, metallic salts of fatty acids such as barium stearate, zinc stearate, aluminum stearate, and sodium bicarbonate with or without citric acid (USP 5290822, 1994, Astro-Valcour, Inc).

The finely divided oxide and silicate powders that do not melt during processing are generally inert and not likely to have any conservation implications. On the other hand residues from the reactive chemicals that decompose or react at processing temperatures to generate gas, like

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## Worth Noting

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**Conservation and preservation professionals** are being recruited for FEMA's Cultural Heritage Roster for post-disaster assistance teams and mitigation research. Contact Eric Letvin at (301) 220-1884 or [eletvin@g-and-o.com](mailto:eletvin@g-and-o.com) for information on how to sign up.

An additional round of **SOS! Conservation Treatment Awards**, courtesy of Target and the National Endowment for the Arts, was made, bringing the total number of awards to 123. As of August 2001, 42% of the funded projects completed the conservation phase nationwide. During this busy conservation season, quite a few projects were wrapped up, including two that were only awarded their grants last spring.

**The Getty Conservation Institute** announces the names of the 2001–2002 Conservation Guest Scholars who will be in residence at the Getty for periods of 3–9 months. The Conservation Guest Scholars Program, now in its second year, provides an opportunity for individuals from conservation and related fields—including scientists, architects, cultural heritage professionals, and researchers—to engage in scholarly research.

Scholars are able to use the extensive resources and facilities of the Getty Conservation Institute, the J. Paul Getty Museum, and the library and collections of the Getty Research Institute to pursue specific projects. The program complements the numerous other Getty research grants awarded by the Museum, the Research Institute, and the Grant Program.

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the carbonate/citric acids blends, may affect conservation suitability.

### *Permeability Control Agents*

Permeability control agents (also called, aging modifiers, permeability modifiers, stability control agents) refer to additives that control the dimensional stability of the foam as the blowing agents in cells exchange with air, and do not refer to the chemical stability of the plastic as it ages.

When a foam is initially formed its cells are filled with blowing agent. This blowing agent permeates out of the cells to the atmosphere to be replaced by air that permeates in. If the blowing agent has greater permeability than air then it leaves faster than air enters so cells collapse. The relative permeabilities of blowing agent and air determine whether the foam shrinks or swells. Ideally, if permeabilities are about equal, then exchange takes place at an equal rate and the foam is dimensionally stable without post-extrusion shrinkage. The permeability of CFC-114 is about equal to air, but that of isobutane is about 5 times greater, which leads to post-extrusion shrinkage. To decrease the permeability of the hydrocarbon blowing agents, permeability control agents are added.

Permeability control agents include fatty esters like glycerol monostearate, fatty amides like stearyl stearamide, fatty acids like stearic acid, fatty amine like stearyl amine, and salts of fatty acids like zinc stearate. These are blended into the polyolefin feed stock at the beginning of the extrusion process at concentration below 2% then migrate to the surfaces of the cells where they form thin crystalline layers. Because crystalline films are less permeable than amorphous films, the permeability of the coated cells is reduced. Most of the perm control agent is present on the inside of cells inside the foam mass, with very little on the foam surface. Glycerol monostearate and stearyl stearamide are commonly used.

An early patent refers to glycerol monostearate (monostearin) as a blowing agent adjunct to be used with azo type chemical blowing agents to make very fine celled foams (USP 3222304, 1965, Koppers Company). A recent patent notes that glycerol monostearate leaves a grease-like residue on the surface of the foam that can be transferred to objects that come into contact with the foam, and that the transfer of this grease-like residue to certain substrates is problematic, especially for optical products and high gloss finishes. Stearyl stearamide is recommended as a replacement because it does not transfer (USP 6232355, 2001, Sealed Air). Fatty amides (also called fatty acid amides since these are the reaction product of fatty acids and ammonia) were suggested by USP 4214054 (1980, Dow), so amides have been used since then.

Conservators have complained about the greasy or soapy feel possessed by some polyolefin foams. Perhaps this can be attributed to glycerol monostearate. Since the problem has been recognized by foam makers and alternatives suggested, perhaps glycerol monostearate will be discontinued. Glycerol monostearate and stearyl stearamide are used as slip agents in polyethylene films, and the latter, or similar carboxylic amides like stearamide and oleamide, have been detected during analyses of films. The effects of amide slip agents in polyolefin sheet products for storage of photographic film has been discussed in detail by Wilhelm and

Brower in the context of storage of photographs. Their observations apply to polyolefin foams. They noted that although material has transferred to photos in some cases, there is no evidence that chemical damage has occurred.

Some brands of foams labeled as 'Class A' Compliant do not have a greasy surface. This classification means that they will not affect the quality of any exposed part of an automotive interior or exterior (a Class A surface) by creating visual defects such as stains, burns, scrapes, haze, excess surface roughness, discoloration, etc. when used in the production, handling, and delivery of automobile parts. Foams that meet these criteria are probably best for conservation applications.

### *Pigments, Colorant, and Fillers*

In the "old days" there was no absolute standardization of colors. Today, U.S. Federal Standard C.I.D A-A-59136 28, specifies that for identification purposes only, foam should be colored according to the grade as:

- Grade A: Standard—white
- Grade B: Static dissipative—pink
- Grade C: Fire retardant—light brown
- Grade D: Static dissipative and fire retardant—blue-grey

Some manufacturers use a light blue to designate very low density foam (usually about 1.7 pcf). Others use green to indicate foam made from "pre-consumer waste" obtained from trimming operations in the factory, not from consumer recycling operations. Pink has always been used for antistatic foams.

These solids that are dispersed in the molten polymer and are encapsulated by plastic. They do not exude to the surface, nor are they dissolved or extracted by water. They should create no problems in conservation applications.

### *Antioxidants and Stabilizers*

Polyolefin foams probably have antioxidant and heat stabilizers to prevent deterioration at processing temperatures. Special grades intended and advertised for outdoor applications may have increased quantities of these, plus light or UV stabilizers. These stabilizers do not create problems for conservation applications. It is probably true that if they are not present then the foam will degrade more quickly, even at ambient conditions in museums with good environmental controls, so these should be considered beneficial (even necessary) additives.

### *Flame and Fire Retardants*

A variety of additives can be used as flame retardant properties. The most common flame retardant are antimony trioxide usually with brominated or chlorinated organic compounds. These additives are present at much higher concentrations than other additives. Consequently, they may not be so well encapsulated by the plastic, and the plastic might be more friable due to their presence. These foams will tend to be denser, less pliable, and have poorer cushioning performance than standard foams. Although I know of no evidence that they have caused damage, because these additives could undergo degradation reactions to form degradation products that could attack object, fire retarded foams should

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**The 2001–2002 Conservation Guest Scholars** and their projects are varied: Mary Brooks (Great Britain) will research methods to prevent the deterioration of textiles and fibers; Angel Cabeza (Chile) will establish a protection plan for Chilean archaeological monuments; Gabi Dolf-Bonekämper (Germany) will develop methods to identify and protect Berlin's most significant sites and landmarks; Catharina Groen (the Netherlands) will examine the historic use of a special pigment used in paintings from the 16th to 20th centuries; and M. Isabel Kanan (Brazil) will develop a manual for use by conservators to conserve and restore lime-based materials in historic structures. For further information, [www.getty.edu/conservation](http://www.getty.edu/conservation).

**The Native American Graves Protection and Repatriation Act (NAGPRA)** is in its second decade, and the museum field is just becoming aware of the long-term implications of this act. To help museums set long-term policies and comply with the intent and spirit of the law, AAM has realized the resource report, *Implementing the Native American Graves Protection and Repatriation Act (NAGPRA)*. The report shares the experiences of a decade, including a sampling of procedures for compliance, discussion of the meeting of two world views around implementation of NAGPRA, examples of repatriation activities and collaborations among museums and Native Americans, and ethical considerations. Also included are current regulations, examples of inventory procedures, and a chronology of implementation activities. Other resources cover bibliographies, organizations, websites, and professional development opportunities. Copies are available from \$25 (AAM members) and \$32.50 (nonmembers). Contact the AAM Bookstore, (202) 289–9127; e-mail: [bookstore@aam-us.org](mailto:bookstore@aam-us.org); [www.aam-us.org](http://www.aam-us.org).

**AASLH Wins Library-Museum Collaboration Grant from IMLS:** Last fall, the federal government awarded more than \$3.6 million for 15 projects that will help libraries and museums work together to enhance their collections and services to the public. The libraries and museums will match that amount with more than \$3.9 million. The American Association for State and Local History (AASLH) was one recipient of the IMLS Library-Museum Collection Grant for \$187,150.

In other news, AASLH and its partners—the Ohio Historical Society, New York State Archives, and Michigan Historical Center—are conducting Archival Basics Continuing Education, a national pilot program. The organizations have teamed up to develop a program to improve the management of and access to our nation's libraries, historical societies, and other related organizations responsible for archival and manuscript materials. Workshops are scheduled for 2003.

Due to the recent terrorist attacks, Congress is developing legislation that instructs the **Federal Aviation Administration (FAA)** to institute new security measures. Plans include restrictions on items passengers can take on board. The draft limits carry-on items to one piece of luggage and one other personal item (the legislation allow the FAA to define carry-on luggage and determine what other personal items are allowed).

The development of these new rules will impact the ability of museums to transport objects in the passenger compartment of commercial air carriers. The American Association of Museums (AAM) is working with other organizations to recommend a plan that will protect the security of airline personnel and passengers, while at the same time preserving the ability of museums to transport objects in a safe and timely manner. AAM has also been working with the Registrars Committee, gathering information about museum use of commercial air carriers. As of this writing, the FAA had not issued any rule changes in transporting cargo, but that could change.

If your museum has had difficulty transporting objects in the passenger compartment or as cargo on commercial air carriers, please send the information to Eileen Goldspiel, AAM Government and Public Affairs; e-mail: [egoldspiel@aam-us.org](mailto:egoldspiel@aam-us.org).

The AAM board of directors recently approved **Guidelines for Museums on Developing and Managing Business Support**. The document gives the museum community detailed guidance on handling business support of museums, consistent with and following the AAM Code of Ethics for Museums. The guidelines are based on the principles of adhering to an ethical standard that exceeds legal minimums, acting in a manner consistent with the museum's mission, and maintaining control over all museum activities including exhibition content, avoiding conflicts of interest, and adhering to an ideal of transparency. AAM: (202) 289–1818.

**Heritage Health Index Meeting Convened:** Work continues on the Heritage Health Index, a national survey of the conditions and needs of collections held in libraries, archives, historical societies, and museums. The project is being undertaken by Heritage Preservation in partnership with the Institute of Museum and Library Services and with support from the Getty Grant Program.

The development of the Heritage Health Index survey will be guided by an Institutional Advisory Committee made up of representatives from organizations and federal agencies that advocate for collecting institutions and by working groups consisting of professionals experienced with working with different types of materials.

The Institutional Advisory Committee was convened in October 2001. The meeting presented the ideas and timeline for the development of the Heritage Health Index survey tool. Participants were asked to respond to issues such as identifying the survey universe, composing the

working groups to be most representative of collections involved, and designing the survey to collect information that will be relevant to a broad range of institutions. The cooperation of these groups in endorsing and promoting the Heritage Health Index to their constituents will be essential as the survey tool is developed and implemented.

To address how to assess the health of the materials themselves, Heritage Preservation will bring together working groups that will include conservators as well as institutional staff such as administrators, curators, registrars, librarians, and archivists that support preservation through their work. Working groups meetings will take place from January to April.

For additional information about the Heritage Health Index, or to be added to our mailing list, please contact Kristen Overbeck at (202) 634-0033 or [koverbeck@heritagepreservation.org](mailto:koverbeck@heritagepreservation.org).

**Twenty-First Century Learners: How Will They Use Museums and Libraries?** In November 2001, more than 400 experts from the library, museum, public broadcasting, and education arenas answered the call to meet at the Hyatt Regency Hotel on Capitol Hill to discuss how they will serve the changing needs of the 21st-century learner. For five years IMLS has been supporting partnerships between museums and libraries. Many of these partnerships explore new dynamics of collaboration and establish fresh strategies to build community learning. New emphasis on partnerships and use of telecommunications, including the Internet and broadband television, has the

capacity to profoundly expand the vision of traditional institutions. For more information, go to [www.imls.gov/conference/agenda.htm](http://www.imls.gov/conference/agenda.htm).

**The Williamstown Art Conservation Center (WACC)** is collaborating with the High Museum of Art to establish the Atlanta Art Conservation Center (AACC), the Southeastern United States' first conservation center that will serve cultural institutions throughout the region.

When fully staffed, the AACC will house 12 professionals trained to conserve paintings, furniture, decorative objects, sculptures, frames, and works on paper. The spacious facility, located in a former commercial building that was converted by the Museum in 2001, will accommodate the conservators and large-scale equipment necessary for a wide range of treatments in a variety of disciplines. It features specialized conservation areas for paintings, objects, and works on paper, as well as storage space for artwork undergoing treatment, a photo studio complete with darkroom, and staff offices. The Center is organized as a member consortium, but services are available to any institution, group, or individual needing conservation of works of art. Currently, the AACC has six institutional members and numerous private clients. The High has entered into a long-term partnership with the Williamstown Conservation Center for management of the lab and future development of the regional center.

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## NEW MATERIALS AND RESEARCH CONTINUED FROM PAGE 29

not be used for conservation purposes.

### *Antistatic Agents*

Antistatic agents migrate to the surface of the plastic where they absorb moisture from the air to create electrically conducting surfaces that dissipate electrostatic charge. Substances that have been used include fatty ammonium compounds, fatty amides or amines, and phosphates esters. They create hygroscopic surfaces that might promote corrosion. Amides and amines cause swelling and stress cracking of polycarbonate, and are corrosive to some metals. Substitution of a mixture of glycerol monostearate and sodium alkyl sulphonates has been suggested as a more benign antistatic agent (USP 5312924, 1994, Sealed Air). Material Safety Data Sheets from Dow for Ethafoam indicate the presence of glycerol monostearate and other antistatic agents. These grades generally pass industry contact corrosion standards (ASTM D 2671 B). In spite of this, long term contact applications should be avoided to avoid potential corrosion or hydrolysis caused by contact with high water content foam surfaces.

### Foam Perforation

The changeover from CFC to hydrocarbon blowing agents has created a fire hazard problem. Manufacturers must age the foams in ventilated conditions for a time until sufficient hydrocarbon has exchanged with air to reduce the hydrocarbon content to acceptably low values prior to storing the foam in a confined space or shipping the foam to users (which might be done in confined cargo truck trailers). To this end, a technology consists of perforating the foam with a series of channels to provide paths enabling the blowing agent to escape more rapidly from the interior of the foam. Both Dow ("RapidRelease Technology" for Ethafoam) and Sealed Air (PolyPlank) hold patents for perforated foam. Foams treated this way show a regular pattern of needle punches on their surfaces. Some channels extend from one side through the other. This obviously decreases gas barrier properties of the foam. There is also some decrease in strength. This has little effect on oxidative stability because air can easily permeate through the foam in its unperforated state.

### Crosslinked Polyolefin Foams

Crosslinked polyethylene foams are made from polyethylene that has been crosslinked. Crosslinked polyethylene has very different properties from uncrosslinked polyethylene and must be processed differently to make foams. The higher melting temper-

ature of crosslinked polyethylene requires different blowing agents. For any single property like foam density, softness, or resilience, either uncrosslinked or crosslinked foams with similar values can be made by appropriate selection of starting materials and processing variable, so for many applications the two types of foams are interchangeable.

Compared to uncrosslinked polyolefin foams, crosslinked foams have

- much smaller cells (less than 1 mm to barely visible, compared to greater than 2 mm for uncrosslinked);
- increased maximum operating temperature and thermal resistance;
- increased melting and softening point (requires higher temperatures to deform);
- increased elongation at break (less elastic);
- increased abrasion resistance;
- reduced deformation under load (creep);
- improved chemical resistance;
- decreased solubility (swells in solvents that dissolve uncrosslinked polyethylene); and
- increased environmental stress crack resistance (less likely to crack or craze when exposed to solvents and mechanical stress)

There are three common methods of crosslinking polyethylene:

1. Free radical reactions in the solid state initiated by high-energy electron irradiation (beta and gamma irradiation)
2. Free radical reactions in the molten state initiated by peroxide additives
3. Moisture-cured condensation in the solid state of vinyl oxysilane functional groups grafted as branches onto the polyethylene backbone.

Irradiation of polyethylene by high energy electrons produces free radicals that crosslink. Electron irradiation crosslinking does not involve additives and leaves no residues. The process is limited by the weak penetrating power of electron beams to sheets of less than about 10 mm thickness.

Peroxide initiated crosslinking relies on generating free radicals by the decomposition of a peroxide additive which then react with the polyethylene to create active sites where crosslinking occurs. Unreacted peroxide and peroxide decomposition products remain in the crosslinked polymer. The effect of these residues on durability of polyolefins is uncertain. Peroxides are known to increase oxidative degradation by promoting free radical reactions, resulting in yellowing and embrittlement. Peroxide crosslinked foams should be avoided or carefully tested before use in long term conservation applications.

Silane crosslinking is carried out by first grafting oxysilane groups onto the polyethylene then reacting the oxysilane groups on adjacent polyethylene molecules to crosslink. Silane crosslinked polyolefin foams contain unreacted additives or residues including peroxide free radical generators from oxysilane grafting, alkyl mercaptans used to control this grafting reaction (USP 4160072, 1979, Sekisui), hydrolysis catalysts for the crosslinking reaction like tin and zinc containing organometallic carboxylates or amines or toluene sulfonic acids (USP 4124344, 1978, Sekisui), and reaction products from the hydrolysis such as volatile amines (ammonia) or

acids (acetic acid). The long term effects of this cocktail of residues on the durability and conservation suitability of silane crosslinked polyolefin foams is unknown, but not expected to be beneficial.

Mercaptans are sulfur containing compounds that cause or degrade to compounds that tarnish silver. They are very smelly with a skunk-like odor. Some chemically crosslinked foams have corroded silver during tests. Although this corrosion has been attributed tentatively to reaction with sulfur containing pollution gases adsorbed onto the foam, it seems much more likely to be due to reaction with sulfur containing additives and their residues, such as mercaptans, azo/sulfonyl blowing agents, or sulfonate surfactants. Products that contain these compounds must be avoided in conservation storage applications.

From the conservation point of view, because there are fewer or no residues from the electron irradiation process, foams made by this process are preferred over those made using peroxide or silane crosslinking agents. Also, since the chemical processes use oxidation via peroxides, it can be difficult or impossible to add antioxidants to enhance long term oxidative stability and useful life of the foam. As previously explained, physically blown foams may be more suitable than chemically blown foams.

## Conservation Implications

For uncrosslinked polyolefin foams the main critical variables are polymer resin composition, blowing agent, and permeability control agents. At this time the affect of polymer resin composition cannot be stated. There are a great many variables. Uncrosslinked polyolefin foams used in conservation are physically blown with HCFCs (being phased out or no longer in use), hydrocarbons (particularly isobutane), and gases like nitrogen and carbon dioxide (likely to increase in use). These blowing agents are themselves innocuous, neither causing the polyethylene to degrade because of their presence, nor attacking museum objects because they have been replaced by air or are present in such trace amounts that they are unlikely to damage objects. However, their use may require changes in polymer resin composition to achieve appropriate foaming, and the effect of resin composition variables is not clear. The other effect of these blowing agents is the need for permeability control agents. Whether these additives have any effect on the long-term durability of the foam is unclear. Since these agents are designed to migrate to polymer surfaces to function, they are often in direct contact with objects. Problems of transfer of glycerol monostearate and environmental stress cracking caused by fatty amides particularly on polycarbonates has been recognized by foam makers and substitutes have been suggested, but the situation is still unclear. Amides have been discussed in the photograph conservation literature with the conclusion that they are not damaging to photographs. Polyamide slip agents are on the surface of most polyolefin sheets, and these have not been reported to cause problems, other than tarnishing of mirror polished metal surfaces.

It has been noticed recently that newly purchased polyolefin foams are sometimes quite crispy, lacking in elasticity and tear resistance. These observations seem to coincide with the changeover from CFC to hydrocarbon blowing agents. It is unclear whether this phenomenon is common to all brands and

grades. As should be clear from this article, there are many possible variables in the composition of foams and additives. The problem is compounded by loose terminology where all polyethylene foam is referred to as "ethafoam," even though there are many products on the market that are not "ethafoam" and are not made by Dow. Unless you are very particular when ordering, even many suppliers and distributors will substitute other polyethylene foams for a specifically requested brand on the assumption that all polyethylene foams that look alike are equivalent. Because of this it is difficult to track which brands have consistently been giving problems. A research project on this problem is underway at CCI.

For crosslinked foams, there are additional concerns related to residues from chemical blowing agents and chemical crosslinkers. Physically blown and irradiation crosslinked polyolefin foams are likely to be the most suitable for conservation use because they have the fewest processing residues.

Antistatic and fire or flame retarded grades should be avoided because they have potentially harmful additives.

There are likely to be variations in polyolefin feed stock (polymer or copolymer composition, degree of crosslinking), blowing agents, and additives between different manufacturers, between different grades from the same manufacturer, and between different forms or thicknesses of product such as plank, sheet or roll, and rods or tubes. Some of these differences are defined by patents. Different brands of polyolefin foams are likely to have different long term durability, depending on polyolefin composition, processing conditions (temperatures, pressures, cooling rates, etc.), dimensional and chemical stabilizing additives, end-use additives

and other variables. Deficiencies in performance and unexpected degradation should be noted and reported, with particular attention being paid to manufacturer, brand, grade, and date of purchase. I would be happy to receive notification of problems.

## References

Dow vs. AVI: U.S. Court of Appeals for the Federal Circuit 01-1003 Dow Chemical Co vs. Astro-Valcour, Inc., Sept 28, 2001; <http://www.fedcir.gov/opinions/01n1003r.html>

U.S. Federal Standard A-A-59136 28 (October 1997, Superseding PPP-C-1752d(3) 1 February 1993), Commercial Item Description: Cushioning Material, Packaging, Closed Cell Foam Plank, <http://packweb.wpafb.af.mil/specs/cids/aa59136.pdf>.

USP: U.S. Patents can be found by entering the patent number on the U.S. Patent and Trademarks Office web page at <http://164.195.100.11/netahtml/search-bool.html>.

Wilhelm, H., and C. Brower. 1993. *The permanence and care of color photographs: Traditional and digital color prints, color negatives, slides, and motion pictures*. Grinnell, Iowa: Preservation Pub. Co. 494-499.

—R. Scott Williams, Senior Conservation Scientist (Chemist),  
Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario  
K1A 0M5, Canada; (613) 998-3721; fax: (613) 998-4721;  
e-mail: [scott\\_williams@pch.gc.ca](mailto:scott_williams@pch.gc.ca)

## Foam Manufacturers

(all foams listed are closed-cell unless otherwise noted)

### **Cellect LLC**

70 Airport Rd.  
Hyannis, Mass. 02601  
(508) 775-5220  
Fax: (508) 771-1554  
[www.cellectfoam.com](http://www.cellectfoam.com)  
[www.sentinelfoam.com](http://www.sentinelfoam.com)

*Ssp (Bun)-Crosslinked Polyethylene Foams*

*F-Cell (roll), Microcell (bun), T-Cell (tape grade roll): crosslinked polyolefin (PO, PO/EVA)*

*OpFlex (bun): Open-Celled crosslinked metallocene polyolefin foam (all were formerly TM of Sentinel Products)*

### **Dow Chemical Company**

[www.ethafoam.com](http://www.ethafoam.com)  
[www.dow.com/perffoam/index.htm](http://www.dow.com/perffoam/index.htm)  
[www.dow.com/perffoam/tech/data.htm](http://www.dow.com/perffoam/tech/data.htm)

*ETHAFOAM low density polyethylene foam*

*LAMDEX low-density, ethylene styrene interpolymer-based laminated plank product*

*PROPEL a ultra-low density, thermoformable polypropylene foam*

### **FP International**

1090 Mills Wy.  
Redwood City, Calif. 94063  
(650) 364-1145  
(800) 866-9946  
[www.fpintl.com](http://www.fpintl.com)

*CUSHION-LITE polyethylene foam roll stock*

### **Pactiv Corporation**

1900 West Field Ct.  
Lake Forest, Ill. 60045  
(888) 828-2850  
[www.pactiv.com](http://www.pactiv.com)  
[www.pactiv.com/pactivframe.asp?page=/cgi-bin/product\\_engine.cgi&menu=/menu.asp?active=btn1](http://www.pactiv.com/pactivframe.asp?page=/cgi-bin/product_engine.cgi&menu=/menu.asp?active=btn1)

*PolyPlank polyethylene foam plank (formerly TM of Astro-Valcour, Inc)*

*Jiffycel polyethylene foam plank*

*H-Cell polyethylene foam plank laminated made from 1/2" layers (formerly TM of Sentinel Products)*

*Propafoam polypropylene foam sheet*

### **Pal Group**

1901-C Logan Ave.  
Winnipeg, MB, Canada R2R 0H6  
(204) 697-2880  
(800) 565-3995  
Fax: (204) 697-2881  
[www.palgroup.ca/foampak.htm](http://www.palgroup.ca/foampak.htm)

*Foampak: low density polyethylene foam roll stock*

### **Sealed Air Corporation**

Park 80 East  
Saddle Brook, N.J. 07663  
[www.sealedair.com](http://www.sealedair.com)  
[www.sealedair.com/products/protective/default.htm](http://www.sealedair.com/products/protective/default.htm)

*Cell-Aire (roll), Cellu-Cushion (roll stock/sheet foam) CelluPlank (plank): polyethylene foams*

*Stratocell (laminated polyethylene plank made up of 1/2" layers)*

### **Voltek, division of Sekisui**

[www.voltek.com](http://www.voltek.com)

*Volara A: fine-celled, irradiation crosslinked low density polyethylene foam roll stock*

*Minicel A: fine-celled, chemically crosslinked low density polyethylene foam in bun form*

(12% and 18% EVA foams are also available in Volara and Minicel)

### **Zotefoams Inc. (U.S.)**

[www.zotefoams-usa.com/products3.asp](http://www.zotefoams-usa.com/products3.asp)

### **Zotefoams PLC (UK) (formerly BXL Plastics)**

[www.zotefoams.com/uk/company.asp](http://www.zotefoams.com/uk/company.asp)  
[www.zotefoams.com](http://www.zotefoams.com)

(The UK site has most technical information, especially at [www.zotefoams.com/uk/technical/site/Frameset\\_technical.htm](http://www.zotefoams.com/uk/technical/site/Frameset_technical.htm))

*Plastazote: crosslinked polyethylene foam*

*Evazote: crosslinked ethylene copolymer foam (with vinyl acetate)*

*Supazote: crosslinked ethylene copolymer foam*

*Propozote: close-cell 100% polypropylene copolymer foam*

## Recent Publications

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*The Storage of Art on Paper, A Basic Guide for Institutions* by Sheryl Ogden provides a practical guide for professionals needing to store and preserve works of art on paper. The book emphasizes the importance of preventative care and details the considerations of choosing proper storage locations and enclosures. 2001. 30 pages. \$8.00 plus shipping. Published by and available from the Graduate School of Library and Information Services, University of Illinois at Urbana-Champaign, Publication Office, 501 East Daniel Street, Champaign, IL 61820, (217) 244-4643.

*The Preservation Program Blueprint* by Barbra Higginbotham and Judith Wild is the sixth volume in the ALA's Frontiers of Access to Library Materials series. It provides a complete guide for developing a library wide preservation program, both preventative and curative. The basis of the program is placing the responsibility of preservation on every staff member in every department so that preservation activities become integrated into ongoing library functions. 2001. 168 pages. \$37.00 (\$30.00 for ALA members). Published by and available from American Library Association, ALA Editions, 155 North Wacker Drive, Chicago, IL 60606, (800) 545-2433, [www.ala.org/editions](http://www.ala.org/editions).

*Leather Wet and Dry, Current Treatments in the Conservation of Waterlogged and Desiccated Archeological Leather*, edited by Barbara Wills, presents new ideas on the conservation of leather. Topics discussed include how to accurately assess the condition of leather, current treatments for waterlogged leather and how they compare with earlier treatments, the role played by mineral contents in the preservation of leather, and how to stabilize dry archaeological leather. 2001. 96 pages. \$25. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, [ioapubs@ucla.edu](mailto:ioapubs@ucla.edu).

*Rational Decision-Making in the Preservation of Cultural Property*, edited by N.S. Baer and F. Snickars, is the result of a week-long workshop held in Berlin. An international, interdisciplinary group of experts drawn from the social and physical sciences, along with specialists of architectural preservation, museums, library, and archive preservation, address the issues of public policy and its role in determining which portions of our cultural history are preserved or allowed to decay. 2001. 304 pages. Euro 40.50. Published and available from Dahlem University Press, Thielallee 66, 14195 Berlin, Germany, [dahlemup@zedat.fu-berlin.de](mailto:dahlemup@zedat.fu-berlin.de).

*Caring for the Past, Issues in Conservation for Archeology and Museums* by Elizabeth Pye discusses the evolution, philosophy, and current practice of conservation, focusing on archaeological and ethnographic materials. It is intended to encourage a better understanding of what conservation entails and how it can contribute to the study and enjoyment of cultural heritage. 2001. 232 pages. \$40. Published and available from James and James Ltd., 35-37 William Road, London NW1 3ER, UK, [www.jxj.com/catofpub](http://www.jxj.com/catofpub).

*The Paper Conservator, The Journal of the Institute of Paper*

*Conservation*, eds. Alan Donnithorne and Jane Eagan, the IPC's milestone publication of the 25th anniversary edition of *The Paper Conservator*, was designed as a forum to assess the history and future of paper conservation. Internationally respected conservation professionals contributed various perspectives combined to capture that elusive sense of historical continuity in changing theories of conservation. As one conservator commented, "If you're only going to read one issue of *The Paper Conservator*, this is the one." 2001. volume 25, 18 articles, 165 pages. Published and available from the Institute of Paper Conservation.

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

## Specialty Groups



### Architecture

**2002 CONFERENCE IN MIAMI:** Mary Jablonski, ASG program chair has already received several papers for the architecture session at the AIC Annual Meeting in June. The papers submitted include one on the conservation of build-

ings in Miami. Mary has enlisted several new members of ASG to present papers on the topic of issues of conservation on a large scale for buildings and monuments.

**SPECIAL ISSUE OF JAIC:** Sixteen abstracts were selected for development into full papers (16 papers by 28 authors or co-authors). The papers will be reviewed by the ASG Committee in January for format only and submitted to *JAIC* for the review process by their February 1, 2002 deadline. Thank you to all the ASG members who expressed interest in this *Journal* issue. We have every expectation that a strong special issue is in the works.

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



### Book and Paper

#### REPORT FROM THE EDUCATION AND PROGRAMS COMMITTEE

**COMMITTEE MEMBERSHIP UPDATE:** The committee has been assembled in compliance with the Ad Hoc

Committee Report on BPG Education and Programs, included in BPG members' fall mailing. For this report, as well as information about the Education and Program Committee (including contact numbers and some general weblinks for current and future training opportunities), check the new link for the committee on the BPG website at <http://aic.stanford.edu/conspec/bpg/news.html>. The composition of the committee reflects the diversity of training background, employment, and work activities of the membership. BPG Chair Leslie Paisley appointed two members: Committee Chair Dianne van der Reyden and Paper Conservator Representative Karen Zukor. Members include the chairs of the Archives and Libraries Conservation Discussion Groups, Kathy Ludwig and Meg Brown, as well as Erika Mosier and Glen Ruzicka. Other BPG members have volunteered to work with the committee on task forces focusing on special topics, such as organizing courses, symposia, and tours. A list of task forces and contact people will be posted at the website, and the committee looks forward

to working with a wide range of BPG members.

**SURVEY UPDATE:** The committee has already begun complying with the goals set by the Ad Hoc Committee by drafting a survey to profile the BPG membership with regards to type of training, work activities, and type of employment, in order to customize training and educational programs specifically for our group. The survey will be sent to the membership in the spring BPG mailing. We are also investigating the possibility of posting the survey on the Internet. In preparation, the committee reviewed data from the AIC Membership Survey, Summer 2001. More than 31% of the 767 respondents to the AIC Survey checked book, paper, or photographs as primary-tertiary areas of specialization. Of the 31%, approximately 40% were in private practice, 38% worked for nonprofits, 17% worked for government, and 3% worked for for-profits. About 52% live in the eastern United States, 24% in the interior, and 11% in the west; 12% were international. The AIC Survey compiled numbers for many other issues. Findings will be reviewed further and posted on the Internet.

With regard to training topics, 90.1% of the BPG respondents to the AIC Survey registered interest in materials science and technology of media and substrates, 88.9% in conservation treatment (identifying more than 16 areas of interest), and more than 40% in environmental topics. Approximately a third of the respondents were interested in management topics, and almost 15% were interested in fundraising. These findings have been organized into a table that is available from this committee. See "Continuing Education Survey Summary" on page 8 for an AIC membership-wide discussion of survey results.

The BPG Education Survey will attempt to elicit response from a greater number of BPG members, and to supplement and clarify the AIC Survey findings, in order to aid in the formulation of a strategic plan for educational programs during the committee's five-year appointment, from 2001 through 2006. The survey will also attempt to identify individuals available to teach or organize training on specific topics.

**EDUCATIONAL PROGRAMS:** The committee has begun to collect ideas about programs that could be sponsored over the next 5 years. We are looking into a variety of topics (e.g., humidification and flattening, tape removal, use of enzymes, preservation management, lab development, and technology and treatment of printers ink) and training formats (e.g. workshops, symposia, tours and distance learning techniques, including video conferencing, simulcast, and internet programs). We look forward to input from the BPG membership, whom we hope will monitor the website and newsletter updates, as well as contribute ideas and expertise by contacting committee members directly.

—Submitted by D. van der Reyden, Chair

## Specialty Groups

**FALL MAILING:** The fall mailing went out to BPG members the second week of November. Due to the recent events, there may be some postal delays. If you do not receive your mailing, however, please notify Fern Bleckner at fbleckne@nmaa.si.edu or call her at (202) 357-2685.

—Leslie Paisley, Chair; Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; (413) 458-5741; lpaisley@williamstownart.org



### CIPP

#### **HAPPY NEW YEAR TO EVERYONE!**

This is the first CIPP column of the new year and the CIPP Board hopes that everyone had a healthy and safe holiday season. New members who have yet

to receive their introduction to CIPP packet should contact the CIPP director responsible for membership: Randy Ash, mrandallash@qwest.net.

**BUSINESS BRIEF TOPICS:** Dan Kurtz, CIPP director, is currently asking for ideas from members for future CIPP *Business Brief* topics. For those of you not familiar with *Business Briefs*, this is a short publication envisioned to become a series that will feature topics of interest for the conservator in private practice. To date, there is one business brief entitled, "Introduction to Business Insurance" (Number 1, Spring 2000).

**CIPP WEBSITE:** Look for a new addition to the CIPP web page that will list all of the many articles written by members for our collective benefit. The list serve can help you identify other members who may wish to purchase bulk supplies in tandem with you. The list serve can also assist you will selling or purchasing new or used equipment. And then, of course, it can simply be used for a forum to discuss materials, techniques, or current research on artists and media. The possibilities are enormous. Don't be shy...log on! If you are still not privy to the discussion on the CIPP list serve, contact Jim Moss at clkmkcr@tiac.net.

**LIAISON APPOINTED:** Anne Zanikos, CIPP vice chair, has been appointed as liaison to the new AIC working group on specialty group publications. The purpose of the group will be to work toward a new set of policies for both written and web-based publications that meet the needs of both the specialty groups and other AIC publications. Walter Henry will guide this new group.

**NEWS FLASH!** Watch for the CIPP lead article in the May *AIC News* which is in the working phases and will focus on some self-initiated, educational groups that have been formed by conservators in private practice and may inspire others to spawn their own.

**2002 CONFERENCE IN MIAMI:** In the last few

years, the CIPP annual business meeting has been held in the evening either before or after the actual CIPP session. This year in Miami, the CIPP business meeting might be held in the morning and function as a breakfast meeting. We are hoping that there will be less conflicts for our members who attend many of the other evening events. Please check the meeting schedule carefully and do your best to attend the CIPP business meeting. The CIPP board needs your support and would like to hear your ideas on all of the many issues that face us as private practitioners. We look forward to many lively discussions at the new time. *Note:* The agenda for the business meeting will be published in the May *AIC News* column, as required by the CIPP Rules of Order.

The meeting this year will be a half-day session with plenty of time for discussion. Thanks to the diligence of both CIPP Director Susan Barger and Vice Chair Anne Zanikos, the program has been finalized. The meeting will focus on "Analysis for Private Conservators" and will feature Nancy Odegaard, Jamie Martin, Duane Chartier, and Susan Barger as speakers. High-tech analysis, low-tech analysis, mechanical analysis, examination techniques, and long-range academic-type research will be covered. A panel discussion with plenty of time for audience participation will be included. Plan on attending—it promises to be useful for all!

**BALLOT FOR NEW OFFICERS ON THE CIPP BOARD:** The slate for new CIPP Board members will be coming to you this month if you have not already received it. Please consider running for any of the four open positions as director, vice chair, secretary, or treasurer. These positions are highly rewarding, working with other CIPP members, making steady, incremental advances for our membership. As an added bonus, the AIC Annual Meeting early-bird registration for all CIPP officers is complimentary. Please fill out the form and return it as soon as possible. The nominating committee (Laurie Booth, Nancy Heugh, and Deb Selden) thanks you!

—Ingrid A. Neuman, CIPP Chair; Berkshire Art Conservation, 15 Perkins St. West, Newton, Mass. 02465; (617) 558-1930; berkart@earthlink.net



### Objects

**NOMINATIONS:** Cricket Harbeck and Laramie Hickey-Friedman of the Nominating Committee are seeking nominations for program chair and treasurer. Please feel free to contact Cricket or Laramie with suggestions. Cricket can be reached at the Milwaukee Public Museum; (414) 278-6967; Harbeck@mpm.edu; Laramie can be reached at the Los

## Specialty Groups

Angeles County Museum of Art; (323) 857-6166; lfriedma@lacma.org.

**OSG PUBLICATIONS COMMITTEE:** Papers for the OSG special issue of *JAIC* on retreatment are due to the Publications Committee on Jan 15 2002, if authors are seeking editorial assistance. The Publications Committee is offering to assist authors in complying with *JAIC* format and is willing to help with proofreading and other services. Please note: the deadline for all final papers in *JAIC* format will be March 15, 2002, so that the papers can be submitted to *JAIC* by the May 1, 2002, deadline.

**WORKING GROUP ON SPECIALTY GROUP PUBLICATIONS:** Virginia Greene has kindly agreed to represent the OSG on this working group of the AIC Publications Committee, chaired by Walter Henry. The purpose of the group is to ensure specialty group participation in the development of AIC publications policy. If members have ideas or concerns regarding publications, please contact Ginny at the University of Pennsylvania Museum, (215) 898-0657; vgreene@sas.upenn.edu.s

**2000 OSG POSTPRINTS:** Everyone should have received the postprints of Philadelphia's annual meeting. Thank you to all the speakers, Jessie Johnson and Ginny Greene for putting the publication together.

**2002 CONFERENCE IN MIAMI:** This year's annual meeting will be held in Miami. Program Chair, Patricia Griffin has put together an exciting program including papers.

**OSG WEB PAGE:** The OSG web page, to be included on the AIC website, is nearing completion. Thanks to Emily Kaplan for all her hard work.

—Lisa Bruno, OSG Chair, Brooklyn Museum of Art;  
(718) 638-5000 x 276; lisa.bruno@brooklynmuseum.org



### Painting

**2002 CONFERENCE IN MIAMI:** The PSG will meet in Miami, Sunday, June 9, and Monday, June 10. If you would like to address the group about a treatment, research, or philosophical idea, please contact me at the address below.

**DUES:** Due to a typographical error on the membership renewal form, PSG dues were mistakenly raised. We hope to turn this error into an opportunity! Although the PSG has a surplus of funds in savings, our annual expenditures have exceeded our income in the last three years. Book & Paper, Textiles, Objects, and Wooden Artifacts all charge \$25 for membership (and now we do, too). Dues may be used for workshops, to help bring speakers from abroad to the annual meeting or to defray costs of PSG publications. Please consider how we might best use our

funds.

**CONSERVATION UPDATE—NATIONAL GALLERY OF ART:** With the purpose of sharing information among colleagues, I spoke with Sarah Fisher, head of Painting Conservation at the National Gallery of Art (NGA).

**RESEARCH:** Several collaborative projects between the Painting Conservation Department (PCD) and the NGA Scientific Research Department (SRD) are underway: Cathy Metzger and Michael Palmer (SRD) are investigating the materials and methods used by Rogier van der Weyden for his portraits and portrait format paintings. They hope to examine each of the five or six other van der Weyden portraits in existence and compare them to the NGA's *Portrait of a Lady*. Other museums are sharing photomicrographs, x-rays and in some cases, paint samples; Ann Hoenigswald (PCD) and Barbara Berrie (SRD) are studying pigment changes in paintings by Picasso in preparation for a March 2002 conference at the Van Gogh Museum (VGM) in conjunction with the exhibition, *Van Gogh & Gauguin: The Studio of the South*; Susanna Griswold has been treating *The Small Crucifixion* by Mathis Gruenewald and is working with Melanie Gifford on a comparative study of techniques and materials used in this and his other crucifixion paintings; Culpepper Fellow Rikke Foulke is working on a research paper on the materials and techniques of Ercole de' Roberti as found in two paintings she treated for the exhibition, *Virtue and Beauty*, presently on view at the NGA. The two portraits are of Giovanni II and Ginevra Bentivoglio dated to c.1480; Jay Krueger has been working on a group of paintings by Mark Rothko and Barnett Newman. He is focusing on paintings where the original structure has been altered by the application of traditional conservation materials and techniques to what were then contemporary paintings (of the 1960s and 70s). Some were inappropriately varnished, and many of the paintings have irregular perimeters and are being returned to stretchers of original thickness and shape; and William Leisher Fellow, Allison Langle, is continuing her work on Rothkos's "multiform paintings" from the late 1940s. She will present a lecture on her research at Yale this spring, and plans to publish her research in 2003.

**PAINTING TREATMENTS:** David Bull, who works one day a week in the conservation department, has just completed the cleaning of Rembrandt's *The Mill*. A 25-year-old B-67 varnish had become opaque and no longer saturated the colors. The painting can now be seen with a varnish of MS2A and the appearance is greatly improved; Carol Cristensen has completed the treatment of several paintings by Aelbert Cuyp for an exhibition that is on view at the Gallery now; Michael Swicklik is working on some challenging permanent collection paintings including Watteau's *Ceres* and Cima da Conegliano's *Madonna and Child with Saints* and recently treated two new acquisitions: Jan

## Specialty Groups

Both's *An Italianate Evening Landscape* and Philip Wouwerman's *Battle Scene*.

**OTHER DEPARTMENT ACTIVITIES:** Examination of works in the 15th-century Italian Painting Collection contributes to the ongoing editing of the Gallery's Systematic Catalog technical entries. This project has been overseen by Elizabeth Walmsley. Ann Hoenigswald is also working on entries for the Systematic Catalog of Impressionist paintings; Sarah Fisher and Cathy Metzger are in their seventh year as members of the editorial board for PSG catalogs. These collaborative books are being compiled to increase the written body of knowledge for our profession: one step on the road to certification. The chapter, *Varnishes and Surface Coatings*, was completed in 1999. The chapter, *Stretchers and Strainers*, is in the final editing stages. Cathy has also begun compiling the inpainting chapter.

—Jill Whitten, *PSG Chair, Whitten & Proctor Fine Art Conservation*, phone/fax (713) 426-0191; [wjpfineart@main.com](mailto:wjpfineart@main.com)



### Photographic Materials

**IT'S A NEW YEAR!** I take this opportunity to wish all of you a very happy and prosperous new year. May the days find you healthy and may you all greet each one with generous thoughts for those upon whom fate has not looked kindly.

**OUR FORUM:** As 2001 ground to a close, news from the usual sources was pretty scarce. Actually, news from the unusual sources was pretty scarce as well. This is our forum, so we should take advantage of it, small as it may be. If there are issues that should be raised in this column, please contact me. One of the upcoming projects will be the updating of the PMG website, so suggestions for improvements are encouraged. All of us are encouraged to participate in the Treatment Forum, although the problem for some of us is not being fully ingrained with devotion to electronic media.

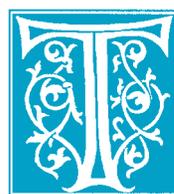
**2002 CONFERENCE IN MIAMI:** We are beginning another year, with many things to look forward to, from our individual pursuits of professional and personal gratification to workshops to the annual conference in Miami. The merciless tax season will be but a dim, if still unpleasant, memory. In Miami there will be the humid sultriness of the tropical nights to reward us for the days of presentations, and the hours of professional shoulder rubbing and networking. If only Ponce de León had realized that those lovely nights are the real Fountain of Youth.

The program for the BPG/PMG joint session at 2002 AIC Annual Conference in Miami is almost finalized with a full slate of papers. Look for a final update in the March newsletter. Please contact Lee Ann Daffner, program chair,

for more information on this program, or to submit tips, at [leeann\\_daffner@moma.org](mailto:leeann_daffner@moma.org).

Well, a short column this time, but things will improve as 2002 moves along. I am looking forward to the year's activities, and to working with my fellow officers to help ensure that PMG serves its members to their satisfaction.

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



### Textiles

#### 2002 CONFERENCE IN

**MIAMI:** Plans for the 2002 AIC meeting in Miami are coming together. I am pleased to report that we have had a good response to our joint TSG/OSG call for papers. Of the ten abstracts received, six are from members of OSG

and four from TSG. There is still room in the session for several more submissions and I hope to receive additional abstracts from the Textile Specialty Group so that we can put together a full day of papers. Unfortunately as of this writing there has been only one submission to Kathy Francis on a textile subject. This is our last call for abstracts. It is important for our group to be well represented at this session if we are to maintain our visibility as a distinct specialty group. If you have been sitting on the fence about presenting a paper, please consider it now. Papers can be of any length between ten and thirty minutes.

Abstracts on purely textile topics should be e-mailed to Kathy Francis ([KFrancis@isgm.org](mailto:KFrancis@isgm.org)) or sent to her at The Isabella Stewart Gardner Museum, Two Palace Rd., Boston, Mass. 02115. Kathy has a long involvement with the TSG, she would be happy to discuss any concerns or answer any questions.

Abstracts dealing with composite artifacts that have both textile and object components can be e-mailed to me at [christine.giuntini@metmuseum.org](mailto:christine.giuntini@metmuseum.org). Abstracts can also be sent to me at The Department of the Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, 1000 Fifth Ave., New York, N.Y. 10028, or faxed to (212) 396-5039. Abstracts for either topic should be 300 words or less and succinctly explain the topic.

For more information on the joint specialty session, please contact either Christine Giuntini at the above address or Patricia Griffin at The Cleveland Museum of Art, 11150 East Blvd., Cleveland Ohio 44106, fax: (216) 229-2881; e-mail: [griffin@cma-oh.org](mailto:griffin@cma-oh.org).

**POSTPRINTS UPDATE:** Postprints editors Jane Merritt and Virginia Whelan have received the final edits from the authors and they expect to get the finished volume to the printer in March.

**UPCOMING CONFERENCE:** "Strengthening the

## Specialty Groups

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Bond: Science and Textiles,” organized by the NATCC, will be held April 4–5, 2002, in Philadelphia and Winterthur. All TSG members should have received registration materials by now. If you need registration information, contact Howard Sutcliffe at (215) 684–7579, or e-mail him at [hsutcliffe@philamuseum.org](mailto:hsutcliffe@philamuseum.org). Sara Reiter and Linda Eaton, co-chairs, along with the other hardworking steering committee members, have put together a very strong group of papers and it will be an informative event for all of us.

**CALL FOR NOMINATIONS:** During these next two months the nominating committee will be seeking a few dedicated TSG members to run for the office of vice chair and treasurer. Being an officer is a great way to get to know your colleagues, both in textiles and in other specialty groups. I have really expanded my appreciation of the work we do through speaking and working with many of you over the years I have served as a TSG officer. It is a unique learning experience that I am grateful to have had. I encourage those of you who have been in the field a few years to please consider running for office. The nominating committee members are Kathleen Kiefer, T. Rose Holdcraft, and Robin Hanson. If you are interested in more information on the duties of the officers, you can contact Kathleen at (302) 888–4714 or [kkiefer@winterthur.org](mailto:kkiefer@winterthur.org). All the present officers and nominating committee members are listed in the AIC directory and you can call any of us for information.

This past year, Kathy Francis and I have been working together to more clearly identify the rolls of the chair and vice chair. Toward that goal we have been sharing some tasks formerly left to the chair alone. We want to more equitably distribute the tasks of these two officers so that the transition from vice chair to chair is less onerous. Toward that end we would like to propose that the vice chair take on the job of receiving the abstracts for presentations at our specialty group session at the AIC annual meeting. Many specialty groups already function in this manner and once the vice chair has put together a program, she or he can act as mentor to the new officer. At our business meeting, we will report to all of you how this transition year has worked. We look forward to your participation at the Miami meeting.

The current board members are: Christine Giuntini, chair; Kathy Francis, vice chair; Susan Adler, treasurer; Beth McLaughlin, secretary. You can contact me or any board member with ideas and concerns relevant to the TSG.

—Christine Giuntini, TSG Chair; The Department of the Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, 1000 fifth Avenue, New York, NY 10028; Fax: (212) 396-5039; [christine.giuntini@metmuseum.org](mailto:christine.giuntini@metmuseum.org)



### Wooden Artifacts

**NOMINATIONS:** It's that time of year again. Time to call for nominations. At the Miami meeting in June, I will be resigning and Arlen Heginbotham will be assuming the chairmanship. Therefore, I am seeking nominations for the program chair for the 2003 Annual Meeting. Fortunately, Helen Anderson will be continuing as secretary/treasurer in the second year of her term. Organizing these meetings can be a very pleasing experience. Also keep in mind that the membership last year voted to provide funding for officers who must attend the annual meeting.

**ARCHIVE ISSUES:** Soon, the specialty groups will be archiving their permanent documents in the AIC offices. If you have been an officer, you may still have various documents that could help fill in some gaps in our records. So check for those business-meeting minutes and budgets and stay tuned where to send them.

**2002 ANNUAL MEETING CALL FOR PAPERS:** The call for papers has been very successful and we look forward to a full day of talks and tips. You can expect a listing of the participants and their topics very soon.

**FURNITURE IN FRANCE:** David Bayne's article in the November issue of the *AIC News* has provided a glimpse of this very successful trip to the general membership. If you are interested in taking part in another study trip, please contact David Bayne.

—Chris Shelton, WAG Chair; P.O. Box 6826, Houston, Texas 77265; (713) 639-7731; fax: (713) 639-7740; [cshelton@mfah.org](mailto:cshelton@mfah.org)

**EDITOR'S NOTE: THE EMG AND RATS COLUMNS WERE NOT SUBMITTED FOR THIS ISSUE OF AIC NEWS.**

## Courses, Conferences, and Seminars

### CALL FOR PAPERS

#### May 2002. **Thirty Years of Innovation, 1900–1939.**

High Wycombe, England—Contact: Twentieth Century Furniture Research Group, Dept. of Furniture, Buckinghamshire Chilterns University College, Queen Alexandra Road, High Wycombe, Bucks HP11 2JZ

#### May 22–24, 2002. **Conservation Science 2002.**

Edinburgh, Scotland—Contact: Nicola Galloway, Conservation & Analytical Research, national Museums of Scotland, Chambers Street, Edinburgh, EH1 1JF; n.galloway@nms.ac.uk

#### October 2002. **Second International Conference on the Conservation of Grotto Sites (August 25–29, 2003).**

Dunhuang, China—Contact: Getty Conservation Institute, 1200 Getty Center Drive, Los Angeles, CA 90049-1679; (310) 440-7300; www.getty.edu/conservation

### GENERAL

#### February 1–2, 2002. **Current Issues in Collections Stewardship: Mastering the Essentials.**

Philadelphia, PA—Contact: AAM, (202) 289-9114; seminars@aam-us.org; www.aam-us.org

#### February 24–28. **The 2002 National Conference on Cultural Property Protection.**

Charleston, SC—Contact: The Smithsonian Institution, (202) 633-9446; Fax: (202) 357-4132; conf@ops.si.edu; natconf.si.edu

#### March 4–8, 2002. **Fifth International Infrared Users Group.**

Los Angeles, CA—Contact: Gary Mattison, (310) 440-6214; www.irug.org

#### March 21, 2002. **“Lessons Learned in Emergencies: Not Your Ordinary Disaster Conference.” The 17th Annual National Archives and Records Administration.**

College Park, MD—\$75 registration fee. Contact: Eleanor Torain, Conference Coordinator, 8601 Adelphi Rd., Room 2807, College Park, MD 20740; (301) 713-6718; Fax: (301) 713-6653; eleanor.torain@nara.gov; www.nara.gov/arch/techinfo/preservation/conferen/2002.html

#### March 23–24, 2002. **SERCA Annual Meeting.**

Greensboro, NC—Contact: Kate Singley; singley@mindspring.com

#### April 17–20, 2002. **An AIC Professional Development Program Workshop, “Mastering Inpainting.”**

Oakland, CA—Contact: Eric Pourchot, AIC, 1717 K Street NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; epourchot@aic-faic.org

#### May 2002. **Writing Grants for Conservation Projects.**

Minneapolis, MN—Contact: Upper Midwest Conservation Association, 2400 3rd Ave. South, Minneapolis, MN 55404; Phone: (612) 870-3120; Fax: (612) 870-3118; UMCA@aol.com

#### May 2002. **The Society for the Preservation of Natural History Collections, “Hazardous Collections and Mitigation.”**

Montreal, Canada—Contact: Jean-Marc Gagnon, Coordinator, Technical Program, SPNHC 2002 Conference Organizing Committee, P.O. Box 3443, Station D, Ottawa, Ontario, Canada K1P 6P4; (613) 364-4066; Fax: (613) 364-4027; jmgagnon@mus-nature.ca

#### May 9–10, 2002. **“Part and Parcel of the Job: Planning, Packing and Transporting Loans for Exhibition.”**

London, England—The British Museum. Contact: IPC, Leigh Lodge, Leigh, Worcester WR6 5LB.

#### May 12–16, 2002 **AAM Annual Meeting.**

Dallas, TX—Contact: AAM, (202) 289-9114; seminars@aam-us.org; www.aam-us.org

#### May 23–26, 2002. **The 28th Annual Conference of the Canadian Association for Conservation of Cultural Property.**

Kingston, Ontario, Canada—Contact: Amanda Gray, Conference Chair, 308 Wellington St., Kingston, Ontario, K7K 7A8, Canada; (613) 546-9665; Fax: (613) 546-8816

#### May 23, 2002. **Conservation of Prehistoric Art.**

Paris, France—Contact: SF-IIC, 29 rue de Paris, F-77420, Champs-Sur-Marne, France; +33 (0)1 60377797; Fax: +33 (0)1 60377799; sfic@lrmh.fr

#### June 6–11, 2002. **The 30th AIC Annual Meeting.**

Miami, FL—Contact: Mary Seng, Meetings & Marketing Manager, AIC, 1717 K St., Suite 200, Washington, DC 20006; (202) 452-9545, ext. 16; Fax: (202) 452-9328; mseng@aic-faic.org

#### June 13–15, 2002. **Association des restaurateurs d'art et d'archéologie de formation universitaire 5th International Bilingual Symposium. “Visibility of Restoration Legibility of Works of Art.”**

Paris, France—Contact: infocolloque2002@freesurf.fr

## Courses, Conferences, and Seminars

### **June 13–15, 2002. “Art, Biology and Conservation 2002: Biodeterioration of Works of Art.”**

New York, NY—Contact: Dr. Robert J. Koestler, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; (212) 570–3858; Fax: (212) 570–3859; abc2002@metmuseum.org

### **June 30–July 5, 2002. Ninth International Conference on Indoor Air Quality and Climate: Indoor Air 2002.**

Monterey, CA—Contact: Conference Secretariat, (831) 426–0148; Fax: (831) 426–6522; postmaster@indoor-fair2002.org; www.indoorair2002.org

### **July 1–26, 2002. Summer Institute in the Spanish and Hispanic-American Archival Sciences.**

Chicago, IL—Courses will be taught in Spanish. Application deadline is March 1. Contact: The Newberry Library Center for Renaissance Studies, 60 West Walton St., Chicago, IL 60610; (312) 255–3514; renaissance@newberry.org

### **September 16–27, 2002. International Course on Theory, Technology & Conservation of Icons.**

Halkida, Evia Island, Greece—Conference is in English. Contact: Mihail Larentzakis-Lascaris, P.O. Box 172, 34100 Halkida, Greece; phone and fax: +30 221 21981; m\_laskaris@yahoo.gr

### **September 22–28, 2002. ICOM-CC 13th Triennial Meeting.**

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

### **October 14–18, 2002. ICOMOS 13th General Assembly.**

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

### **November 18–19, 2002. The New York Conservation Foundation/Eastern Analytical Symposium’s Conservation Science Annual.**

Somerset, NJ—Contact: Mark Ormsby, mark.ormsby@nara.gov; other methods, annual young investigators, and posters, contact New York Conservation Foundation at NYConsFdn@aol.com; www.NYCF.org.

## **ARCHITECTURE**

### **February 12–13, 2002. The Investigation, Management and Remediation of Mold in Buildings.**

Pleasanton, CA—\$700 registration fee; \$650 Early registration before January 14. Contact: Kelley B. Hise at (678) 931–2290, or Pam Hogue at (770) 933–0638; www.aerias.org

### **February 21–22, 2002. Architectural Lighting Master Classes.**

New York, NY—\$495 tuition. Contact: 155 West 68th St., Suite 1505, New York, NY 10023; (212) 769–2751; Fax: (212) 769–4983

### **May 11–17, 2002. International Architectural Forum, “St. Petersburg: Window into the Future.”**

St. Petersburg, Russia—Contact: Alevtina N. Telisheva, 2nd Sovetskaya str., 7, office 207, St. Petersburg 193036, Russia; phone and fax: (007 812) 277 4651

### **August 25–29, 2003. Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites.**

Mogao Grottoes, Dunhuang, Gansu Province, China. Organized by the Getty Conservation Institute and the Dunhuang Academy. Full conference announcement: www.getty.edu/conservation/

## **BOOK & PAPER**

### **March 22, 2002. IPC 24th Annual General Meeting.**

Richmond, Surrey, England—Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England; +(01886) 832323; Fax: +(01886) 833688; information@ipc.org.uk; palimpest.stanford.edu/ipc

### **Spring 2002. Care and Handling of Asian Screens and Scrolls, Training seminar.**

Washington, DC—Contact: Andrew Hare, DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution; (202) 357–4880, ext. 361; Fax: (202) 633–9474; andrew.hare@asia.si.edu; www.asia.si.edu/aboutus.dcsr.htm

### **June 13, 2002. Far Eastern Toning Paper Techniques Workshop.**

South Kensington, England—Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England; +(01886) 832323; Fax: +(01886) 833688; information@ipc.org.uk; palimpest.stanford.edu/ipc

### **July 22–27, 2002. Papermaking Workshop.**

Coldigioco, Italy—Contact: Melissa at (718) 625–3685, or Stacey at (212) 226–0573; info@papermaking.org

## Courses, Conferences, and Seminars

### **August 19–25, 2002. 66th Annual Meeting of the Society of American Archivists.**

Birmingham, Alabama—Now accepting pre-conference workshop proposals. Contact: Solvig DeSutter and Patti O'Hara, Education Directors, Society of American Archivists, 527 S. Wells St., Fifth floor, Chicago, IL, 60607; (312) 922-0140; Fax: (312) 347-1452; [education@archivists.org](mailto:education@archivists.org)

### **September 1–6, 2002. "Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation."**

Baltimore, MD—Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; Fax (+44) 20 7976 1564; [iicaon@compuserve.com](mailto:iicaon@compuserve.com); [www.iiconservation.org](http://www.iiconservation.org)

## **ELECTRONIC MEDIA**

### **March 4–8, 2002. Fifth International Infrared Users Group.**

Los Angeles, CA—Contact: Gary Mattison, (310) 440-6214; [www.irug.org](http://www.irug.org)

### **May 27–30, 2002. "Fourth Association for Scientific Research in the Graphic Arts International Symposium: Preservation in the Digital Age."**

Paris, France—Contact: Françoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Saint-Hilaire, 75005, Paris, France; +33 (1) 4408 6995; Fax: +33 (1) 4707 6295; [monod@mnhn.fr](mailto:monod@mnhn.fr)

### **May 30–31, 2002. Putting Museum Collections Online.**

Lexington, MA—Museum of Our National Heritage. Contact: Ginny Hughes, [ghughes@nedcc.org](mailto:ghughes@nedcc.org)

## **OBJECTS**

### **February 23, 2002. An American Institute for Conservation sponsored workshop at the 2002 College Art Association Conference, "Learning through Looking: Examining Patination at the Rodin Museum."**

Philadelphia, PA—Contact: Andrea Kirsh, 592 West 11th Ave., Eugene, OR 97401; [akirsh@darkwing.uoregon.edu](mailto:akirsh@darkwing.uoregon.edu)

## **PAINTINGS**

### **April 26–28, 2002. "Early Italian Paintings: Approaches to Conservation."**

New Haven, CT—Contact: Michelle Bouchard, (203) 432-8459; [conservation.symposium@yale.edu](mailto:conservation.symposium@yale.edu)

## **TEXTILES**

### **April 5–6, 2002. North American Textile Conservation Conference "Strengthening the Bond: Science and Textiles."**

Philadelphia, PA, and Winterthur, DE—Contact: Suzanne Thomassen-Krauss, National Museum of American History, Behring Center, Room 332, MRC 668, 14th & Constitution Ave. NW, Washington, DC 20560; [thomassenkrauss@nmah.si.edu](mailto:thomassenkrauss@nmah.si.edu)

### **April 18–19, 2002. "Textile Matters: Object-based Research: The Contribution of Conservation to Textile History & Research."**

Lancaster, England—Contact: Dr. Mary B. Rose, Director, Pasold Research Fund, The Management School, Lancaster University, Lancaster LA14YX; [m.rose@lancaster.ac.uk](mailto:m.rose@lancaster.ac.uk)

## **COURSE OFFERINGS**

### **Cultural Resource Management Program, Continuing Studies, University of Victoria.**

Victoria, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030, STN CSC Victoria, BC, Canada V8W 3N6; (250) 721-8462; Fax: (250) 721-8774; [lmort-putland@uvcs.uvic.ca](mailto:lmort-putland@uvcs.uvic.ca); [www.uvcs.uvic.ca/crmp](http://www.uvcs.uvic.ca/crmp)

### **American Association for State and Local History Workshop Series, including Collections Management & Practices.**

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

### **Campbell Center for Historic Preservation Studies.**

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

### **Centre for Photographic Conservation Courses.**

UK—Contact: Angela Moor, +44 (0) 181 690 3678; Fax: +44 (0) 181 314 1940; [xf59@dial.pipex.com](mailto:xf59@dial.pipex.com); [www.cpc.moor.dial.pipex.com](http://www.cpc.moor.dial.pipex.com)

### **Centro del Bel Libro.**

Ascona, Switzerland—Contact: Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona; +41 91 825 1162; Fax: +41 91 825 8586; [info@cbl-ascona.ch](mailto:info@cbl-ascona.ch)

### **Conservation Center, Institute of Fine Arts, NYU, Conservation Workshops.**

Contact: Shelley Sass, Program Coordinator, [sks3@nyu.edu](mailto:sks3@nyu.edu)

## Courses, Conferences, and Seminars

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### **ICCROM Training Information.**

Contact: Training and Fellowship Office, [training@iccrom.org](mailto:training@iccrom.org); [www.iccrom.org](http://www.iccrom.org)

### **Institute for Paper Conservation Courses and Workshops.**

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

### **International Academic Projects—Short Courses.**

Contact: Jim Black, 6 Fitzroy Square, London W1T 5HJ; +44 (0) 207 380 0800; Fax: +44 (0) 207 380 0500; [jb@academicprojects.co.uk](mailto:jb@academicprojects.co.uk); [www.academicprojects.co.uk](http://www.academicprojects.co.uk)

### **Smithsonian Center for Materials Research and Education, Smithsonian Institution.**

Contact: (301) 238-3700; [www.scmre.si.edu](http://www.scmre.si.edu)

### **National Preservation Institute Seminars in Historic Preservation and Cultural Resource Management.**

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

### **SOLINET Courses.**

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

### **Multimodal Hazardous Materials Transportation Training Seminar.**

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

### **West Dean College Courses.**

West Dean, Chichester,

England—Contact: College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; +44 (0) 1243 811301; Fax: +44 (0) 1243 811343; [enquiries@westdean.org](mailto:enquiries@westdean.org); [www.westdean.org.uk](http://www.westdean.org.uk); [westdean@pavilion.co.uk](mailto:westdean@pavilion.co.uk). Course fees apply. Application deadline: February 24, 2002

### **The Laboratory Safety Institute Seminars and Workshops.**

Nationwide—Contact: LSI, (800) 647-1977; Fax: (800) 303-4289; [labsafe@aol.com](mailto:labsafe@aol.com); [www.labsafety.org](http://www.labsafety.org)

## AIC Kicks Off Professional Development Programs

As its first project funded by The Andrew W. Mellon Foundation endowment for professional development activities, AIC will sponsor a four-day workshop for paintings, objects, and paper conservators on “Mastering Inpainting,” April 17–20, 2002, at the Oakland Museum of California’s new Conservation Laboratory. Instructors are James Bernstein and Debra Evans.

For further details and registration materials, please see the AIC website, or contact Eric Pourchot at (202) 452-9545, ext. 12, or [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org).

**Q:**

**Where's a  
conservator when  
you need one?**

**A:**

**Thanks to the  
Internet, at your  
fingertips.**

**<http://aic.stanford.edu>**

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**SELECTING A  
CONSERVATOR**



**The AIC Guide to Conservation  
Services is now online!**

**Instead of waiting for snail mail you can find help  
immediately. Log on — and tell your colleagues — today.**

## Positions, Internships, and Fellowships

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### ASSISTANT/ASSOCIATE OBJECTS CONSERVATOR

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A large prestigious cultural institution seeks to hire an Assistant/Associate Objects Conservator. Responsibilities include examination, documentation, and treatment of ethnographic and archaeological objects fabricated from all kinds of organic and inorganic materials from cultures around the world; working with mount makers, exhibit designers and packers, supervision of interns, environmental monitoring and object/material researching, as well as lab duties. Degree from graduate level conservation program, minimum of 3 years' work experience on related collections, excellent writing, documentation, and communication skills required. Please send resume to BHG Box 01964, 220 E 42nd Street, New York, N.Y. 10017. EOE.

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### AMON CARTER MUSEUM PHOTOGRAPH CONSERVATOR

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The Amon Carter Museum seeks applicants for the position of Photograph Conservator. This new position will be funded by a grant from the Andrew W. Mellon Foundation. The basic functions of the conservator will be to provide examination, treatment, and research of photographs in the permanent collection and works on loan; and to establish standards and monitor environment for collection display and storage. The conservator will assist in the establishment of conservation laboratory including acquisition of equipment and supplies and long range planning for the facility. Other duties will include conducting research on the permanent collection to contribute to the field of photograph conservation, history, and technology; monitoring cold storage vaults in consultation with facilities and registrar staff; monitoring image density in photographs through densitometric examinations before and after exhibition;

consulting and collaborating with curators and preparation staff, other conservators (including those on contract to the museum), and regional colleagues; advising museum staff on procedures for safe artwork handling under normal and emergency conditions; responding to public inquiries about conservation; performing courier duties:

**Qualifications:** Advanced degree in art conservation, specializing in the conservation of photographs; minimum five years experience in conservation with experience working with art museums in preparation and treatment of large numbers of photographs for major exhibitions; experience with current conservation equipment, including analysis using ultraviolet light, infrared light, x-ray fluorescence spectroscopy, x-radiography, densitometry, colorimetry, spectrophotometry, and microscopic examination; knowledge of basic mechanisms and research trends in cold storage; knowledge of high-quality reproduction of historic photograph collections, including traditional photography and electronic reproduction methods preferable; demonstrated ability to recreate historic photographic processes preferred; ability to work effectively with others; good writing and communication skills.

Salary competitive, application deadline January 20, 2002. Send résumé and references to H.R. Manager, Amon Carter Museum, 3501 Camp Bowie Blvd., Fort Worth, Texas 76107, fax (817) 989-5149.

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### THE ART INSTITUTE OF CHICAGO MELLON FELLOWSHIPS IN CONSERVATION

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The Art Institute of Chicago is offering two advanced training Mellon Fellowships, one in paper conservation and one in paintings conservation beginning in the fall of 2002. The fellowships will be for one year, with the possibility of renewal for a second year. The Fellows will

have the opportunity to work on a variety of treatments in their area of specialization, participate in a wide range of conservation activities and will carry out a publishable research project.

Candidates must have a master's degree in conservation and at least 1 year of practical experience beyond graduation, or equivalent experience. The Fellows will receive an annual salary of \$31,000, with an additional allowance of \$3,200 for travel and research, plus benefits including health, dental and a generous paid time off program.

For consideration, please submit the following: a cover letter summarizing your interest, résumé, official transcripts, and three professional references to: Sheila Donatell, Department of Human Resources MC/AMPC, The Art Institute of Chicago, 111 South Michigan Avenue, Chicago, Illinois 60603-6110. EOE.

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### ART RESTORATION, INC. OBJECTS CONSERVATOR— FURNITURE AND WOODEN ART

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Art Restorations, Inc., has a full time position available immediately for an Objects Conservator with specialization in the conservation of Furniture and Wooden Art objects. As a large, multifaceted company, we are known for superior workmanship and exacting standards, functioning in a unique, creative environment for quality restoration. Qualified candidate will have knowledge of assorted woodworking skills: construction techniques and joinery, familiarity with woodshop machinery and tools, stains and refinishing processes, possibly some veneering, carving and/or turning. Should be detail oriented problem solver with the ability to work well with others and independently. Love and knowledge of art and antiques a plus. Experience is preferred, and/or a two-year apprenticeship may be required. Bachelor degree required. Salary is commensu-

## Positions, Internships, and Fellowships

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rate with experience. Send resumes to Ms. C. Goodson, Art Restorations, Inc., 7803 Inwood Road, Dallas, Texas 75209.

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### ART RESTORATION, INC. OBJECTS CONSERVATOR— METAL AND STONE

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Art Restorations, Inc. has a full time position available immediately for an Objects Conservator with specialization in the conservation in Metal and Stone. As a large multi-faceted company, we are known for superior workmanship and exacting standards, functioning in a unique, creative environment for quality restoration. Qualified candidate should have background in metal-smithing and soldering with a working knowledge of casting and sculptural materials and methods. Should be detail oriented problem solver with the ability to work well with others and independently. Love and knowledge of art and antiques a plus. Previous experience in conservation/restoration preferred and/or a two-year apprenticeship may be required. Bachelor degree required. Salary is commensurate with experience. Send résumés to: Ms. Cher Goodson, Art Restorations, Inc., 7803 Inwood Road, Dallas, Texas 75209

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### CALIFORNIA DEPARTMENT OF PARKS AND RECREATION CONSERVATORS

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California Department of Parks and Recreation is contracting for conservation services in park units throughout California. Materials to be treated include art works, objects in all media, photographs, documentary materials, furniture, textiles, ethnographic materials, natural history specimens, architectural elements and historic vehicles and trains. Conservators must adhere to the AIC Code of Ethics. Send curriculum vitae with references to Museum Services Section, Cultural

Resources Division, California Department of Parks and Recreation, P.O. Box 942896, Sacramento, Calif. 94296-0001, ATTN: Paulette Hennem, Curator II. For further information, call: (916) 653-7976 or e mail: phenn@parks.ca.gov. Materials must be received by January 31, 2002.

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### CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS INTERNSHIP IN BOOK CONSERVATION

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The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is pleased to offer a twelve-month advanced internship in the conservation of books beginning July 1, 2002. The candidate will have the opportunity to work on a wide range of challenging projects in bookbinding and conservation of books, in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection surveys and/or treatment projects.

The applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of \$23,000/year plus benefits, two weeks vacation, two weeks research leave, and an \$1,500 travel allowance. Interested applicants should send resume, three professional references, and three sample treatment reports to Glen Ruzicka, Director of Conservation, CCAHA, 264 South 23rd St., Philadelphia, Pa. 19103. Deadline for applications is February 28, 2002.

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### CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS MELLON INTERNSHIP IN PAPER CONSERVATION

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The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located

in Philadelphia, is pleased to offer a twelve-month advanced internship in the conservation of works on paper beginning September 1, 2002. The candidate will have the opportunity to work on a wide range of paper-based materials, in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection surveys and/or treatment projects.

The applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of \$23,000/year plus benefits, two weeks vacation, two weeks research leave, and an \$1,500 travel allowance. Interested applicants should send resume, three professional references, and three sample treatment reports to Glen Ruzicka, Director of Conservation, CCAHA, 264 South 23rd St., Philadelphia, Pa. 19103. Deadline for applications is February 28, 2002.

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### THE HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS SENIOR CONSERVATOR

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The Huntington invites applications for the position of Senior Conservator in the Preservation Department's Conservation Lab for Works on Paper, Photographs, and Illuminated Manuscripts. The Senior Conservator is responsible for the physical care, preservation, and conservation treatment of works on paper, photographs, and illuminated manuscripts from the Huntington's rare and general collections. The Senior Conservator works in tandem with members of the preservation, conservation, exhibition, photography, and imaging units within the Preservation Department, to develop and carry out appropriate and expedient protocols and techniques for treating, documenting, examining, exhibiting, housing, and photographing

## Positions, Internships, and Fellowships

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ing materials from a wide range of historical periods. The Senior Conservator completes conservation treatments, prepares reports and maintains statistics. The Senior Conservator monitors production in the lab, and may supervise interns or grant-funded staff. The Senior Conservator participates in establishing conservation priorities and treatment strategies for the collections. The Senior Conservator contributes to educational programs, emergency response efforts, environmental management, and the implementation of plans for a new conservation facility.

### Qualifications:

- Masters degree, certificate in Conservation or an undergraduate education plus a combination of equivalent training and experience in the conservation of museum or library materials.
- A minimum of 5 years bench experience in a museum or library.
- Skill in conservation treatment of paper and/or photo-based materials as demonstrated by a portfolio.
- Excellent communication and teamwork skills.
- Some supervisory experience is preferred.

To Apply: Send a letter of interest, résumé with 3 references to:

Mr. Carl Foote  
Director of Personnel and Administrative Services  
The Huntington  
1151 Oxford Road  
San Marino, Calif. 91108.  
[www.huntington.org](http://www.huntington.org)  
<http://www.huntington.org>

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**LIBRARY OF CONGRESS  
CHIEF, CONSERVATION DIVISION  
VACANCY ANNOUNCEMENT  
#010183GS-1001-15  
(\$87,864-\$114,224)**

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The Library of Congress is recruiting for a Chief to lead and manage the work of the Conservation Division, one of the five divi-

sions that comprise the Preservation Directorate. The Conservation Division is staffed by approximately thirty conservators, conservation technicians, interns, fellows and volunteers working in the Book and Paper section and in Preventive Conservation Section. The Chief plans and directs the activities of the Conservation Division and serves as a member of the decision making team for preservation activities at the Library of Congress. The Chief establishes policies and procedures governing the preservation and physical conservation of rare books; manuscripts, maps, atlases, prints and photographs, posters, drawings, other works of art on paper; and non-book media such as moving image and audio collections. Applies an in-depth knowledge of the full range of library conservation techniques to complex library decisions affecting the long-term preservation and conservation of those materials of greatest intrinsic value or historical significance. Develops and maintains comprehensive emergency preparedness and disaster recovery plans for all Library collection materials. Provides technical advice to other libraries based on in-depth knowledge of the nature of conservation problems. Provides for the professional development and advanced conservation training of Library of Congress conservation staff and conservation interns working at the Library.

Interested applicants may view the vacancy announcement and apply online by visiting our website at [www.loc.gov](http://www.loc.gov). Applicants may also complete and submit an applicant kit. For a copy of the applicant job kit, please call the Library of Congress Employment Office at (202)707-5627. One can also obtain copies or apply online by visiting the Library of Congress Employment Room LM-107, 101 Independence Avenue, SE, Washington, D.C. Mon.-Fri. 8:30 a.m.-4:30 p.m. All hard-copy applications with the com-

pleted scannable forms must be received in the Employment Office no later than January 31, 2002. EOE

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### NATIONAL GALLERY OF ART INTERNSHIP IN PAINTING CONSERVATION

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The National Gallery of Art announces a one year unpaid position available for 2002-3 in the Painting Conservation Department. The successful candidate will participate in carrying out all the functions of the department, including full and partial treatments, research, ongoing collection maintenance, loan inspections, ordering and coordinating analysis of artworks as necessary for treatment, plus take part in education programs for interns and fellows. Candidates should be enrolled in a recognized academic program for conservation at the time of application, or have graduated from such a program for conservation at the time of application. Send a transcript of undergraduate and graduate academic work, a letter of interest, and curriculum vitae to Michael Skalka, Conservation Administrator, Conservation Division, National Gallery of Art, Washington, D.C. 20565.

Application deadline is February 15, 2002.

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### NATIONAL GALLERY OF CANADA RESEARCH FELLOWSHIPS 2002-2003

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The Research Fellowship Program of the National Gallery of Canada encourages and supports advanced research. Open to international competition, all fellowships emphasize the use and investigation of the collections and resources of the National Gallery of Canada, including those of the Library and Archives. Juries will consider proposals in the fields of Pre-1970 Canadian Art, Post-1970 Canadian Art, European Art, Modern Art, History of Photography (The Lisette

## Positions, Internships, and Fellowships

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Model/Joseph G. Blum Fellowship), and Art Conservation (The Claudia De Hueck Fellowship). Deadline: April 30, 2002. For details, consult the National Gallery of Canada website: <http://national.gallery.ca> or contact Murray Waddington, Chief, Library, Archives, Fellowships Program, T (613) 990-0586, F (613) 990-6190, [mwadding@gallery.ca](mailto:mwadding@gallery.ca), National Gallery of Canada, 380 Sussex Drive, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4.

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### THE SAINT LOUIS ART MUSEUM KRESS FELLOWSHIP IN OBJECTS CONSERVATION

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The Objects Conservation Department at The Saint Louis Art Museum is offering a one-year Samuel H. Kress Foundation fellowship beginning in the Fall of 2002. The stipend is \$18,000, with a research/study travel allowance of \$2,000, including an excellent benefits package.

The fellow will be involved in the examination, treatment, and documentation of the museum's three-dimensional collections based on the museum's priorities and the fellow's experience and interest. The collections include exceptional Oceanic and Pre-Columbian materials, Chinese bronzes, European and American decorative arts and sculpture, arms and armor, and contemporary art. The fellow will be an active part of the Objects Conservation Department and will participate in a wide range of conservation-related museum activities, with the opportunity to interact with professionals in other departments. The conservation facilities are spacious, well designed and well-equipped. They include paintings, objects, and textile departments, preparation/installation studio, photography studio, and a conservation library. The Saint Louis community provides valuable resources both in conservation and research opportunities.

Candidates must have completed an M.A. degree in Art Conservation from a recognized conservation program. The final hiring decision is subject to approval from the Samuel H. Kress Foundation.

Interested applicants should send a cover letter, curriculum vitae, and 3 letters of professional reference with names, addresses, and phone numbers to:

Sandra Tudos, Human Resources  
Department

The Saint Louis Art Museum  
#1 Fine Arts Drive, Forest Park  
St. Louis, MO 63110

The Saint Louis Art Museum is an  
Equal Opportunity Employer.

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### SMITHSONIAN INSTITUTE, NATIONAL MUSEUM OF THE AMERICAN INDIAN ANDREW W. MELLON ADVANCED TRAINING FELLOWSHIPS IN ETHNOGRAPHIC OBJECT AND TEXTILE CONSERVATION

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The National Museum of the American Indian (NMAI) is offering four fellowships in ethnographic object and textile conservation, funded by the Andrew W. Mellon Foundation. These one-year fellowships commence in the fall of 2002 and include a stipend in the high \$20's with \$3000 for travel and research plus medical insurance and benefits. Fellows will work on the Conservation Department's major projects and research related to the collections. The current projects include the preparation of artifacts for exhibit in the new NMAI museum scheduled to open on the National Mall in Washington, D.C. in late 2003 and the on-going move of over 800,000 artifacts from the old storage facility in the Bronx, New York, to the new Cultural Resources Center in Suitland, Maryland. The fellowships are located in Suitland (outside of Washington, D.C.).

The fellowships are intended to cultivate practical skills as well as to

foster a solid understanding of the contexts of material culture, the philosophies of conservation at NMAI, and the ethics of the conservation profession. Museum programming involves collaboration with Native Peoples in the development of appropriate methods of care for, and interpretation of their cultural materials.

#### Applicant Qualifications

The applicant should be a recent graduate of a recognized conservation training program or have equivalent training and experience. The candidates with the best qualifications will be those who are motivated for a career in the conservation of material culture, especially that of Indigenous peoples of North, Central and South America. The applicant should have a proven record of research, writing ability, and English language skills. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

#### Application Procedure

Interested candidates must submit the following materials in English:

Transcripts of both undergraduate and graduate courses of academic study with an explanation of the evaluation system if it is not equivalent to that of the U.S.; a curriculum vitae including basic biographical information, current and permanent addresses, phone numbers, and e-mail addresses; examples of pertinent publications, lectures, or other written material; a cover letter explaining candidate's interests and intent in applying for the fellowship; two letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference.

The material must be received by  
March 15, 2002 and sent to:

Marian A. Kaminitz  
Head of Conservation  
National Museum of the American  
Indian/Smithsonian Institution  
Cultural Resources Center  
MRC 541

## Positions, Internships, and Fellowships

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4220 Silver Hill Road  
Suitland, Md. 20746  
E-mail address for inquiries only:  
kaminitzm@nmaicrc.si.edu

Finalists will be invited for an interview and asked to submit a portfolio of completed projects.

All applicants will be notified by May 24, 2002 of the selection committee's decision.

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### THE WALTERS ART MUSEUM MELLON FELLOWSHIP IN PAINTINGS CONSERVATION

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The Walters Art Museum is accepting applications for the Andrew W. Mellon Fellowship in Paintings Conservation to begin January 2002. The fellowship period extends one calendar year and is renewable for a second. While at the museum, the Fellow will work on the Walters diverse collection of paintings, ranging from Italian Renaissance panels to late nineteenth century canvases. Fellows will serve as an active staff member of the Division of Conservation and Technical Research and will participate fully within that division. Conservation treatments are selected based upon the Fellow's experience and interests, as well as museum priorities. A research project related to the Walters collection and culminating in a publishable paper, also will be an important component of the fellowship. Salary for the first year will be \$26,000 plus a generous benefits package and a research/travel allowance of \$3,350.

Candidates should be graduates of a recognized conservation graduate program or have equivalent experience. Applicants are invited to submit a letter of interest, curriculum vitae, and two letters of recommendation to: Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Museum, 600 North Charles Street, Baltimore, MD 21201. An EEO/AA employer. An alcohol and drug-free environment. Deadline for applica-

tions is March 30, 2002.

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### WILLIAMSTOWN ART CONSERVATION CENTER ADVANCED AND THIRD YEAR INTERNSHIPS

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The Williamstown Art Conservation Center offers internships for the year beginning September 2002. The third-year or advanced internships will be divided between four departments: Paintings, Works on Paper/Photographs, Objects/Sculpture, and Furniture/Wooden Objects/Frames, depending on the specialization of the applicants and the needs of each department. Advanced internships carry a stipend of \$20,000, individual health insurance, a \$1,500 research/travel allowance, and 20 days of research time. A competitive stipend and research/travel allowance will also be provided for third-year interns.

The Center serves many of the region's most prominent museums and historic sites, representing some of the most important collections in the country. WACC offers interns the opportunity to work productively on a wide range of high quality objects under the supervision of experienced conservators. Research projects, preferably related to the collections of WACC's members, are an important component of the internship.

Please send a letter of intent, résumé, and three letters of recommendation to Thomas J. Branchick, Director, WACC, 225 South Street, Williamstown, Mass. 01267. Application deadline is February 15, 2002.

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### WILLIAMSTOWN ART CONSERVATION CENTER FRAME CONSERVATOR

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The Williamstown Art Conservation Center announces a new position of frame conservator. The position exists within the department of furniture and wooden objects, where picture frames have been conserved for a number of years and procedures

are well developed. Frames for conservation will be international in scope, with the majority being American, of 19th century origin and with gilded surfaces.

Activities of the frame conservator will include the preparation of examination reports and proposals, scheduling of projects, and treatments. Occasional travel for surveys and on-site treatment can be expected. The successful applicant should possess a demonstrated interest in the history of picture frames, well-developed hand skills that include gilding practices, and the ability to perform structural repairs that will sometimes involve the use of woodworking machinery. Knowledge and experience of modern conservation practice and safety standards are also important. Some training can be provided, if necessary.

Salary and title will be commensurate with experience, and the position includes a generous benefits package.

WACC is a non-profit, multi-disciplinary conservation facility, located in Northwest Massachusetts. It has five conservation departments specializing in paintings, paper, objects, furniture and wood objects, and materials analysis.

Applications should include a résumé, letter of interest, and three references. Send applications to Tom Branchick, Director, WACC, 225 South St., Williamstown, Mass. 01267. EOE.

# 30th AIC Annual Meeting Miami, Florida June 6-11, 2002

## Preview Schedule:

### Thursday, June 6:

Workshops/Tours

### Friday, June 7:

General Session, Opening  
Reception at Vizcaya

### Saturday, June 8:

General Session, Issues  
Session, Business Meeting,  
Exhibit Hall

### Sunday, June 9:

Specialty Group Sessions,  
Exhibit Hall, Reception &  
Awards Banquet

### Monday, June 10:

Specialty Group Sessions

### Tuesday, June 11:

Workshops/Tours

Renaissance Miami Biscayne Bay Hotel  
(formerly Wyndham Miami—Biscayne Bay Hotel)

•••

\$135 single/double, plus tax

•••

Registration materials will be mailed in February 2002

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